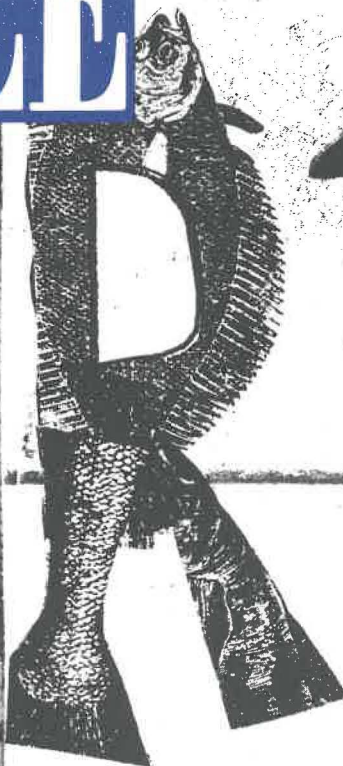


FOR ALUMNI & FRIENDS OF BENNINGTON COLLEGE

QUADRILLE



WINTER 1988

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EDITORS:
David Scribner
Evan Cornog

ASSISTANT EDITORS:
Claudia Friedlander '87
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DESIGN:
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STAFF:
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Sydney Cooper '88

DEPARTMENTS

Bennington Bulletins / 3

Checks and Balances / 10

Crossett Column / 12
by John Swan

The Near Side / 13
by Claudia Rowe '88

Faculty Notes / 14

Transition / 64

FEATURES

Teaching at Bennington:
Sandra Burton's African Forms / 16
by David Scribner

The Inauguration of Elizabeth Coleman / 20

Orientation: A New Approach / 34

Works in Progress: Allen Shawn / 38
by Claudia Friedlander '87

Discovery: Daring to Soar / 42
by Barbara Lazear Ascher '68

ALUMNI NEWS

Alumni Association Updates / 47

Class Notes / 52

Obituaries / 63

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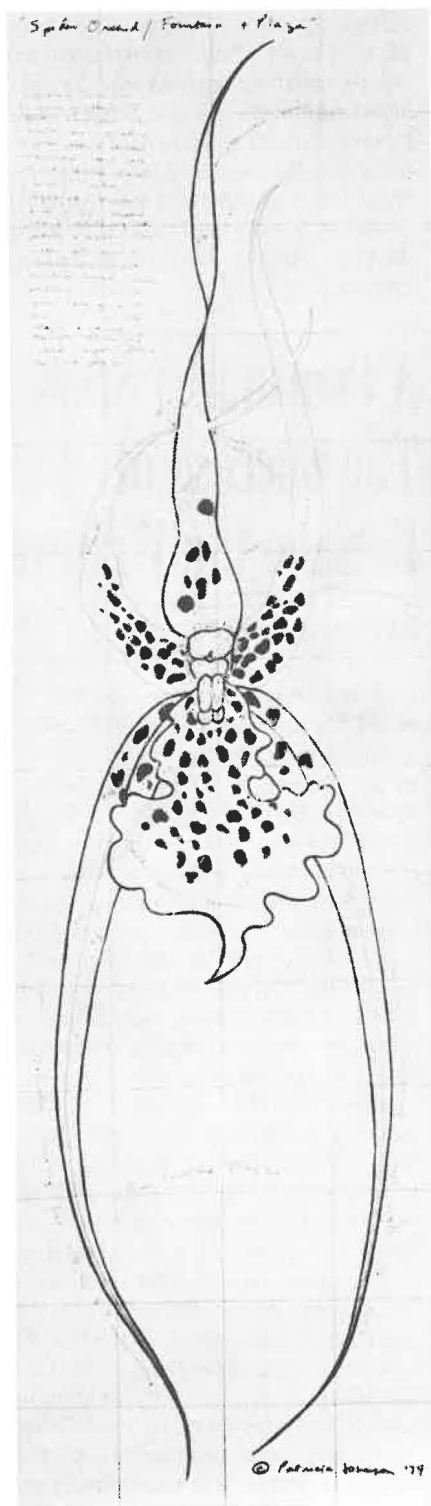
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Spider Orchid/Fountain and Plaza, by Patricia Johanson '62, from her exhibit, "Flora and Fauna — Interpretive drawings for architecture and landscape."

"Bennington in New York"

■ THE OPENING OF "BENNINGTON IN NEW YORK," an exciting and unusual collaborative effort between the College and New York's Twining Gallery, was celebrated November 30th with a reception at the Twining. Trustees, alumni, and friends of the College joined President Elizabeth Coleman and Mr. and Mrs. Robert Borden, whose generosity has made "Bennington in New York" possible, for an evening that centered around an exhibition of the works of environmental artist and Bennington graduate Patricia Johanson '62.

The driving force behind the opening of "Bennington in New York" was Mr. Borden's vision of extending an opportunity to Bennington faculty members, students, and alumni to share their works beyond the Vermont community in which they are nurtured.

Under the supervision of President Richard Eagan, the Twining Gallery is well known for exhibiting the works of major artists. The collaboration with Bennington will bring dance and music performances, lectures, readings, and exhibits which reflect the range of the College's dynamic creative life.

Judith Glassman has been named Director of "Bennington in New York" by President Coleman, and Ms. Glassman warmly welcomed the guests to the Gallery and was herself welcomed into the Bennington community. Many of the alumni present spoke with her about ideas for possible events.

"'Bennington in New York' should prove to be an extraordinary venture for the College in the coming years," President Coleman predicted. "'Bennington in New York' will be a way to extend the intellectual and cultural life of the College to the vital context of New York City. It signifies not the beginning, but the renewal, of a link between two communities that share a wildly creative and constantly evolving artistic and intellectual heartbeat."



Judith Glassman, Director of "Bennington in New York," invites all alumni to contact her with ideas for possible events or meetings for the new office at the Twining Gallery on lower Broadway. Please let her know what you and other alumni are up to, currently and potentially. Be in touch with her at Twining Gallery, 568 Broadway, New York, New York 10012; (212) 431-1830.

Life Imitates Art

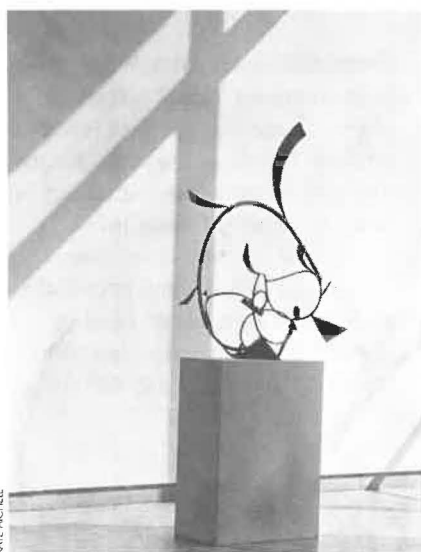
by Claudia Rowe

■ FOR THE FIRST TIME IN MORE THAN TEN years, recent work of Bennington's entire Visual Arts Faculty was on display in the Suzanne Lemberg Usdan Gallery. The exhibit honored the inauguration of Elizabeth Coleman.

Work ranged from small drawings on paper to full-scale steel sculpture. One of the most exciting aspects of the show was that four new members of the Visual Arts Faculty, Marsha Pels, Andrea Kahn, Peter Flaccus, and Barry Bartlett, all had work exhibited within a few weeks of beginning to teach at Bennington. Stu-



KATE RITTCOSTER



KATE RITTCOSTER

**"Broadway Folly,"
created by architect
Patrick Beale and
ceramacist Jane
Aebersold.**

**Sculpture by Lee Tribe
in the Faculty Art
Show.**

dents, of course, were especially interested to see the work behind what their teachers have been trying to explain in class. As Sue Rees, sculpture assistant and drawing teacher, noted: "I found it helpful and interesting to see the work match up to the person whom you only know from conversation."

Both students and faculty felt that there should be large shows more often. Because of faculty rotations and leaves of absence "it is valuable to see people's changing points of view," said the painter Pat Adams, herself returning after a year away to work on her own paintings. Such shows provide a sense of cohesiveness that is sometimes hard to foster in a community of people so intent on their individual work.

"An artist tries to present an *imago mundi*, their personal conception of the whole world around them," explains Adams. If this show is any indication, Bennington's Visual Arts Faculty has a sense of the world that is both subtle and exciting. Barry Bartlett's line drawings and delicately glazed ceramic pieces provided an interesting contrast to the tactile quality of Stanley Rosen's rough-baked ceramics. Marsha Pel's figurative cast bronze sculptures complemented Lee Tribe's and Chris Duncan's more linear steel sculptures. Pat Adams' paintings combined straightforward geometrical forms with a subtle blending of color; the vibrancy of Philip Wofford's painting was expressed through a highly textured

surface; and Peter Flaccus' works on paper offered arresting contrasts in color. A notable collaborative work was the installation combining Patrick Beale's architecture and Jane Aebersold's ceramic tiles. Neil Rappaport, Sidney Tillim, and Heidi Glück also showed new work. The constants linking all the faculty works were the clarity of vision and skill plainly evident.

A Continuing Story The Success of Bennington Writers

by David Scribner

■ WITH THE APPEARANCE THIS PAST SEPTEMBER of two controversial novels by recent Bennington graduates, *From Rockaway* by Jill Eisenstadt '85 and *The Rules of Attraction* by Bret Easton Ellis '86, the fervent attention of the literary world and the national press focused upon the College. The publication of these novels was accompanied by a blitz of articles, interviews, reviews, and the appearance of the two Bennington authors on national television. The media seemed unable to resist Ellis' and Eisenstadt's disquieting vision of American youth.

From Rockaway, published by Alfred A. Knopf, is Jill's first novel, and director Sidney Pollack has purchased an option to the movie rights. *The Rules of Attraction*, published by Simon & Schuster, is Bret's second novel; his first, *Less Than Zero*, written while he was a student at Bennington, was a best seller and was made into a movie which was released in November. At a party given at the Twinning Gallery in New York City, Bennington alumni and members of the College community joined Jill's and Bret's publishers to honor the two authors and celebrate the intensely supportive environment which Bennington provides its undergraduates.

The publicity surrounding these writers did indeed serve to bring long overdue attention to the College's creative

writing curriculum which has produced, with startling regularity, so many successful writers.

"We are proud of the success of our recent graduates, and of Bennington's writing program," said President Elizabeth Coleman. "Bennington is a small college, but its graduates have attained recognition far out of proportion to their numbers. The fact that these two novels were published the same month gives us a good reason to celebrate, but a number of other recent graduates have published, or soon will publish, novels with major publishers."

In fact, the array of Bennington alumni who have won prestigious literary awards or have been recently published is impressive. In 1986 Dr. Elizabeth Frank '67, an Assistant Professor of Literature at Bard College, was awarded a Pulitzer Prize for her 1985 biography, *Louise Bogan, A Portrait*. Another member of the class of 1967, Gretel Ehrlich, was named the 1987 winner of the Whiting Award, a \$25,000 stipend that funds writers. In 1985 she published her first book, *The Solace of Open Spaces*, a collection of essays about her life in Wyoming. A year later Capra Press published a collection of her short stories, *Wyoming Stories*.

More recently, in 1986, *Almost Midnight*, a highly praised novel by Don Belton '81, was published by the William Morrow Company. In the same year, Simon & Schuster published *Tuxedo Park*, Laura Furman's ('68) acclaimed first novel that was chosen as a Literary Guild alternate selection.

In addition to the publication of the Ellis and Eisenstadt novels, last year saw the publication of *Nebraska* (Grove Press), the second novel by George Whitmore '68. His first, *The Confessions of Danny Slocum*, appeared in 1980. In June, Susan Trott's ('59) latest novel, *Sightings*, was published by Simon & Schuster, and her earlier novel, *When Your Lover Leaves You*, was reissued in paperback by Harper & Row's Perennial Library.

As remarkable as the host of books by recent Bennington graduates, is the seriousness with which publishers regard work by undergraduates. This year Simon & Schuster will publish the first novel of Nancy Hertzberg '87, whose thesis, a collection of autobiographical



RAUL ASHWANG

short stories, became the basis of the work. W.W. Norton has just made an offer to publish Ngoc-Quang Huynh's (a December '87 graduate) stunning account of his life during and immediately after the fall of Saigon.

The student literary magazine, *Silo*, has also earned its share of accolades. The Columbia University Scholastic Press Association's 64th annual contest for student publications named *Silo* the best student literary journal in the country in 1987. Editor Dean Garret Siegel explained that two issues of *Silo*, Fall of 1986 and Spring of 1987, were submitted to the contest whose results were announced in November. Out of a total of 1,000 possible points, Bennington's publication earned 853, and in the category of "Creativity," the magazine was awarded a perfect score and the "All Columbian Award." Siegel pointed out that *Silo* was the only publication submitted to the competition that was edited, designed, and produced entirely by students. "Columbia was quite surprised at that," he said. The issues of *Silo*, he added, required the review of about two hundred submissions, not including art works, which were judged by himself and co-editors Rebecca Wolff and Juan Escobar. The magazine is backed by the Student Council, and is published in chapbook format. Copies of *Silo*, including the Fall 1987 issue, are available for \$2.00 each through the College's Publications Office.



RAUL ASHWANG

From Rockaway author Jill Eisenstadt '85 (center) with classmates Mattie Horstman (left) and Carolyn Cabral.

Bret Easton Ellis '86 at Twining Gallery book party.

David Klugman and Ed Greenberg: A poet and a juggler



KIM RITTSCHER

**Ed Greenberg '84, as
Max the Juggler in
*Cheap Thrills and Lost
Excitement*, about to
catch an axe with his
teeth.**

■ WHAT HAPPENS WHEN A JUGGLER AND A poet meet to wrestle with eternal questions? Ed Greenberg '84 and David Klugman '81 demonstrate that the inspiration that gives rise to a breathtaking acrobatic suspension comes from the same source that permits a perfect moment of transcendence in verse; that through different means of expression the same essential ideas may be conveyed.

This is one of the central themes of *Cheap Thrills and Lost Excitement*, a performance piece that received its premiere as a "work in progress" at Bennington on September 24 and 25.

"Bennington is a great place to try out a work in progress," Ed remarked after the first performance. "Anywhere else, you're faced with more conservative expectations, but at Bennington they expect you to do something unusual. There's also nothing at risk. The audience understands that you're just experimenting, and they're full of good feedback, instead of quickly passing judgement."

It was important for the two playwrights to have the opportunity to experiment, as the piece had really begun to take on a life of its own. When Ed and David began to work on the script, they didn't begin with plot or character; they wrote it around the points they wanted to make, incorporating some poetry David was writing at the time and Ed's acrobatic and juggling powers. Once those boundaries were set, the plot and the character simply evolved.

Ed Greenberg is confident enough with his performance to be able to perform with complete conviction. He openly welcomes suggestion and criticism, is genuinely curious about how the audience has responded. "Ideally, perform-

ance should be like having a conversation with the audience," he feels, "but it may take me a long time to realize that I can just go up to an audience and say, 'well, there it is. . . I guess I'm a little afraid of boring them, but that's ridiculous. I mean, people don't get bored when you talk to them, do they?'"

During the week of the performance, Ed led several workshops and discussions with students. "One of the things I tried to tell them is that, people think you have to be a star in order to be successful in acting, and since there can only be so many stars. . . It isn't really like that. The opportunities and jobs are there to get a lot of experience, to work with professionals, and to become the best actor you can be. That kind of success is there for anyone who really wants to work at it."

Since graduating, Ed feels he has achieved an increasing ability to tell what works in performance, what doesn't, and why. "After a performance now, when I talk to my director, I give myself notes before he gives me his, and I usually come up with the same criticisms. It's a question of becoming more sensitive to your own desires and the needs of the situation."

In addition to his own projects, Ed is working through talent agents to explore the possibility of doing some film and television acting. While he is fortunate to have found a few agents with whom he likes to work, he's not satisfied with the way the system works. "It's just socializa-

tion of the arts. We're the commodity and they're the brokers. There's a wall. On this side of the wall, they're the ones calling you for the job, and on the other side, they wait for you to call them. I want to get on the other side of that wall, that's the next step."

The Bennington Index

- 1. The longest dimension of the campus, which is the distance from the North Gate to the South Gate, measures 6,400 feet, or 1.2 miles.
2. More than 200 pounds of peanut butter are eaten in the Dining Halls each year.
3. The number of *registered* cats on campus Fall Term was four. The number of cats in residence was about??
4. Over twenty tons (that is, 40,000 pounds) of clay are molded by Bennington students each year.
5. Fifty-three percent of all Bennington students receive financial aid. The average total financial aid package is \$8,770.
6. Bennington College admitted more students from Vermont this year than from Texas, Brazil, and England combined.
7. Seventy species of birds were sighted on campus during Fall Term (not all at once, though).
8. Five hundred and thirteen prospective students applied for admission this year; 333 were accepted, and 172 new students entered Bennington in the Fall.
9. There are 18 varieties of cold breakfast cereal offered to students in the Dining Halls, allowing 262,143 possible combinations for those so inclined.
10. Over 650 parking tickets were issued by Security during the Fall Term to a total resident and working population of 831: 571 students, 75 faculty members, and 140 administration and staff members.

Jonathan Sherman Play Given Off- Broadway Production By Young Playwrights Festival

■ IN THE PERFORMING ARTS—AS WELL AS IN other fields—Bennington is well known for the remarkable achievements of its alumni. As remarkable, however, is the public recognition of the high quality of the work of Bennington's students.

Such acknowledgment was recently accorded Jonathan Sherman '90, whose play, *Serendipity and Serenity*, was given five performances in October during the 1987 Young Playwrights Festival at the Off-Broadway Playwrights Horizons Theatre in New York City. From more than five hundred submissions from young American playwrights, the executive committee of the Foundation of Dramatists Guild, started by Stephen Sondheim, selected Sherman's play as one of the five best. Each of the winning plays was given performances by a professional cast.

Sherman wrote his play during the summer of 1986, he explained, and reworked it during drama workshops his freshman year. An early draft appeared in the spring edition of *Silo*, Bennington's award-winning student literary publication, and Sherman also had a workshop production of the play mounted during the spring term.

The panel that nominated his play consisted of prominent American dramatists, including Christopher Durang, Jules Feiffer, Stephen Sondheim, Mary Rodgers, A. R. Guerney, Jr., and Wendy Wasserstein.

He is now working on another play whose working title is "Women and Wallace," and he intends to mount a produc-

tion of it during the spring term. The Dramatists Guild, he reported proudly, has requested that he submit this play to the 1988 Young Playwrights competition.

In addition to working on his new play, Sherman performed the role of Trofimov, the eternal student, in the Drama Division's fall production of Anton Chekhov's *The Cherry Orchard*. During Field Work Term this winter he will be working at Playwrights Horizons as an intern, developing scripts for new plays.

Sherman has been writing dialogues since he was thirteen years old, "to play with dramatic ideas and to get the form down," and he believes that Bennington is an ideal environment for the nurturing of his creativity. "I chose Bennington on instinct," he explained. "My father [Dr. Ronald Sherman] teaches economics at Columbia University Graduate School, and I felt that I had to get out of New York.

"I knew that the size of Bennington would allow me to be treated as a person, not a statistic. And I did not want a conservatory program. I strongly believe that I need to take classes in other divisions to broaden my experience. Besides, I was attracted by the opportunities offered by Field Work Term to further my own interest in playwriting."

Aside from performances and productions, the College community has weekly sampled Sherman's wit: his irreverent descriptions of the Film Society's offerings that appear in *College Week*, Bennington's calendar of events, have become notorious.



Jonathan Sherman

Calabro Sonata Featured in Concert of Works for Tuba

■ ON THE WEEKLY COLLEGE CALENDAR, filled with performances, lectures, readings, films, and workshops, Wednesday evenings in Greenwall Music Workshop are reserved by the Music Division for concerts, all of which are free and open to the public. During the fall term the schedule included the seven member "Cellissimo" extravaganza, an outstanding recital by the soprano Susannah Waters '86, and an evening of music for the flute, played by Jeanne Kompare '88. Yet none, perhaps, was as unusual as the concert in October devoted to music for the tuba, the often overlooked (except in Kleinsinger's fanciful children's piece) member of the brass instrument family.

The tuba soloist was Mark A. Nelson, principal tuba player with the Vermont Symphony Orchestra and Assistant Professor of Music at the University of Vermont. He was accompanied by pianist Sylvia Parker and percussionist D. Thomas Toner, both UVM faculty members.

As this recital demonstrated, the repertoire for tuba is growing, as the powerful instrument has attracted the attention of twentieth century composers. The program included a one-movement concerto, two sonatas, two suites, and a duet for tuba and percussion. All but one of the works (*Concerto in One Movement* by Alexsei Lebedev) were composed within the past thirty years.

The featured work was Music Division member Louis Calabro's *Sonata-Fantasia for Tuba and Piano*, written in 1987 for Mr. Nelson and inspired by an exchange of ideas between the soloist and the composer after a Vermont Symphony Orchestra performance of Calabro's *Third Symphony* in 1986. In three movements ("Untitled," "B-major Paradox," and "Quasi Rondo"), the piece demanded a nimble virtuosity and timbre exploration not customarily associated with the tuba. In the first and third movements,



DAVID SCRIBNER

Tubist Mark Nelson accompanied by pianist Sylvia Parker in the performance of Sonata-Fantasia, composed for the soloist in 1987 by Louis Calabro, member of the Bennington College Music Division.

jazz elements and a modified "blues" scale were combined with the daring use of 16th notes and extended range in fast tempo.

The program also included *Duo for Tuba and Percussion* (1976) by Glenn Hackbarth, a Professor of Music at Arizona State University; Alec Wilder's *Suite No. 1 for Tuba and Piano* (1959); *Escher's Sketches* (1986), for solo tuba, by Walter Ross, in residence at the University of Virginia at Charlottesville; and *Sonate for Tuba og Klavier* Opus 68 (1981), by the Swedish composer Kjell Roikjer.

Dr. David Konstans Delivers Classics Lecture

■ ON SEPTEMBER 28TH, MANY MEMBERS OF the College community had the pleasure of attending a lecture given by classicist David Konstans entitled "Wives, Concubines, and Whores: Women in Ancient

Greek and Roman Comedy." Dr. Konstans is a professor of Classics at Brown University, and has written extensively on Roman and Greek comedy.

Dr. Konstans began his lecture by identifying his topic as Athenian New Comedy, of the period about a hundred years after Aristophanes, a style that was later continued by Roman writers. The plots of New Comedy revolved around young men's efforts to overcome the opposition of father figures to their marriages to the women of their choice. In a way, New Comedy can be thought as dealing with the replacement of the older generation by the younger.

Athenian New Comedy is represented by Menander, of whose plays we had only fragmentary knowledge until recently when several of his works were discovered. Roman New Comedy is represented by Terence and Plautus, both of whom directly imitated and closely modeled their work on Menander's.

Women in ancient Greek society as it is represented in New Comedy had four possible roles: wife, concubine, courtesan, and whore. Of the four, Dr. Konstans discussed only the first three. Each of the roles represents a distinct way of life and a distinct social and legal position. The wife's function was to bear children (that is, legal heirs) and care for the "integrity of the household;" the courtesan, a member of an educated class of self-employed women, was in the business of selling pleasure; the concubine occupied a position between the two, for she was usually portrayed as a woman who had lived for a long time with a single man yet could not marry him. Her relationship to a man was neither strictly commercial nor legally protected. The ambiguity of her position made the concubine a central figure in New Comedy, for, as Dr. Konstans pointed out, women in ancient Athens had no legal status other than that determined by their relationships to men as daughters, wives, or wards.

Dr. Konstans defined the normal plot of New Comedy as one in which a young man falls in love with a non-citizen girl, who because he cannot marry her, takes her as a concubine (bearing in mind that he is socially required to marry in order to produce heirs). The girl is then, after many plot convolutions, discovered to be

a citizen—in the famous "recognition scene"—and the two can finally marry.

In Dr. Konstans' view, the work of Menander critiques the rigidities of the status system, a critique that is reaffirmed and extended in the work of Terence. If these playwrights could not be described as feminists *avant la lettre*, they were at least quite aware of the inequities in the position of women in their societies.

The New Quadrille: in the Bennington Tradition

by David Scribner

■ TO REDESIGN A PUBLICATION IS AN AMBITIOUS undertaking. To revise one with as devoted and discerning a readership as *Quadrille's* is a challenging assignment indeed.

The reformatted issue of *Quadrille* that you are now reading is the result of months of collaboration between the College's publications staff, a graphics design consultant, and the Alumni Publications and Public Relations Committee (see the article in the "Alumni News" section). The project entailed an intensive review of past issues of *Quadrille* and its predecessor, the *Bennington Alumnae Quarterly*. It included, as well, countless conversations with alumni, students, faculty, staff, and friends of the College, who all shared the goal of creating a publication that would not only possess a vibrant graphic identity but also express the intellectual vitality and creative energy of the College. In the end, Bennington's tradition of daring—and enduring—designs for its publications and its insistence on vivid, intelligent writing became the inspiration for *Quadrille's* redesign.

The character of the new format was determined by reorganizing editorial content into sections that, taken together, would fully portray what it means to be part of Bennington College. Behind the new editorial structure was an effort to

celebrate one of Bennington's most startling ideals: the elimination of the barrier between study and work, between the passionate commitment to intellectual and creative development and life after leaving college.

The *Quadrille* departments range from news and events on campus ("Bennington Bulletins"), including a student essay ("The Near Side"), to a feature by or about one of our alumni ("Discovery"). There are also regular features that explore teaching at Bennington and the creative process ("Works in Progress"), as well as a major events section and a restructured alumni news section.

The graphics designer responsible for *Quadrille's* new format is Leslie Morris Noyes, a Bennington native and current resident. A graduate of Carnegie-Mellon and Cooper Union, she was for many years an associate in the firm of Steve Phillips Design, Inc. in New York City. Her clients included *Changing Times*, *Ms.*, *Venture*, *Cook's Magazine*, and Rodale Press. She is currently producing the *Christmas Cookbook* for Time-Life Books.

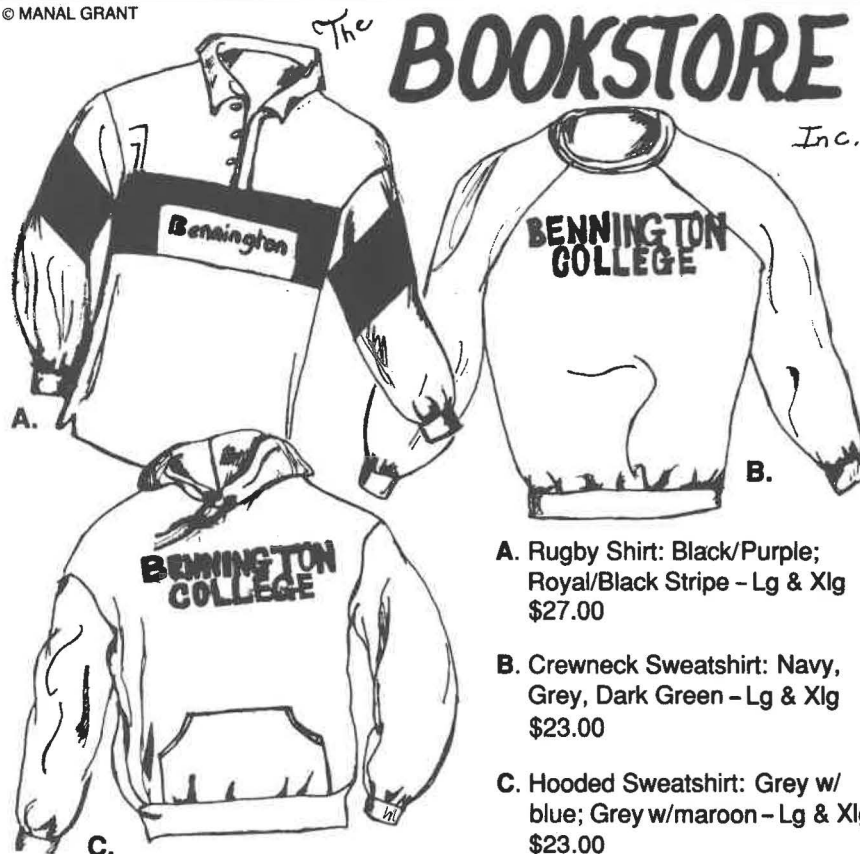
In describing the process of developing the format and typeface specifications for *Quadrille*, she explained: "As a designer, I have always found Bennington College to be a mixture of seemingly contradictory elements: it is extremely creative and encourages innovation, but it also has strong roots. I think the College shares something of the Yankee tradition of expecting initiative to be able to get things done. Any design for Bennington should be innovative but serious."

Her training, she added, has committed her to the principle that form should follow function, and that a successful graphic identity derives from "information being presented in a clear, functional way, and yet having a sense of character."

"In thinking about *Quadrille*, I was drawn to certain typefaces, Bodoni, Futura, and Century Old Style. Then, I found these were the very typefaces used in the wonderful, handsome old *Alumnae Quarterly*. These typefaces, you know, were very daring and modern when Bennington used them in the 1940s and 1950s. Now they are classic—but still very modern and very beautiful."

She noted that in establishing a page format, a structure is created that can be

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Grey, Dark Green - Lg & Xlg
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C. Hooded Sweatshirt: Grey w/
blue; Grey w/maroon - Lg & Xlg
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broken into every so often. "In this case," she said, "the margins and spaces between columns are wider than usual, and give a sense of spaciousness. But the picture captions, and the first lines of articles, set off by bullets, are done a little bit differently, with some eccentricity. Similarly, the quotations set off from the features interrupt and break into the copy."

"I wanted my designs to get Bennington back to what it was, when it had a strong graphic identity which represented a College where you could explore and apply sensibilities."

Development Program Set For Challenges of 1988

■ "IN 1986-87 TOTAL GIVING TO BENNINGTON College—more than \$2 million—broke all previous records for the College. We intend to maintain that pace in the current year," said Barbara Ushkow Deane '51, Chair of the Development Committee of the Board of Trustees.

"Tuition alone does not cover the cost of educating a student today," she continued. "Gift support provided by alumni, parents, and friends is critical—it fills that gap, enabling faculty and students to continue to explore teaching and learning together." Mrs. Deane observed that faculty salaries, financial aid for students, and the acquisition of books and periodicals for the library are the primary needs for current operating support.

"The growth of Bennington's Annual Fund is quite amazing and a source of great pride for all of us," noted Alumni Fund Chair Ruth Thomson Shapiro '46 at a meeting of class agents on campus in October. She announced that gift support had increased almost 100 percent in four years and that the number of donors had increased as well. "It is important for alumni to remember that both the dollars raised and the number of alumni who participate are important. Each gift counts, both because it increases the fund total and because it adds another donor to the participation statistics," Shapiro continued. It is clear from the enthusiasm of class agents at the Alumni Council Meeting that they will be hard at work this year encouraging classmates to participate in the Annual Fund, thereby sending a signal of support to Elizabeth Coleman in the first year of her presidency. Reunion class agents (for class years ending in 3 and 8) will be making a strong effort to encourage a trip to campus for Reunion (June 10-12) and consideration of special reunion giving as well.

Jerry Axelrod—father of Lauren Axelrod '86, member of the Board of



The mezzanine gallery of the College's Visual and Performing Arts center has been named the Sam Van Elgort Gallery in acknowledgment of a generous gift from the Van Elgort Charitable Trust in memory of the grandfather of two current students. Located above the visual arts division office, the Gallery overlooks the entranceway to the Usdan Gallery, and is currently showing an exhibit of student work. Katy Meador, daughter of Sam and Mary Van Elgort and the mother of Evan ('90) and Joy ('88) Sornstien (pictured above in the Van Elgort Gallery), explained that her father had a lifelong interest in photography and was an accomplished amateur photographer. Her daughter Joy, she noted, is a photography major, so that it was appropriate that a space in VAPA be designated for the display of student art and photography. Her son Evan has intense interests in music and art.

Trustees, and Chair of the Parents' Committee—indicated that the committee is looking forward to talking with parents about Bennington. "Parents are intensely interested in what happens at the College and a growing number provide substantial support to the Annual Fund each year," stated Axelrod. Last year parents contributed 7.6 percent of our total gift support and hopes are even higher for the current year.

Evelyn Stein Benjamin '57 assumed leadership of the Associates Committee this year and anticipates that 70 percent of gift support to the Annual Fund will be in the form of donations from Associates,



RAUPH AISWANG

those who give \$1,000 or more. The Associates Committee, composed of 45 members who live primarily in New York City and San Francisco, will contact alumni and parents throughout the country to stress the importance of the Annual Fund.

Mrs. Deane encouraged alumni, parents, and friends to consider making a gift to the College. "Early commitments enable the College to plan more effectively, and to save printing and postage expenses," she said. "So, why delay? I invite you to join the thousands who support Bennington each year and help us to break the record again."

Phoning for Bennington

- PHONOTHONS HELD IN BOSTON, NEW YORK, Los Angeles and on the Bennington campus during the fall generated more than \$81,000 in pledges to the Annual Fund. This represents an increase of 16% over last year's phonothon totals. Alumni in ever increasing numbers are finding that in addition to raising much-needed funds for Bennington, phonothons are fun. Students calling alumni and parents from campus recognize that phonothons are a direct way to help support their educational program.



RAUPH AISWANG

Top left, dialing for dollars Bennington style during the New York Phonothon is Evelyn Stein Benjamin '57 for the Associates Committee. At top right, a young alumni reunion took place during the New York Phonothon. From left, Catherine Hays '80, Virginia Harrison '80, Bill Lese '81, and Vanessa Wilcox Guerrini-Miraldi '78. At right, Kay Crawford Murray '56 talks to alumni while Marvin Deckoff, husband of Jane Vanderploeg Deckoff '59 and father of John '88, records a pledge.



RAUPH AISWANG

CROSSETT COLUMN

■ AROUND A YEAR AGO, WE GOT WORD THAT our library was being considered as a location for a scene in the movie *Baby Boom*. This was exciting, and it seemed only natural: after all, the script does call for the heroine to go into the Bennington College Library and do some research. As it turned out, we didn't make the grade. The movie's makers decided our building was "too modern"—a compliment, we decided, given that this much-loved and used structure is nearly thirty years old. So *Baby Boom* has appeared, with Diane Keaton working in a fraudulent but more chronologically suitable (to the filmmaker) "Bennington College Library."

Our story does not end here. The other day we received a call from *American Demographics Magazine*; that is the very title which Ms. Keaton requests when she goes to the desk of "our" library, a request which is promptly filled in the film. The trouble is, as was discovered by the sharp-eyed subscription folks at the magazine, the real Bennington College Library does not carry the title. We would have had to introduce the film star to the joys of inter-library loan and other approaches to her question.

Undaunted by our lack of their product, the *American Demographics* people made a generous offer to help us adjust reality to the vision of the movie. They offered us a free subscription to the journal, and despite the fact that demographics is not a curricular staple around here, we accepted, seizing this rare opportunity to harmonize the fact and the fiction.

I should take this opportunity to report on another, much more substantial gift that we have finished processing. More than two thousand books on drama and related subjects were given to the Library by the late Ernest T. Kirby, a noted scholar and playwright who received his M.F.A. from Bennington in 1968 (he had a B.A. from Columbia and later received a Ph.D. from Carnegie-Mellon). The collection includes works on Greek and Roman theater, medieval drama, and Tudor drama, as well as works on Asian theater, including Chinese, Thai, Indian, and hard-to-find works on Noh drama. There are also many volumes of the writings of important Russian directors, playwrights of many countries, and authoritative histories and reference works.

E.T. Kirby's own admired theoretical work, *Ur-drama: The Origins of the Theater* (NYU, 1975), was described by one critic as "a new major attempt to define the nature of theater in terms of one origin," and he was praised for having achieved "a new understanding of the illusion of the theater for both actor and audience."

After Professor Kirby's death in 1985, his brother Michael continued the laborious process of transferring the collection to Bennington, for which we are extremely grateful. Michael is an actor and writer whose works also grace our shelves. In fact, one of them, the important anthology *Futurist Performance*, was written in collaboration with another Bennington alum, Victoria Nes Kirby '62, who kindly sent us a copy of the new edition of the work (PAJ Publications, New York, 1986).

A memorial plaque has been mounted in Crossett Library to honor E.T. Kirby's gift and to commemorate this scholar and benefactor. Given the importance of theater to the College, our collection of books in support thereof is a vital part of the Library. It has been much enhanced not only by the Kirby gift but also by the gift of two thousand theater-related books from another alum, Margot Hartman Tenney '55 and her husband Del. Gifts, large and small, continue to be a welcome and necessary way of developing the Library's collection, either as direct additions or through sale (sometimes very advantageous sale, thanks to arrangements with an internationally connected book auction house). Space limitations forbid my listing the many recent gifts here, but rest assured that they are very important to us. Incidentally, we do appreciate copies of the works of Bennington alumni and faculty, past and present. The College's famous literary fecundity makes it difficult for us to keep up. (Oh yes, congratulations to Alain, to Gretel, to Bret, to Jill, to Nancy, to Susan ...)

In another area of development, a Bennington team of three recently received a small NEH grant in order to attend a workshop in Framingham, Massachusetts, designed to initiate us into the mysteries of winning large NEH grants. The team consisted of Phebe Chao of the Literature and Languages Division, Bennington Free Library Director Michael

Price, and myself; the workshop focused on the process of planning and funding public programs that would combine the resources of public and academic libraries. We are working toward a series of programs (lectures, discussions, exhibits, and performances) that would explore the relationship between the rural/small town Bennington college-and-town community and the many predominantly urban/sophisticated contemporary artists, musicians, and writers who come here to work and/or to escape. The workshop took place at a religious retreat and the surroundings were rather spartan ("This isn't a retreat—it's a rout!" said one of the participants), but we learned much and made good connections: the name of the game in grantsmanship. With the help of College Grantsperson Phil Holland, we hope to assemble a very attractive and worthwhile series of events.

If you visit Crossett, please admire our new, healthy full-spectrum lighting (the result of the sale of a generous collection of gift books), as well our new computer (the result of administration support and the TLC of the indispensable Marianne Kirk). Please also admire our library staff, who continue to work very hard to keep the Library (and its director) afloat.

Let I step out of character, I close with a short wish list:

Fallingwater: a Frank Lloyd Wright Country House (Abbeville Press)

Technology in the 1990s: Agriculture and Food (Cambridge University Press)

Orchids from Curtis's Botanical Magazine (Cambridge)

The New Grove Dictionary of Jazz (Grove's Dictionaries of Music, Inc.)

Twentieth Century Literary Critics (Gale)


John Swan
HEAD LIBRARIAN

Bennington: A Crucible for the Spirit

by Claudia Rowe

■ SINCE ITS FOUNDING, BENNINGTON HAS ALWAYS drawn an extraordinary amount of attention from journalists, novelists, and perpetually curious observers. But why do they care? What could be so interesting about being a student at Bennington? There must actually be something different going on here, something provocative enough to warrant countless articles and essays; something so elusive that an accurate picture of Bennington is almost impossible to paint.

Perhaps one reason why it's so hard to describe being a student at Bennington is because this place is so mutable, so dependent on who is here in a given term. "Oh, it's so different now than when I came," is the most common remark made, not only by alumni, but even by current students. Still, there are some core experiences, things that I think all Bennington students feel, that exemplify what that "Bennington experience" we all talk so much about really is.

First of all, there is that exaggerated emphasis on the self. From the very first day of school students are noticed for what they present themselves to be. People-watching takes the place of spectator sports, is far more provocative, and serves as entertainment as well as the basis for theoretical discussions ranging from sociology to theology to pathology. Everyone here appreciates a good show. We are always watching for one, whether it be in the classroom or in the dining halls, and personalities become intensified to supply the demand. In 1963, one reporter called Bennington a "cauldron of creativity," and some terms this cauldron bubbles; some terms it congeals; and other terms it explodes. This certainly has something to do with chemical reactions in a small physical space, but I think it has even

more to do with something as taboo to mention as Spirit.

This Spirit is nothing if not extreme. Extremely ebullient, extremely forthright, or extremely frustrating, but extreme any way you look at it. Things are never on an even keel here, and outlooks (philosophies of life?) are constantly adapting to balance this experience. For freshmen, such extremes might be anything from teachers' expectations that their students be able to engage in a mutually engrossing dialogue to spray-painted classmates gyrating at a party on a Monday night. (As I said, we love a good show.)

Eventually, it's the work that becomes a barometer of these extremes. There are sluggish periods when the variety of different cereal combinations possible to create in the dining halls can become a riveting diversion. And then, suddenly, something snaps, and your work spurts ahead with what I think is called inspiration. It comes almost too fast to realize fully, but either way, steady mechanical cranking is short-lived here. And always, Bennington is intoxicating—heady or destructive, energizing or draining—never flat, never boring.

What does it feel like? A roller coaster. Everything is absorbed into the "Experience;" everything becomes "Educational." Things appear more and more thematic, and your courses suddenly seem profoundly linked to your personal life. This is not distraction or stagnation; it is a synthesis of experience into that thing that, sounding far more abstract than I mean to, I keep calling Spirit. Maybe it's only the cloud of insanity that Indian legend says hangs over this valley like a dome, but there is a strange bonding here, a connection between people and ideas that can become visceral. This approach to work might seem overly dramatic or too self-absorbed, but for most of the students here, it seems to foster a reflective kind of focus impossible for us to achieve anywhere else. It could be the scrutiny mixed with sudden and unpredictable intimacies that is also responsible for this educational "insanity." I don't know where it comes from, only that there is a charge here, a kind of stimulus, that brings your whole life under a sensory microscope.

The differences between Bennington

"Personalities become intensified to supply the demand for a good show."



CLAUDIA ROWE

and other schools (Bennington students and other students) are made clear at the end of each term when the cloud disperses and we leave, becoming readjusted to a steadier-paced, more logical world. Most people who haven't gone to Bennington can't understand how a school without grades or requirements can claim to be so challenging. Ultimately, we know when our work means something, and when it's just treading water to get through the next class. But when you devise your own challenges, nobody—not parents, not teachers, not friends—can tell you whether or not you are succeeding. This responsibility makes you your own harshest critic, so you are guaranteed a four-year quest for the unattainable. To be a student at Bennington is to be dared to prove you are what you say you are.

Claudia Rowe is a senior working on a creative thesis in literature; she also has been concentrating on painting and African Dance.

FACULTY NOTES

■ **PAT ADAMS**, MEMBER OF THE VISUAL ARTS FACULTY, has been awarded a prestigious National Endowment for the Arts Fellowship grant of \$15,000 for continuing her work in painting. The grant from the Endowment's Visual Arts Program is to assist "practicing professional artists of exceptional talent and demonstrated ability." This year the review panels selected 251 grantees from an applicant pool of 5,266. The \$15,000 award is the highest amount given to individual artists.

The award has allowed her to prepare for three exhibits this winter. She is represented in a traveling exhibit entitled "Art New England," composed of twenty-five artists from six states, which opened December 11 at the DeCordova Museum in Lincoln, Massachusetts. On January 19 a one-person show of her large canvasses



DAVID SCHNEIDER

Pat Adams at her studio in Old Bennington

and smaller works on paper opened at the Zabriskie Gallery in Manhattan. Two days later, the New York Academy of Science opened "Pat Adams: Circles, Spheres, and Other Correspondences," a show whose curator is Joelle Burrows, Director of Art of the Academy. For this show, Sherrye Cohn, art historian and author of a biography on Arthur Dove, wrote an essay on Adams' work for the catalogue.

Another member of the Visual Arts faculty had two shows in New York this fall. Paintings of **Rochelle Feinstein** were on exhibit at the Sorkin Gallery in October and November, and her work was also included in a group show, "Abstraction," which opened November 17 at the Studio School.

■ LITERATURE AND LANGUAGES FACULTY MEMBER

Arturo Vivante has had three short stories published this fall. "Night in the Piazza" was published in *The Agni Review*, while "Fioretta" is to appear soon in *The Massachusetts Review*. The third story, "A Game of Light and Shade," has been anthologized in the *Heath Introduction to Fiction*.

Susan Daitch, who joined the faculty this fall, has had her first novel, *L.C.*, published by Harcourt Brace Jovanovich. The novel concerns the discovery by two twentieth century women of a diary written by Lucienne Crozier, the mistress of Eugène Delacroix, during the 1848 revolution in France. *The London Times Literary Supplement* commented: "Through complex novelistic strategies and acute historical imaginings, [she] produces a form which encourages us to rethink both fiction and history."

Orphèmes, a volume of poetry by **Alain-Christophe Restratt**, instructor in French Literature, has been published by Les Cahiers des Brisants. This is his ninth book. About his seven year association with Bennington, he observed: "I can't easily define what keeps me here. It is like an obsession, something to do with living on the energy edge."

■ JOHN FAHEY, A BIOLOGIST IN THE SCIENCE DIVISION,

attended the Federation of American Societies for Experimental Biology (FASEB) meeting in June on "Lymphocytes and Antibodies." The week-long meeting was devoted to current research underlying immunological mechanisms and their relation to diseases, including AIDS. A further report on his research will appear in an upcoming issue of *Quadrille*.

Ecologist **Kerry Woods** has received a grant from NASA to continue research in studying the earth's vegetation through satellite remote sensing (LANDSAT and related satellites). The research involves

the description and measurement of vegetation over large areas to gather data for investigating such issues as deforestation, the Greenhouse Effect, acid rain, and general advancement of ecological science. Traditional methods to measure forest composition and biomass, he points out, are "ground-based" and therefore labor and money intensive.

In a more down-to-earth project, he is working with several students to resuscitate the "Walled Garden," also known as the "Brick Garden" and "Secret Garden," located by the orchard. Originally the old Jennings Estate grapery, it had been allowed to fall into disrepair until former faculty member **Ed Flaccus** began to refurbish it. Plans call for developing herb and flower beds, for laying out planting beds associated with student work in botany and ecology, and for developing spaces for display of sculpture as well as music and drama performances.

■ THIS FALL COMPOSER LOUIS CALABRO WAS NAMED

a fellow of the Vermont Academy of Arts and Sciences during ceremonies at the academy's annual meeting held this year at Bennington. In making the presentation former faculty member Lucien Hanks observed that "Lou has written over 80 musical compositions, including three symphonies, sonatas for a variety of instruments, concerti, and choral pieces, and as well, has been, since 1973, the musical director of the Sage City Symphony, a unique orchestra consisting of volunteers and professional musicians, whose free concerts feature commissioned new work."

The American Society of Composers, Authors, and Publishers announced that **Vivian Fine**, **Jeffrey Levine**, and **Louis Calabro** are recipients of 1987-1988 ASCAP Awards. Granted by an independent panel, the awards assist and encourage writers of serious music, and are based upon "the unique prestige value of each writer's catalog," according to Morton Gould, ASCAP president. The members of the awards selection panel were Frank Battisti, director of wind ensemble activities at the New England Conservatory of Music; Ainslee Cox, music director and conductor of the Goldman Memorial Concert Band; Ursula Oppens, pianist and



DAVID SCHENKER

**Louis Calabro, left, and
Lucien Hanks**

founding member of Speculum Musicae; Lucy Shelton, well known soprano; and Dr. Paul Wohlgemuth, professor of music at Oral Roberts University.

Company in July 1987; in October they re-issued his 1973 novel *Dog Tags*. The previous February his novel, *The Blue-Eyed Swan*, appeared in German translation; German translations of both *Dog Tags* and *A Rendezvous in Haiti* will be appearing soon. Becker is Distinguished Lecturer in English at the University of Central Florida in Orlando.

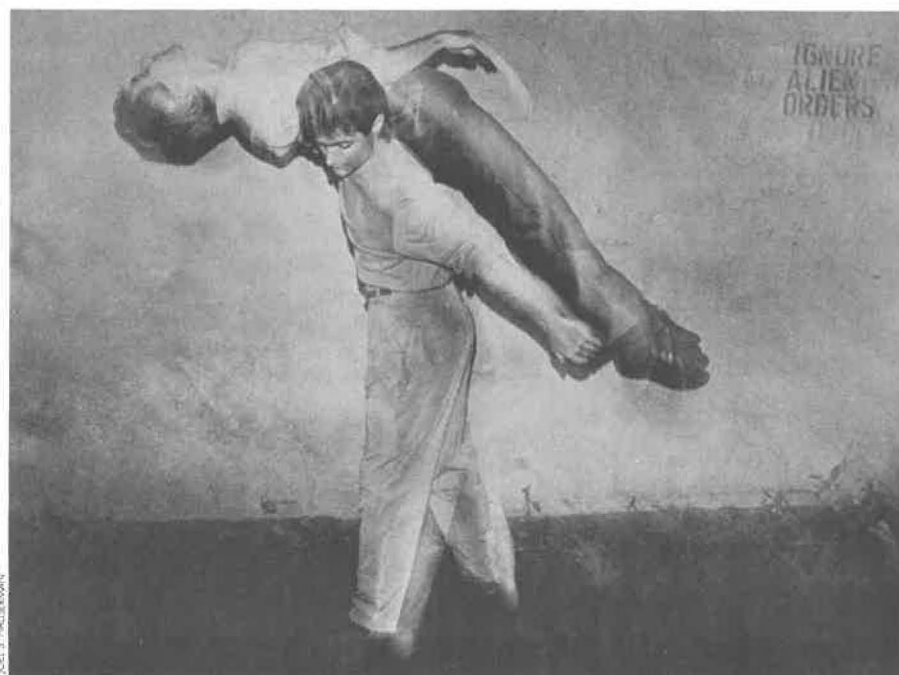
John McCormick (Literature Faculty

1956) recently published a memoir-portrait of **Francis Fergusson**, a member of the faculty in literature and drama from 1934 to 1947, who died in December of 1986. Appearing in the Autumn 1987 issue of *The American Scholar*, the essay, entitled "Francis Fergusson, 1904-1986," highlights the importance of Bennington to Fergusson's professional and intellectual life. As McCormick writes, "The Fergussons (Marion Crowne Fergusson taught acting here during the same period) were content at Bennington; what the College could not give in respectable salaries it made up for in freedom to its faculty to work out their destinies without traditional academic impediments. Now Francis was able to integrate his various approaches of the past into a theory of what theater should be, of what is or is not possible on stage, and how best to explain to himself, to his students, and to the world a theory of art adapted centrally from Aristotle's *Poetics*, from his work with [Richard] Boleslavsky [in the American Laboratory Theatre], and as theater director at Bennington."

Terry Creach and Steve Koester in "Open Borders," presented in New York in November.

■ DANCE DIVISION FACULTY MEMBER **TERRY Creach's** professional company work with dancer Steve Koester was in high gear this fall. In October the team was in residence for three days at the Contemporary Dance Theater at The Dance Hall in Cincinnati, Ohio. During November their program of "Open Borders" was presented for two performances at the Bessie Schönberg Theater in New York City, and they also set a piece at Holy Cross College in Worcester, Massachusetts. This winter they are to be part of a program featuring three duet companies at the Portland Dance Center in Portland, Maine, and on May 17 they will have one performance as part of the Joyce Sampler at the Joyce Theater in New York.

■ **STEPHEN BECKER**, MEMBER OF THE LITERATURE and Languages faculty in 1971, 1977, and 1978, published his eleventh novel, *A Rendezvous in Haiti*, with W. W. Norton and



JOEL S. HALLERMAN

TEACHING AT
BENNINGTON



The Body's Music: Sandra Burton's African Forms

by David Scribner

PROMPTLY AT ONE O'CLOCK EACH THURSDAY AFTERNOON, THE insistent rhythms of conga drums and cow bells announce Sandra Burton's African Forms dance class in one of VAPA's second floor studios. Students passing below, between the performing arts center and the Barn, lift their heads to the music. It is compelling, and suggestive of movement.

One of the most popular of the Dance Division classes, African Forms focuses upon the ritual dances, as well as language, music, and traditions, of West African peoples. The structure of the class requires dancers to master a vocabulary of gestures and movements, performed in unison at first, that later become the language for solo expression. To deepen their understanding of the dance movements, class members immerse themselves in learning the songs and legends from which the dances are derived, and each is expected to learn to play the complex beat on drum and bells. In this class, dance is inseparable from a living culture, and the dancer inseparable from the past.

A graduate of the Leonard Davis Center for the Performing Arts of the City College of New York, Sandra Burton earned a Master of Fine Arts in Dance from Bennington in 1986. In addition to her position on the Dance Faculty, she is also Coordinator of Dance at



Sandra Burton

DAVID DAVIS



**Senior Eva Mergner
in African Forms.**



KATE ACHER

Williams College, where she founded and now administers the Williams dance program. While she enjoys administrative duties, teaching, she believes, is fundamental to her development as a dancer, and her African Forms class represents a crucial Bennington tradition: "Dance is the oldest form of individual and collective expression. An old African proverb says 'to dance is to live.' The profound meaning in this simple statement is a fundamental part of the human heritage to be found at Bennington College. This institution is well known for having been in the vanguard of having made dance a part of a liberal arts education. To participate in a tradition that will continue to nurture, challenge, and transform people is important to me, as I continue to grow as a human being and as an artist.

"What I enjoy most about teaching here is the support I get for creative work. There is wonderful space to work and perform in, and my colleagues in Dance and Drama have technical expertise. And the faculty and students collaborate here — I really enjoy that!

"At Bennington, I know that I am in dialogue and process with future writers, visual artists, doctors, musicians, lawyers, actors, teachers — not just future dancers. Every teacher knows the unfolding of what is taught is sometimes evident soon, but more than likely, the teacher will never witness the mature flowering of concepts. If you teach someone a concept, you see it return as a new idea. This is a very enriching situation for an artist — and teacher.

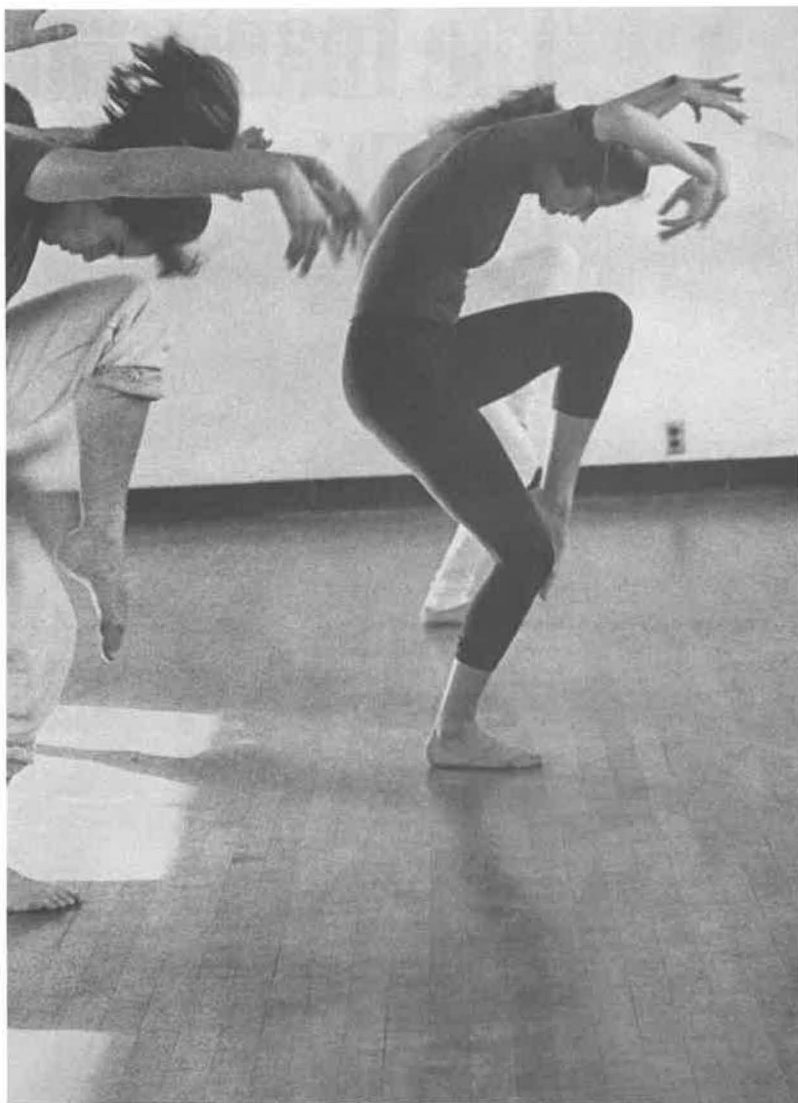
"African Dance classes stimulate interests in other art forms because, in general, African peoples do not separate their art from their lives. When I began teaching this material at Bennington, right away there were eager students willing to learn movement vocabulary, songs, stories, and traditions that are, really, only a small sampling of African culture. Learning the movement for a dance from Mali, for example, utilizes unison and precision and also requires knowing a chant, drum rhythms, and a legend of the great serpent who was the spiritual protector

of a village. Discussion of the legend, in turn, leads to an examination of ceremony and ritual in the life of people from many cultures, past and present."

Her students share an obvious enthusiasm for the class, and for Sandra as a teacher. "Once the music starts," observes junior Shaunna Gray, one of fifteen students in the class, "we are in constant motion throughout the class. She really prepares material, and has an agenda. We are learning some very difficult timing and rhythms, yet because of her energy, it seems easy and enjoyable, and she makes it part of *our* dance. Most of African dancing is something people do in everyday life. This afternoon, for example, we were learning the 'Boot Dance,' which was developed by miners. Its origins come from children at Christian schools who were told they couldn't stomp, and couldn't wear shoes in the school building. Of course, eventually they did, and created an extremely complicated series of rhythmic steps. We are learning to stomp and stomp in different rhythms. Finally, it becomes the music of your own body. I was so surprised at how much I had learned."

Shaunna is among a group of eight dancers whose Field Work Term project is to prepare four African dance pieces for performance at Theatre Four in New York City March 4-6. Sandra was able not only to organize and conceive the performance material but also to raise the funds to support it.

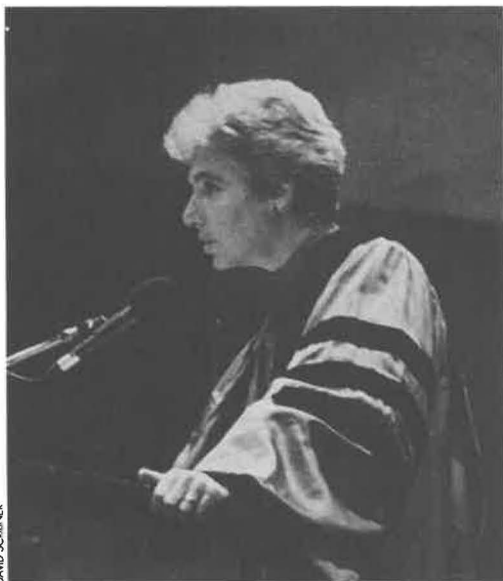
For New York-born Sandra Burton, teaching that which inspires her is a profound and enriching experience. "Teaching, you know, is the art form that provides continuity in societies. Students are always asking questions about the presence of ritual and ceremony in our lives today," she explained. "Sharing the material I've learned with students has reinforced my belief - and hope - that just as traditions of other peoples have opened doors and inspired me, my students will hopefully see themselves and others with an understanding of how intimately connected - yet diverse - humanity is."



KATE ACHIE

**"In general, African
peoples do not separate
their art from their lives."**

The Inauguration of Dr. Elizabeth Coleman



DAVID SCRIMNER

**"The only thing that
should make leaving
college bearable is the
hope against hope that
you are taking the best
part of it with you."**

THE WEEKEND OF THE INAUGURATION OF ELIZABETH COLEMAN WAS an occasion engaging the entire College community and its constituencies in a wide range of events which culminated in a festive celebration welcoming and installing the ninth President of Bennington College.

The trustees were on campus during the weekend of October 9 through 11 for their quarterly meeting and to participate in the Inauguration, and they hosted a dinner for the new president on Friday evening. The Alumni Council members were on campus for leadership meetings and committee discussions.

The annual Parents' Day activities, which were also scheduled for this weekend, included presentations by each of the College's Divisions throughout the day on Saturday. The Visual Arts Division had mounted a Faculty Art Show in VAPA, presenting work by the entire Visual Arts Faculty, in honor of the new president. The Symposium on Discovery (see article in this section) on Saturday afternoon was followed by student performances in the early evening. Five members of The Sage City Six — Gunnar Schonbeck, Robert, Helen and Ron Woodworth, and Ed Keough — provided lively dance music until well past midnight at the Community Party in the open gallery



KIM PITTFOSTER

spaces of VAPA.

The Inaugural ceremony itself took place Sunday morning in Greenwall Music Workshop. Marshal Robert Woodworth and Honorary Marshal Joan Manley led a procession of robed delegates from seventy academic institutions throughout the country, followed by Dr. Coleman and honored guests Governor Madeleine Kunin of Vermont, Chairman of the Board Adam Yarmolinsky, Interim President John H. Williams II, and Student Council President Sarah Miller. Over one thousand friends of the College and of the new president had gathered in Greenwall for the Inauguration. Above the dais was a green, black, and gold

banner emblazoned with the words "Welcome to Bennington Liz."

The celebration was accompanied by music and poetry created by members of the Faculty. Louis Calabro's boisterous and rhythmic *Ceremonial March*, performed by the Purchase Brass, opened the ceremony and began the Processional. "Light in Spring Poplars," a poem written in honor of Dr. Coleman by Stephen Sandy, with music composed by Vivian Fine, was performed by Janet Gillespie '87, Jacob Glick, Marianne Finckel, and the Bennington Chorus, under the direction of Randall Neale. Lionel Nowak's *Fanfare* closed the ceremony and provided music for the Recessional.

**Elizabeth Pratt's ('90)
banner welcomes
President Elizabeth
Coleman.**

Inauguration Remarks Of President Elizabeth Coleman

I ACCEPT AND GREET THIS CHARGE OF ASSUMING THE presidency of Bennington College with something resembling the alacrity and high expectation with which, to butcher Shakespeare, the young bridegroom leaps to his death. Those of you unfamiliar with the wondrous meanings of Elizabethan English are most cordially invited to come to Bennington College to discover them.

This is a time when the debate over liberal education is again heating up; this is a place, this college, as daring, as exhilarating as any I have known; and this is a responsibility, that of leading such an institution, which is as great and worthy a challenge as I can imagine.

So, this inaugural is a very special moment for me and it is with great pleasure that I welcome you, and it is with equal gratitude that I thank you for joining me. What I would like to share with you today is some of my sense of the joy, of the magnitude of desire, of the celebration of the human spirit that the work we call education touches; something of what it means to teach, of what it can be like to be a student; something of the values to which the classroom is dedicated; something of what is envisioned in the very idea of a college.

I apologize in advance for ignoring such mighty themes as the explosion of knowledge, the shrinking of the planet, the dominance of technology, the subjection of women, the rise of yuppies, the demise of civilization, but there is a reason. In the din of the going ideological agendas for education, whether Marxism, feminism, fundamentalism, or Bennett-ism, the revolutionary agenda of education itself goes unheard. In our emphasis on the practical social pur-

poses education is presumed to serve — the notion that education equips us to fit better into a given world — we can and do lose sight of the power of education to enable us to be a transforming presence in the world. Being able to write a good business letter or to know the differences between hardware and software may be side effects of education; they are not its purpose. In our efforts to heap values on education from without we can and do overlook what it means to see it from within — what, for example, it means to enter a community where the resources being systematically mined, aggressively developed, are located *within* human beings, and hence what it means to enter a community where acquiring more for oneself means that there very likely will be more and not less for one's fellows. We have, in short, become very accustomed to defending liberal arts education in terms of where it will get you. I would like to dwell, for these precious moments at least, on what's happening while you are there.

At the center of education is the fact of human intelligence, curiosity, imagination. Equally central is the capacity to speak, the desire to be heard, and, most remarkable, hardest won, the willingness to listen. Then there is the complexity, fullness, wonder of the world. Curiosity is not all that drives us, nor are wonders the whole story about the world, but they do constitute a portion, and a sizable one, of the human condition and it is the enviable place of education to exploit the dynamic between human curiosity and the fascination of the world for all it is worth.

If you would see most clearly the magnitude of that dynamic in our lives, watch its beginnings when we participate in it by touch, feel, smell, most of all by taste. The baby would swallow the entire world if only it would fit. If you doubt the intensity of human curiosity, look again at the fixed gaze of that infant with eyes that seem large enough to fill a room and bright enough to light it. If you would gauge the content and character of insights to be achieved, the lessons to be

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WELCOME BY JOHN H. WILLIAMS II

...I ANTICIPATE THAT ONE WAY OR THE OTHER I will have the opportunity to tell my grandchildren a little something about education in America. And that is my grandfather's worry, particularly for Bennington College because it has come to be such a special place for me. We endeavor to help our young people discover themselves and to learn some of what is important for a full life in a cultural atmosphere dreadfully marred by the painful refrain, "You can't trust any of them." Whether it be in response to those who seek positions of public authority, or who sell us their wares, or who are captains of our financial institutions, or who admonish us from the pulpit, very often and very understandably we have become skeptical, cynical and even downright hostile about those who say to us, "Trust me." My worry is that all of this will spill over into the classroom — indeed, that this may already be happening to an alarming extent. Though a degree of skepticism, cynicism and even downright hostility are an important part of the learning experience, the classroom ultimately depends upon trust. Street-wise as they are in some respects, most students come to our elementary schools, high schools, academies, colleges and universities believing in their teachers, trusting that their elders who administer our public and private educational systems will wisely decide what should be taught and how it should be taught and will make sure that those who do the teaching are well-qualified to be entrusted with this precious responsibility.

Consider, for example, that ultimate article of faith — the inevitably selective reading list. Though students are constantly searching for themselves, the starting point is almost always what the

educator requires to be read, and for those who are more adventuresome, what is recommended for additional reading. How easy it would be for that very basic article of faith to be abused; for the presentation of subject matter to be distorted or become outdated; for the balanced evaluation of ideas to be skewed; for honest and open-minded inquiry to become the captive of laziness or mediocrity; for rigid adherence to the old lesson plan to stifle spontaneity and intuitive discovery...

Short of the devastation of war or the tragedy of poor health, it is this grandfather's greatest worry. What a dreadful disaster it would be if I am ever obliged to say, "Zander, now that you are heading off to high school, breaking away so to speak, exploring new ideas in the classroom that will be with you all of your life, I must caution you about those who presume to educate you — You can't trust any of them." Or — "Daisy Anne, now that you are about to leave home for college, that great time of independence freed of your father's protective instincts and your mother's quaint homilies about what it means to be a good girl, I must caution you about those who presume to educate you — You can't trust any of them."

This worry stated, permit me to make myself unequivocally clear to Governor Kunin, who is deeply committed to educational excellence in Vermont, and to Elizabeth Coleman, who brings that same passion to Bennington — do not let it happen here! Make sure that those who learn in Vermont have good reason to say of those who govern our schools and colleges and who teach in our classrooms, "I trust them, not completely, and not without question, but I do trust them."...



DAVID SCHERER

John H. Williams II

WELCOME BY GOVERNOR MADELEINE KUNIN



**Vermont Governor
Madeleine Kunin**

...BENNINGTON COLLEGE HAS, SINCE ITS inception, brought great distinction to the state of Vermont. I think there is an affinity between what is considered the Bennington experience and the Vermont mystique — a spirit of individuality, a sense of community, the fact that this, as a non-institution, is a small community. That sense of smallness is what makes Vermont unique and it is also what makes Bennington unique. You can, in this particular setting, pay more attention to the individual and also feel a greater sense of community. I think this institution has also done a remarkable job of combining a liberal arts education with a great emphasis on the arts themselves, the performing arts, and clearly you have been able to add great richness to the cultural diversity of this state...

I think there is a great opportunity to forge stronger linkages between Bennington College and the greater Bennington community and I am delighted that President Coleman has singled that out as one of her priorities, to have a greater community involvement for the College. There is one shining example of how you had done that already and that is your participation in the Governor's Institute on the Arts. For those of you who are not familiar with that program, it's a summer program for high school students, and many Bennington faculty have contributed to that arts-intensive program, led by Susan Sgorbati, who has been outstanding and most generous in that regard...

It is with particular pride that I welcome the distinguished new president of Bennington College, Elizabeth Coleman. I think her strong background in both the liberal arts and in administration gives her a particularly

strong appreciation for the Bennington idea of education. I was interested in the presidential search committee's judgment, when the board of trustees said, — and I quote, — that "President Coleman possesses to the highest degree the qualities of intelligence, imagination, energy, common sense, and human understanding that are needed to lead the College as Bennington enters its second half-century."

...Recognizing that Bennington College is co-ed, nevertheless, in addition she will provide a very strong role model of a woman in a leadership position...I believe that we will only, frankly, reach a state of true political and economic equality in our society when women in leadership positions become the norm rather than are viewed as unique or unusual phenomena. With her interest in the community, in the Vermont community, I think she will also be a role model in fostering the political awareness of the students at Bennington College...While you may view the college experience as one for self-concentration and intellectual development, which it should be, I think it is also a time of developing political awareness to be a full-fledged and responsible citizen of the United States of America. I hope and I trust that you will gain that experience and that Liz Coleman will enable us all to have a sympathetic combination of intellectual intensity and political awareness so that as you graduate, as the students graduate, from this institution, they will carry both with them into the outside world which awaits you.

I congratulate you, President Coleman, and wish you and the members of this outstanding community all the very best as you look forward to a very promising, and very challenging future.

"Writing can refine,
extend, even shape
our thought and
imagination; it cannot
substitute for them."

learned, imagine what is involved in the discovery that when things, or people, disappear from sight, they are not necessarily gone forever, although they might be. Or the determination and concentration, the sheer genius it takes to grasp the difference between those things that are alive and those that are not, the difference between those things that move by themselves and those that must be pushed.

Often these discoveries are accomplished one on one — the child and the world, but not always. Remember when you were energetically pulling a cord across the floor, at the other end of which is a favored object, when suddenly that object seems intent on staying right next to the leg of a table. Regardless of how hard you pull and, even more startling, how loudly you scream, it refuses to budge. If anything it clings even closer to its newfound friend until someone, usually a larger person than yourself, with almost no effort and in utter silence, pulls back ever so slightly in the other direction (of all things) and places what you are pulling in a different relationship to the leg of that table. Miraculously, all is right with the world. If the person who intervenes invites you to watch closely, if he overcomes your great impatience, particularly after this unconscionable delay, and with patience infinite somehow persuades you to get into this mess again, incredibly, in order to try your hand at making things right, and if she kneels down instead of bending over and works with you eye to eye in this great enterprise, he or she is a teacher — more precisely, an extraordinary teacher. At the moment you stop screaming and tugging and start looking, listening, then imitating, finally understanding so that you will no longer need outside intervention, you are a student. If the space this occurs in is set up in such a way to encourage such events, it is a classroom. And if the subject — here no less than intimations of cause and effect — is of such magnitude that huge as our teachers may seem at the outset they fade into the background as

the fascination of what is being revealed takes over, then we are confronting an unadulterated instance of education.

But we, alas, get bigger ourselves and leave the age when the whole of life is the process of transforming the unknown to the known, the unfamiliar to the familiar, to enter that time when education is supposed to occur at certain periods of the day and is supposed to be very different from what happens at other times of the day. Distinctions develop between play and school and it becomes easier, much easier for us to lose touch with the wonder of it all. More focused, more pointed, education remains, nonetheless, potentially explosive, however deeply buried, however much layered-over by our daunting awkwardness when it comes to institutionalizing this process. One reason for that continued power is that books enter the picture and our growing capacity to read them.

Here it demands less an act of our imagination, places less stress on our memory, to reconnect with what it meant to take that next step in education, to enter the realm of words on a page — that magical world where experience is no longer confined to what you encounter directly. Sitting curled in a chair you are transported to the Galapagos — taste the slight bitterness of the beetles that Darwin puts on his tongue during the voyage of the Beagle — your deepest wells of repugnance somehow momentarily overcome. Although you are young you will become old, although happy you will brush against the very limits of human suffering, although very much a daughter you will be every inch a father, when Lear enters carrying a dead Cordelia in his arms to tell us, "She'll come no more, never, never, never, never, never." Relaxed, complacent as you may be in the easy embrace of this republic, you will be jarred awake by your encounter with the politics of terror if you are brave enough to read Miguel Asturias. Enthralling as the world may be in its immediacy, exciting as are the passions of human relations at close

ROBERT H. WOODWORTH FUND

RON COHEN, DEAN OF FACULTY, SURPRISED THOSE IN ATTENDANCE AT the Inaugural ceremonies with an announcement: a group of alumni has raised over \$600,000 to establish the Robert H. Woodworth Fund for Teaching and Research in Science. This group of Bob Woodworth's former Bennington students, those who were among his first students at Bennington, have wanted for some time to express their appreciation of him as a teacher of the biological sciences and for all he has done for the College since he arrived in 1935. The College community congratulates him and thanks him for his continuing work at Bennington.



Robert Woodworth honored by friends and colleagues: from left, John H. Williams II, President Coleman, Ron Cohen, Governor Kunin, and Sarah Miller, president of the Student Council.

quarters, there is something awesome as the limits of time, space and even the self disappear and we enter the life of the mind, of the imagination, to encounter what selves other than ours have thought, seen, felt, heard and made. So it is to read.

The expansion of worlds that books proffer is only one side of the equation. On the other are the resources that are engaged if we are to mine their wealth. It is easy to

confuse the stillness of our curled-up reader with passivity; nothing could be further from the mark. Those who sit back waiting for the words to leap out and hit them may be doing something, but it is not reading. Whether Aristotle's *De Anima*, or Blake's *Songs of Innocence and Experience*, Newton's *Principia* or Anne Tyler's *Dinner at the Homesick Restaurant*, if we would know them, we must actively, energetically enter their world, share their assumptions, breathe their life. The demands are enormous, on a par with the rewards, and it takes education at its best to meet them. In addition to teaching at its most thoughtful, our utmost seriousness and dedication as students, the existence of other students now assumes a critical role. Nothing can quite replace the impact of other voices seeing what we somehow missed despite endless rereading, hearing a music that we are deaf to despite all our efforts. Our rush to judgment slows down, the great temptations of premature closure are resisted as the pleasures of seeing the full unfolding of a text take over.

Reading is of course only one of several fundamental arts properly associated with a formal education. There remains arithmetic, remembering, writing. I need hardly belabor the values of writing; we hear about them daily, from every direction. It is devoutly to be wished, and unlikely to be granted, that as much was made of the overweening importance and difficulty of having something to say as is made of technical concerns. Writing can refine, extend, even shape our thought and imagination; it cannot substitute for them.

Memory, unlike writing, is scarcely mentioned. This undoubtedly is related to its association with varieties of pedagogy that are currently considered relatively mindless. Even were the assumptions about memorizing and the absence of mind beyond question, which is doubtful, our nonchalance about the educational importance of memory is perilous. You can exclaim about the necessity of knowing the past all

you want, but what if people have left undeveloped the ability to recall what is not directly in front of them. You can bemoan the demise of reason, but what if we cannot remember precisely what was said, and by whom, at the outset of the argument. A terrible, even terrifying, consequence is to decide that such things don't matter — not an uncommon reaction to ignorance. Forgetting is no academic matter, as every writer of totalitarian nightmares understands perfectly. There is no more intimate relation than that between conscience and the capacity to remember, to remember accurately and to insist on the necessity of doing so.

And finally, for any of you who doubt the glories and omnipresence of mathematics, just imagine a universe without the lines: "how do I love thee? Let me count the ways."

The expansion, the refinement of those capacities that empower us to experience an enlivened and informed relation to the world, is in short, the essential work of education, whether pre-nursery or post-doctoral. It does not only take place in school, nor is what happens in school limited to education. Its centrality shifts as other agendas increase in importance — the socialization of the pre-college years, the training emphases of the post-college years.

Poised between the two — the time of growing up, the time of being grown — is the college experience, second to none in its challenge, complexity, and vision. It comes at a time when personal autonomy assumes new dimensions, much less now a matter of possessions, much more a condition of the self. Choices are increasingly internalized, less and less coming from external sources, whether those be parents, teachers, peers, or whether they be hourly school bells driving your feet, SAT's driving your mind. It is a time you are invited to make your education your own, a time when you imprint it, no less than it imprints you. The growing maturity, even more to the point, the expanding freedom, transforms the dynamic between

teacher, student and subject.

Teaching is never more unequivocally the art of engaging students in the pursuit of truth, the quest for excellence than in college, but such majestic purposes are accomplished at this stage by working very closely in the vineyards where faculty have chosen to cultivate those things most intently themselves. In so doing teaching facilitates the extraordinary process by which students discover an abiding interest of their own — a vocation, a craft, a question, a discipline, a profession — and what it means to pursue it. Here one learns that depth of focus and intensity of concentration are necessary to do anything at all, that breadth of vision is necessary to do anything well. Somehow the range of one's curiosity must be reconciled with the necessity for immersion, the excitement of creative discovery with the rigors of technical mastery.

However self-absorbed, however lonely this process becomes at any given moment, there is the continual fact and reminder of the existence of others — of this taking place in a context, a community, where the give is essential to the take. The most basic facts of the classroom affirm the possibility and the value of collaborative activity, its accomplishments remind us again and again of its power. Whether as teacher or student, there simply is nothing quite like the thinking we do when preparing for a class, because of the urgency, tension and expectation that the presence of minds other than our own, equally committed to the inquiry at hand, provides.

The struggle to achieve the power and the pleasure of a genuine autonomy — the emerging capacity to shape one's world as well as to be shaped by it — is then, one hopes, born out of a profound recognition of, and respect for, the autonomy of other people and other things.

Just so one hopes that the very conditions for a successful formal education — its dynamic center, its dependence on inquiry, wonder, uncertainty, the capacity to see

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LIGHT IN SPRING POPLARS

A populace — but
Of one blood. Contagious,
One, the sun
In the white poplars flared, radial,
foamed

Ascending through, when
Up cold marches of the
Slow season
Buds caught; waxed in the pealed
light,
as the sun

On far flaked waters
Was one husked candle
Furled to light
Others; — the gold buds many, but
one flame.

"Mechanical rather than
dynamic models
dominate our thinking
about education.
Information is confused
with knowledge."

things freshly — ensures that the successful completion of one's formal education will not be confused with the ending of one's education itself. The only thing that should make leaving college bearable is the hope against hope that you are taking the best part of it with you.

References to hope bring us to the great question of the relation between this take on education, or, as some would see it, this hallucination about education, and what actually happens. Undoubtedly the distance is often very wide. I suspect the divide is even greater between such a view of education and the way education is often talked about. It is worth a moment to speculate as to why. There are, I think, three reasons worth mention.

First, there are the mechanical rather than dynamic models that dominate our thinking about education. Information is confused with knowledge. Reading, writing and mathematics are reduced to mere technical facilities. Teaching, even in its more elaborated and nuanced forms, is essentially seen as a process of filling students' heads, which are apparently empty, with stuff that teachers apparently have in great, even overabundance.

The ways in which we manage, more accurately package, education are confused with its substance. Questions that might search out the limits of human freedom or try to fathom the nature of gravity pale in the face of questions about the choice of a major.

Picking one's way through a Chinese menu of distribution requirements is presumed to provide breadth, a grasp of the interconnections of ideas, as if taking two from column A and three from column B would do it, as if taking three from column A and two from column B would place us in great jeopardy.

Even the accents of reform are at times a parody of seriousness. Of course *what* we read, think about, do in college matters, it matters enormously, but to list a handful of great books as if that were a response to this issue is not helpful. It is not a large step between that sort of response and the notion that lists in themselves have something to do with what it means to be educated.

A second and in some ways much more formidable factor is the elevation in the last 100 years of the expert and expertise to the status of being *the* model — virtually unexamined and certainly undisputed — of intellectual seriousness and competence. We are so totally imbued with this way of seeing that it is difficult to appreciate that it was not always so. One consequence of this valuation of the expert is to undermine the authority and power of those arts fundamental to the uses of intelligence itself, such as reading, seeing, listening. A recognition of *their* authority extends the access and range of individuals as such, while the whole impetus of the model of expertise is to emphasize the limits of our range. Whatever the impact of this attitude for good or ill on civilization generally, it has had a profound and highly problematic impact on education, particularly on what is called higher education.

Finally, the most intriguing reason is the loss of feeling in this country for the importance of some of the fundamentals of education, as if we were anesthetized on this subject. One does not have to go to Socrates' Athens to see great passions aroused by matters we think of as merely academic. It was not so long ago that reading and writing could cost you your life in this country if you happened to be a slave. Obviously people, white and black, acknowledged the extra-

ordinary power of the written word. And today all we need are ears to be aware of the desperate importance that books — the writing and the reading of them — currently have for people in other countries. But for us to feel that urgency requires a leap of imagination; were it not for the capacity of writers from other countries to engage our imagination, their passion about the exercise of their craft would probably remain a distant and vaguely enigmatic phenomenon.

This deadened and deadening ambience is consistent with, and reinforced by, current ideological fashions among a significant proportion of the intellectual and academic community — an insistence on our incapacity to get outside our own skins whether it be a matter of their color, their sex or their material circumstances. Together they produce a chilling skepticism or worse, an oblivion, with regard to the potential power and range of our imagination, or for that matter of our humanity. But fashions are not eternal, and the history of this republic suggests that it can and does periodically awaken.

Moreover, despite our astonishing capacity to trivialize, distort, even pervert, the work of education, certain ineluctable facts remain. They are the ones with which we began — human curiosity, intelligence, imagination, desire, the fascination of the world. They have a way of asserting and reasserting themselves. While they may only be smoldering in most settings, in some they are ablaze.

Which brings us at long last to our destination — Bennington College, that institution which Howard Nemerov, who spent many years teaching in it, likened to a dreaming Joseph. It will come as no surprise that I consider this college a very special institution, so I will not ask you to take my word for that. I will, however, ask you to listen to the words of some others.

First, those of a member of the Board of Trustees, formerly its chairman.

The men and women who founded Bennington

College in 1932 endowed it with a few dollars, some usable buildings, a beautiful landscape and, most important of all, a boundless hope for intelligence and talent. Believing that the best education would embrace both the didactic and the creative a faculty was assembled of working artists, scientists, social scientists and writers eager to teach, in the words of one, what kept them awake at night. Ever since, a Bennington teacher, undefended by syllabus, has invited a student to participate seriously in the teacher's own working life. That invitation is the essence of a Bennington education. Neither the student nor the teacher can take anything for granted. Learning is never perfunctory, no matter how agile the student's intelligence; teaching is never routine, no matter how familiar the material. Indeed, if the usual purpose of education is to make the strange familiar, at Bennington it is as well to make the familiar strange.

As a result, Bennington students learn to abandon the presumed dualism of intellect and emotion, of vocational and cultural interest. They learn to express themselves in the rich and varied language of physics, choreography, history, sculpture, biochemistry, musical composition, poetry, philosophy and economics. They learn to work hard and to do well, at first because the faculty expects no less of them, but very soon because they learn to expect no less of themselves. They learn to prevail in the face of frustration, to try again in the face of failure.

Next the words of a faculty member, himself a poet and translator, as well as a teacher, whose career at Bennington College has spanned almost its entire history.

At Bennington the approach has been Faustian rather than fustian: the Doctors have renounced the complacencies of Wittenberg and succumbed to the ravishments of "magic"; the autodidact has transcended the Academy. Time and again, the classroom has served as threshing floor for works in progress, poems or books in the making, possibilities in search of a rationale. Poems, treatises, dances, paint-



Gunnar Schonbeck,
about to conduct the
Processional Ceremo-
nial March, looking for
Elizabeth Coleman.

"I push myself to grow artistically and intellectually. For every two pushes I give myself, my professors give me a third. We're always testing limits here, and limits are always testing us."

ings, avocations, have run their courses, over the years, as mice and mythological champions run their mazes, and returned to the studio or the scholar's study bearing the collective imprimatur of student and teacher. Whole works, such as Fromm's *Forgotten Language*, Stanley Edgar Hyman's *Iago*, Kenneth Burke's meditations on rhetoric and motives in Biblical discourse, Wallace Fowle's "reading" of the French moderns, Francis Fergusson's *The Idea of a Theater*, William Troy's essays on Virginia Wolff and Thomas Mann, were once untried additions to the syllabus of an educational venture. Given that long leash, teachers were constantly impelled to exceed rather than recycle themselves, and students, for a four-year interval, raised their sights like a pole-vaulter's crossbar, to measure their tolerance, and overleap it. Both took away glimpses of self-excess which turned into works of imagination or credentials for a personal identity.

He concludes:

I am what I have taught, teaching as I please because the outcome is incalculable and I think of myself as a work in progress.

Finally the words of a student now attending Bennington College.

I am currently a Junior at the college and loving every minute of it. I am attempting to complete a double major in Social Science and Visual Art. It is quite an undertaking. . . My interest in art is diverse, ranging from painting, printmaking, to ceramics. In the graphics field I work predominantly in lithography and monotype. I find them to be extremely spontaneous and flexible media. . . Ceramics is my other love. . . Recently I have been working in Raku, an ancient Japanese method of glazing and firing ceramic ware. If you are not familiar with it, it produces brilliant colors and metallic flashes which give character to even the simplest bowl or jar. It is quite unpredict-

able and I spent the better part of last term attempting to control it. I also worked with earthenware doing some functional pieces which I very much enjoy. . .

My work in Social Science at Bennington is quite a phenomenon, insofar as I came to the college as an intended art major. The more I became interested in Social Science, the more I realized its appeal and depth. My particular infatuation is with Philosophy. It is inexhaustible, difficult and at times frustrating, though nonetheless compelling. My other interest lies in the field of anthropology. I am fascinated by culture, and the tie that culture has with every type of human development. . . I find myself continually perplexed with the problem of past and future: the implications and influence of history in a social and political context, and the relationship of this to culture and what we commonly call "progress."

Bennington is very active and susceptible to passions. . . all of which adds to the flavor of the college. . . There is great interaction between student and teacher both in and out of the classroom. For me this is immensely important. For the most part I find that I push myself as I struggle to grow artistically and intellectually: but for every two pushes I give myself, my professors give me a third. In my mind, it is this balance which makes Bennington work for me. We're always testing limits here, and limits are always testing us. . . I believe in Bennington, and it's nice to know that Bennington believes in me. It is part of my soul and always will be.

So, if you would know Bennington College it's easy. All you have to do is to imagine a place which has Trustees, faculty and students who see with such vision, care with such passion, think with such intelligence, and speak with such eloquence. You might also imagine an institution where values intrinsic to the work of education emerge with a rare clarity, an even rarer intensity.

My extraordinary good fortune is to know first-hand what it is like being associated

with this institution. No mystery here. It is a great joy, an even greater honor. But, that still leaves the question of what it means to be its president — to somehow know what it takes, and to have what it takes, to help sustain its creative energy, its exuberance, its great courage. There's the rub. Knowing that whatever I had done before would not answer that question, I asked a number of people whom I thought might know much more than I. I heard more times than I care to remember, the story of the three envelopes, and at times, much thoughtful counsel. (No one, I might add, warned me about sixteen-inch blizzards in early, very early, October.) But the advice I encountered in these past months that I suspect I will think of most often in the months and years, and year, ahead, I found in an entirely different context, while reading a biography of Winston Churchill, which I hasten to assure the faculty was not being read for purposes of finding some useful models. It is the response of a Victorian mother to her daughter's anxiety about what she should do on her wedding night. Her mother's advice: "Lie still and think about England." Truly advice for all seasons.

A Symposium on Discovery

by *Claudia Friedlander*

AT THE VERY HEART OF THE EDUCATIONAL PROCESS is the essence of discovery. It is the instance of revelation, the thrilling moment of the internal "aha!" which is the seeker's inestimable reward, and the extent to which an institution of higher learning is successful in leading its students to this experience is one potent measure of its effectiveness. At President Elizabeth Coleman's suggestion, a panel of extraordinary artists and achievers was gathered for a "Symposium on Discov-

ery": F. Champion Ward, the former chancellor of The New School For Social Research and retired educational consultant to the Ford Foundation; two renowned former faculty members, the painter Jules Olitski and the poet Howard Nemerov; Roger Rosenblatt, senior editor and staff writer at Time, Inc.; Nancy Wexler, clinical psychologist at the New York Psychiatric Institute of Columbia University doing research on Huntington's Disease; and John Reid III, Senior Vice President of Stein, Roe & Farnham and treasurer of the artists' colony at Yaddo.

F. Champion Ward introduced the elusive topic by drawing an important distinction, illustrated with an anecdote: "One Nigerian announces that Mungo Park discovered the Niger River in 1804. Another Nigerian proclaims, 'No he didn't; we were already here.' ... It is important to understand the difference between absolute discovery, that is, something really new under the sun, and relative discovery, which is something new to the discoverer but not to a lot of other people."

Nemerov presented a pair of poems on discovery and let them serve as his thesis, rather than expound conversationally on the topic. He prefaced his verses with several provocative quotations on the subject: "Richard Feynman said that the great pleasure in a discovery in physics is that, for twenty-four hours, you're the only one that knows it. St. Jorge said, 'Discovery in science means looking at what everyone has looked at and no one else has seen.'" Lastly, Nemerov borrowed the medieval saying that "what does not make itself manifest to the senses does not exist" (or, in his own translation, "if it isn't matter, it doesn't matter"). The poetry he chose to read illustrated his attitudes about discovery.

Figures of Thought

To lay the logarithmic spiral on
Sea-shell and leaf alike, and see it fit,
To watch the same idea work itself out

"Discovery in science
means looking at what
everyone has looked at
and no one else has
seen."



Symposium panel members, from left: Howard Nemerov, John Reid III, F. Champion Ward, Jules Olitski, and Roger Rosenblatt. Not shown is Dr. Nancy Wexler.

In the fighter pilot's steepening, tightening turn

Onto his target, setting up the kill,
And in the flight of certain wall-eyed bugs
Who cannot see to fly straight into death
But have to cast their sidelong glance at it
And come but cranking to the candle's flame.

How secret that is, and how privileged
One feels to find the same necessity
Ciphered in forms diverse and otherwise
Without kinship — that is the beautiful
In Nature as in art, not obvious,
Not inaccessible, but just between.

It may diminish some our dry delight
To wonder if everything we are and do
Lies subject to some little law like that;
Hidden in nature, but not deeply so.

Olitski was reluctant to discuss his history of discovery as a visual artist. "Rarely do artists speak intelligently about the creative experience ... What they do do, is make art,

and that's all I feel should be required of an artist ... Once they start talking about the meaning of what they do, then it can get pretty awful." He related his memory of his first discovery: the experience of teaching himself to read, a skill which has illuminated his life ever since. "What has kept me reading all these years is the idea that I would find out on the next sentence or paragraph, or page, or the next page, or the next book, I would find out something that everyone knew but me. And I still read with that expectation — that I will find out this thing that will make everything clear. Picasso said about his work, 'This is not what I looked for; this is what I found.' It's the same kind of thing — I'll know it when I see it." Olitski feels that this nebulous thing, discovery, must somehow be connected with inspiration, and follows the advice of the philosopher William James to call upon the higher powers for inspiration rather than wait for it to fall upon him: "I ask God, 'Help me.' And if I really get out of my own way, I feel it does happen."

John Reid III is responsible for discovering potential for success in new businesses, which he may then recommend to his clients as sound investments. He is held directly accountable for these recommendations on a daily basis, as the validity of his individual discoveries is measurable in dollar amounts. The most fascinating aspect of his work is found in relating with individuals: "It's a never-ending stream of discovery; there are people who have no money and want more, and feel that this is the most important thing in their life, while there are others who have a great deal of money, and it's the biggest problem in their life." As treasurer of Yaddo, Reid finds it necessary to be able to converse fluently on the topic of the creative process, to try to grasp verbally the nature of the discoveries constantly being made at the colony, in order to be able to communicate the creative process and its importance to potential contributors.

Roger Rosenblatt had just returned from a month in the Soviet Union, a trip which,

though rich in discovery, had left him questioning his own ability to assess and understand a country so essentially different from his own. "The open mind — that smirking journalistic god — suffers mightily in the Soviet Union. You do not arrive with an open mind, and seeking to achieve it may be an error ... most conversations with Soviet citizens, even on heated topics, are civil, restrained, constrained."

Rosenblatt centered his discussion on the characteristics of the Russian people which he found the most unfathomable and unfamiliar. One such characteristic is the presence of the past. Russia is a country with a vivid historical pride and consciousness, a country far older than the United States, seventy years into a new incarnation: a "third-world country with a first-world weaponry."

Secondly, Rosenblatt discussed the incredible tension which prevails between the individual and the state. The government keeps a fast grip on workers in every profession; yet, within the tight structure, individual expression continues to find its way. Arvid the fisherman is obliged to fish for a cooperative farm; he changes the flowers in his garden every year, however, and has carved each of the ceilings of his house in a different pattern, in firm affirmation of his singular character. Oleg, the leader of the Leningradski Dixieland Band, easily finds a musical analogy to explain this tension: "That's jazz. You improvise within the plan ... Freedom is like a girl, you know. I love her. She does not love me. Can I help but love her anyway?"

Another mysterious dichotomy of Soviet life is the mixture of love and fear of the government. A young university professor conversed with Rosenblatt against orders from her superiors, who warned the faculty that he was surely spying for America and for Israel. Yet her willingness to risk her job was no indication of disagreement with the principles of Communism; she spoke passionately on behalf of her country's government.

Rosenblatt was deeply impressed with the Soviets' "sense that in life grief flows continuously in and out of happiness ... Americans, largely, lead charmed lives; Russians, largely, do not." The acceptance and embracing of grief as an essential part of life is something that can be read on the face of every Soviet citizen.

Researcher Nancy Wexler lives in search of a very specific discovery: a cure for Huntington's Disease, a hereditary and fatal affliction of the brain which runs in her family. Wexler has known that she has a 50% chance of contracting the disease from the time she was twenty-two, and at the time very little was known about genetically transmitted disorders. She, her father, and her sister assembled an international group of scientists interested in the disease, and they became responsible for much of the pioneer work which has been accomplished in locating genes and diagnosing genetic conditions.

Through years of work, they have finally established the means of locating the Huntington's disease gene, and now Wexler and her sister are faced with the possibility of *finding out* whether or not they are carrying this gene. The implications of this option are extraordinary. It places a great deal of responsibility on the individual to decide "how one wants to live one's life, how much you want to know, and what that does to how you live ... Huntington's is maybe a beginning, but that is going to be true for most families, because I think almost every family has something which runs in the family, which is behind you and in front of you."

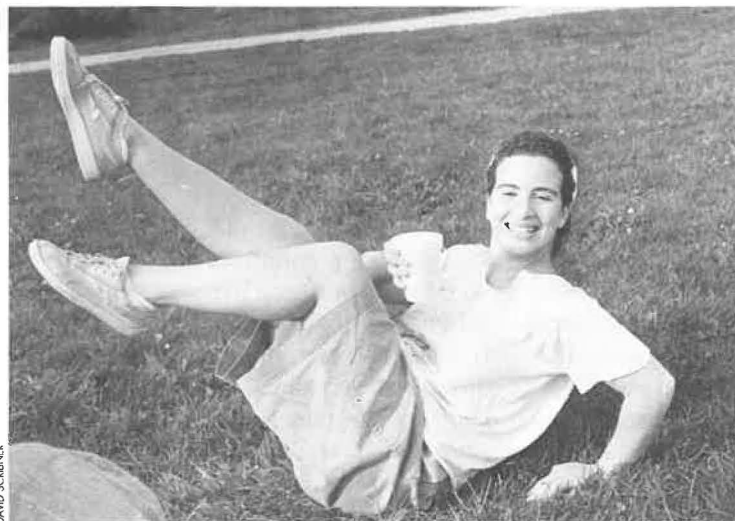
The inauguration of Elizabeth Coleman as Bennington's ninth president provided an appropriate occasion to re-examine the educational ideals of Bennington College and reaffirm its commitment to discovery. The diverse observations and experiences related by the panelists were inspiring and provocative, and their audience was once again urged to new realms of exploration and introspection.

Orientation: A New Approach

ID PHOTOS, FILLING OUT CARDS, FINDING ROOMS, FILLING OUT CARDS, REGISTERING for classes, getting lost in VAPA, and filling out cards, and still *more* cards: Freshman Orientation last fall included the activities which one would expect when first encountering an institution. But this year at Bennington, an extra day was added to the orientation program in order to allow the newcomers to immerse themselves immediately in the intellectual and social life of the College. A panel was held for the discussion of several readings which freshman and transfer students had been sent over the summer; Nola White, Director of Student Placement, explained the college work study

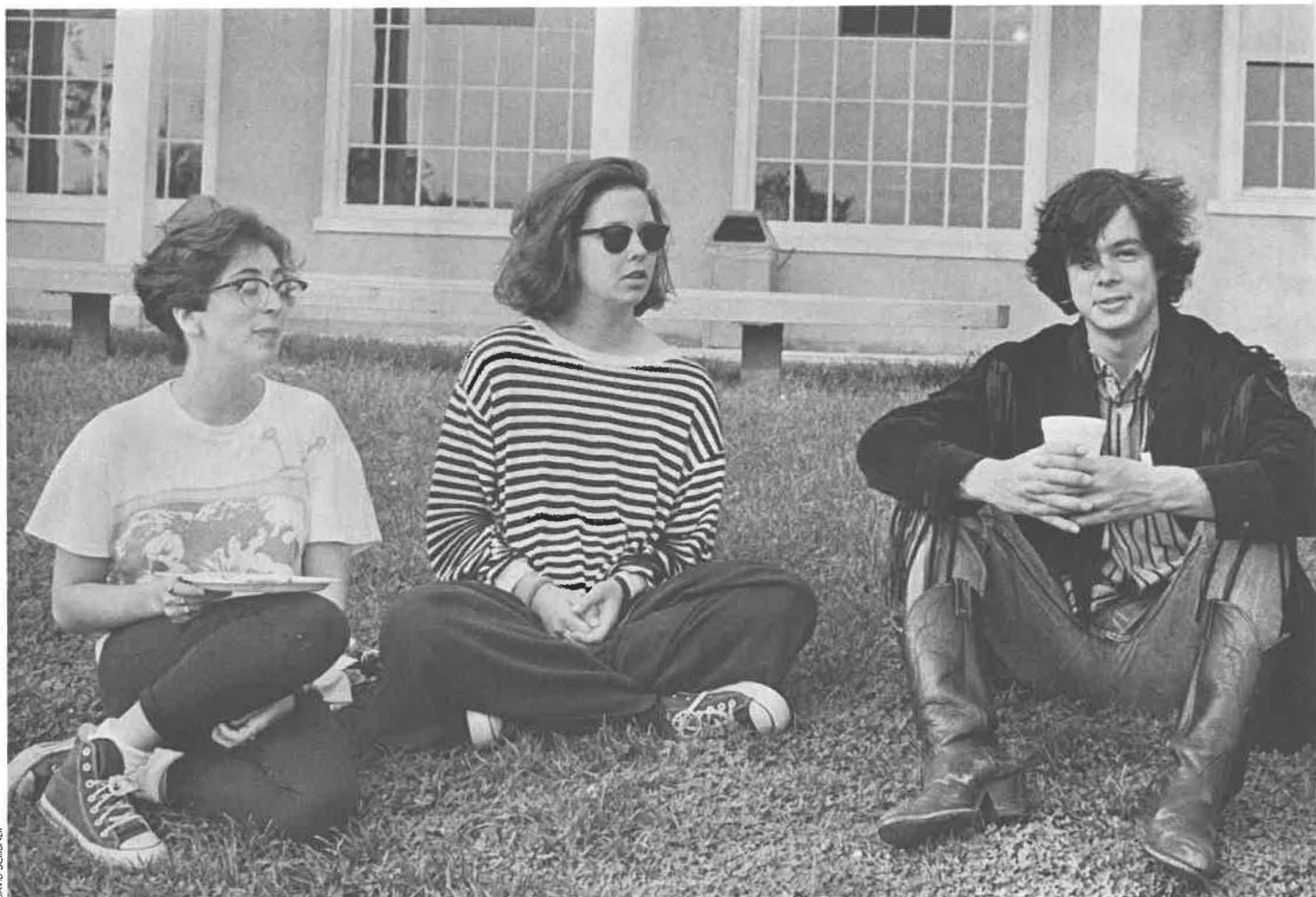
and employment programs and the Field Work Term; and a conversation on Bennington was led by Student Council President Sarah Miller and Vice President Erik Deurell.

Over the summer, all new students received a set of readings which included Wallace Stevens' poem, "Thirteen Ways of Looking at a Blackbird," the essay "Illusion and Visual Deadlock" by E. H. Gombrich, and "An Introduction to Medical Phenomenology: I Can't Hear You While I'm Listening," an essay by Dr. Richard Baron. "The idea of the readings came from the desire to provide an opportunity for a com-



**Senior Patty Wyshak at
Community Dinner.**

DAVID SCRIBNER



DAVID SCHENKER

Above, Juniors Alexis Spett, Amy Christopher, and Michael Severens at Community Dinner the weekend before classes began in September. At left, administrators, faculty, staff, and all new and returning students enjoyed a warm September evening at the fine dinner served on the lawn in front of Commons.



DAVID SCHENKER



Faculty member Phil Holland balances daughter, Phoebe.



At right, security booth manned by seniors Tom Schwerk, left, and Gordon Bunting.



President Coleman with art critic Dan Cameron '79 and faculty member and painter Pat Adams.



mon experience among the freshmen," remarked Marianne Kirk, Assistant to President Elizabeth Coleman. "The panel discussion evolved because it seemed to be one of the most interesting ways to include an academic component [in the orientation program], in addition to helping freshmen find their room keys." According to Associate Director of Student Services Robert Nowak, "we wanted to, right at the outset, give the students an idea of what Bennington is all about. Adding the extra day to the program made a real difference."

Panelists for the discussion were drawn from the entire Bennington community. Faculty members Pat Adams (Visual Arts) and Kerry Woods (Natural Science) were joined by Trustee and poet John Barr; alumnus and art critic Dan Cameron; and Philip Holland, who is the Director of Bennington's July Program, as well as a graduate of the College. Dr. Richard Baron, the author of "I Can't Hear You While I'm Listening," also participated in the panel. President Elizabeth Coleman, who moderated the discussion, said that members of the panel, "like



DAVID SCHMIDT

**Bea Shapiro, in
Purchasing, surrounded
by arriving students'
boxes of belongings.**

the readings, and like this whole event, are trying to think freshly about things that we tend often not to think freshly about. As a matter of fact, in my experience one of the hardest things there is, is to see something clearly once we've been looking at it for a long time. It is that opportunity, and that experience of looking again, looking freshly, making the familiar strange, that, in a sense, this is all about."

Junior Erik Deurell originally had reservations about the summer reading assignment, but was surprised at the number who attended the panel discussion. Now he feels that it was "a good idea—there was a really good turnout." It seemed to him that the freshmen were there not because they were scheduled to be there, but because they really *wanted* to be there.

Responses to the discussion varied. Heather Schloss said "the panel made me hungry for classes because it was stimulating. It gave me an even stronger desire for knowledge." Paul Rizza said he thought the discussion was "too difficult for me to comprehend," but Sarah McFarlane thought "they made an effort to let us know about the school and how we fit into it. I didn't feel that they threw too much at us."

Following the panel, student leaders, including Sarah Miller and Erik Deurell, and committee chairpersons Flannery Hauck, Amy Finn, and Ann Scott, introduced Bennington's system of student government. Most new students felt that the discussion was very helpful.

The orientation program concluded with a Community Dinner on Commons lawn which returning students, as well as freshman, faculty, administrators, and staff attended.

The expansion of the orientation program was accomplished under the guidance of Acting Director of Student Services, Joan Goodrich. "It was challenging," she said, "but I think the students came away from the program really knowing that they'd come to the right place."

The Music of Allen Shawn: A Personality in Translation

by Claudia Friedlander

A

LLLEN SHAWN FEELS THAT A COMPOSER SHOULD STRIVE TO WRITE music that faithfully represents his entire makeup, using materials that come from the deep subconscious and then employing conscious intelligence to shape those materials. The ideas must be spontaneous, but then it is up to the composer to work out an intelligent way of organizing what is occurring to him naturally. "I try to write music that reflects the way I actually hear things, which in my case is usually rooted in tonality but also strays into uncharted territory. It has been suggested that Webern was the first composer to write music without tonal nostalgia. I guess you could say that I write tonal music with atonal nostalgia." Having acknowledged his tendency towards the tonal, Allen is careful not to censor the influence of traditions that have inspired him, whether baroque, jazz, or other idioms.

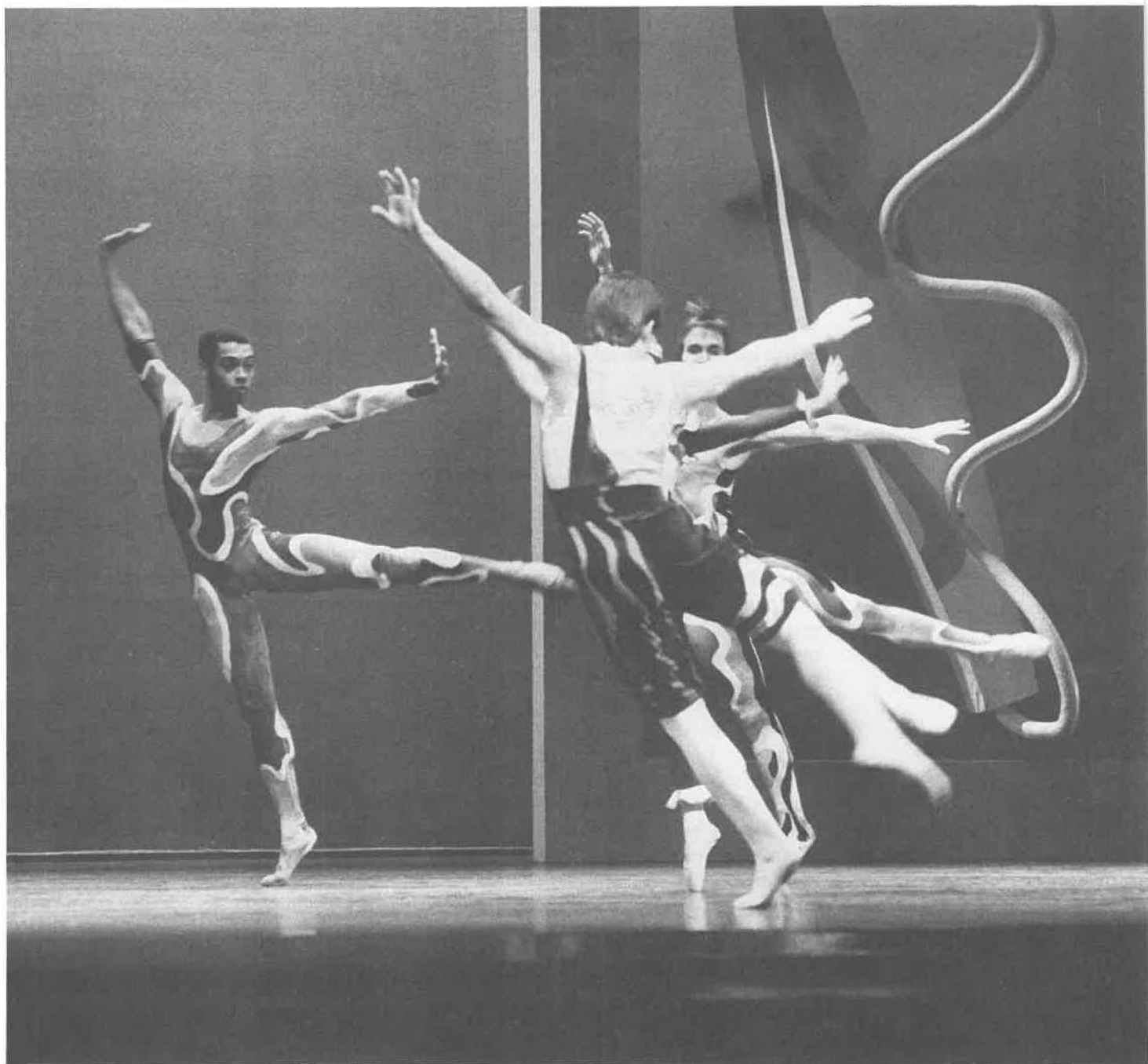
Jointly commissioned by the Atlanta Ballet Company and the Greenwich Symphony, Shawn's *Symphony in Three Parts* recently received premieres in Atlanta, Georgia and in Greenwich, Connecticut. Allen received the commission in June of

1986, and the premiere was planned for March of 1987. Very few limitations were set for the project: the piece was to be 20 minutes long and should be suitable for performance both as music for a ballet and as a concert piece. "But actually, there were other limitations. I knew that it was for the Atlanta and Greenwich Symphonies, and I knew the choreographer. I also knew that I would have to go to Atlanta for the performance, and since I don't like to travel I decided that I would make it so much fun to hear that it would be just a delightful experience.

"Actually, it was during a conversation I was having with [music faculty member] Bill Dixon when I began to hear the melody

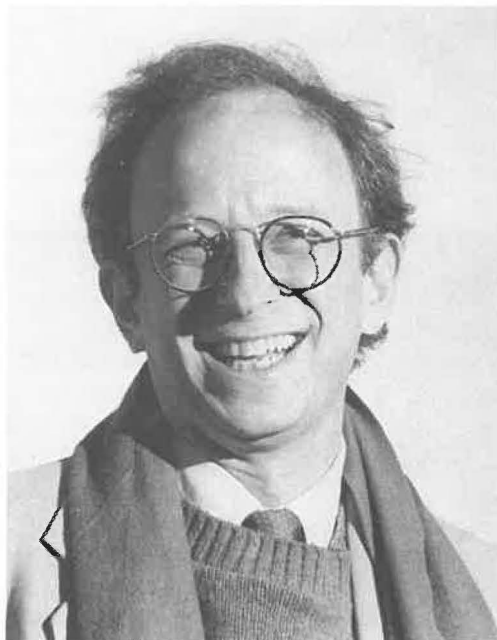
Faculty composer Allen Shawn premiered two of his works this fall: the Symphony in Three Parts was performed as a ballet in Atlanta, Georgia and as a concert piece in Greenwich, Connecticut, and his Concertino for Flute and Strings was played at Alice Tully Hall in Manhattan by the Solisti New York Chamber Orchestra with Michael Parloff as soloist. Born in New York, Allen began composing at the age of ten and has studied composition with Leon Kirchner, Earl Kim, Jack Beeson, and Nadia Boulanger. He has been a member of the Music Division for two and a half years.

"You wouldn't
get together an
elaborate ritual
like a concert just
theoretically. It
has a purpose."



**Lynn Taylor-Corbett's
Ballet, "Escape," for
which Allen composed
the score.**

Faculty member and
composer Allen
Shawn



which later became a theme for the ballet, and it's a brass theme. Perhaps I was over-hearing his thoughts!"

After completing a first draft of the piece, Allen and choreographer Lynn Taylor-Corbett met to discuss it, and over the following six months he revised the composition four times to suit her needs. While he was completing the piece, he received word that the performance was to be postponed until October, and decided to use the extra time to revise the work a fifth time and re-orchestrate two thirds of the material. The dancers rehearsed with a taped piano version of the piece, rehearsed only once with the orchestra before its October 15th premiere, and Allen first saw the choreography at this dress-rehearsal. He loved what Taylor-Corbett had done with his score, and "Escape," as the ballet was titled, was very well received. The *Symphony* was also a success in its concert performance in Greenwich.

In June, having reached the home stretch in the composition of the *Symphony in Three Parts*, Allen received a phone call from flutist Michael Parloff: he wanted to commission a piece from Allen, to be ready in October. Busy as he was, Allen agreed to take on the project, and the result is his *Concertino for Flute and Strings*, which received its premiere on November 1st by the Solisti New York Chamber Orchestra, conducted by Ransom Wilson, with Parloff as soloist.

While the origins of a composition are extremely personal, Allen is always con-

scious of the role played by the audience in the life of a piece, the communal aspects of performance rather than the critical. "Music is meant to be played for people, much in the same sense that Mass is meant to be said for people, Indian dances are meant to be danced with people there. You wouldn't get together an elaborate ritual like a concert just theoretically, it has a purpose; for non-religious people it has some of the same functions that going to church has. It brings people together, they listen to these tones going through the air, and they have that experience at the same time." Compared with the communal event which is a concert, listening to a recording is "like getting a postcard."

"I object to headphones... At least, speakers make you confront the music, reach for it, and try to understand some of it. My view is that it's very complex, very difficult, to be on the right wavelength to receive a piece by Mozart, Beethoven, or Bach. It takes a lot of effort emotionally and intellectually. So you have to reach for it, whereas, if it seems to be issuing from your own head, then it's just like taking a warm bath."

It has been a full and satisfying season for Allen, and rather than begin a new project right away, he is taking the time to "clean up" and examine older work. One example is a composition which began as a commission from clarinetist Benny Goodman and which has never been performed. The *Trio for Clarinet, Cello and Piano*, begun in 1980, was originally intended as a double concerto for clarinet, cello, and orchestra. "It's the piece

that I worked on the longest, in the sense that it's the one that I carried around the longest and kept revising," he recalls, "and I worked incredibly hard on it. It was a great chal-

"I'm still developing.

I've written things

that I like to hear,

but I feel

I haven't written

a really first-rate

piece yet."

lenge, because I wanted to write something which would be fun for Benny to play and which would satisfy me, so I was sort of treading a thin line. The themes are very light, but the way in which the relationships between them are developed is extremely intricate. And although I really agonized over it, it comes out sounding like a birthday cake." Allen recently read through the piece with two other musicians and, while he still finds it interesting and enjoyable, feels almost as though another person wrote it. "My style is much leaner now; for every four notes in the *Trio*, I'd probably write only one now."

In teaching composition, Allen strives to help students tune in to the sounds they really want to hear; this liberal, supportive approach is especially important to him because during his own student days, he found himself faced with expectations that went against his personal methods of working. Many other students prepared precompositional sketches and seemed more concerned with "establishing the theoretical pedigree of a piece than they were with the actual music as played and heard. Compositions came out sounding like grant applications, or statements about how music ought to be written." He is extremely appreciative of the kind of freedom practiced in the teaching of composition at Bennington, not only because his personal teaching methods are respected but because he is able to enjoy stimulating relationships with fellow faculty composers; while they each have their individual ways of working, there is an atmosphere of mutual encouragement rather than criticism. Whether beginners or seasoned composers, Allen applies the same standard to his students' work that he employs with his own: the music should reflect in some way the soul of the composer, rather than emulate the style of the teacher. "How would they even know what to emulate? I'm still developing, I still don't even know what I am. I haven't written a really first-rate piece yet. I've written things that I like to hear and I'm proud of, and I'm just moving along."



A page from Allen's manuscript of a composition for solo piano.

Daring to Soar

by Barbara Lazear Ascher

WHEN YOU LEAVE HERE TOMORROW, YOU MAY BE SUR-
prised to discover that the world doesn't give
a hoot about your passions. So much for
the wisdom of the world.

For four years you have been taught to
take your passions seriously. That was
Bennington's gift to you, now it must be your
gift to yourself. You must internalize the
voices of those teachers who have cheered
you on, who have pushed you to develop
your voice, your talents. Who have nour-
ished your individual passions and have
urged you not to run away from them, al-
though that is the easier path. Starting
tomorrow, you must heed those lessons
well, because it's lonely out here.

Of course, it's easier to listen to the world,
because if you determine that what matters
to you is unimportant, then you don't have to
expect much of yourself. You don't have to
enter a silent room and stare at an empty
canvas, stage, computer screen, white sheet
of paper. You can tell yourself that your
passions don't matter and avoid the terrible
loneliness of feeling deeply and hearing no
responding, "Me too," or, "That's interest-
ing," or, "Good idea!" It could be years
before anyone tells you that yours is "a good
idea."

It's less lonely to do the little that the
world expects of you than to do what you
expect of yourself. Easier to follow move-

"We only pass through
this life once...you might
as well do it on extended
wings."



ROBERT C. ASCHER

ments hither and yon, getting caught up in their momentum rather than your own. Easier, yes, even for Bennington graduates, to be part of the crowd. And if you want to see the result, I suggest that soon after leaving here you go stand at the Columbus Circle subway entrance any weekday evening around 5:30. You will see there, in the faces of the commuting men and women, not much older than you, the quiet desperation that they call daily life.

I only suggest this because, before you adopt the world's attitude that your passions don't matter, I think you should see the result of that attitude. I think you should stare at yourselves face to face.

We once thought to eliminate such despair from the lives of women by storming the male barricades; we determined that that was the path to deliverance, the way to dispel a sense of insignificance. What we failed to realize is that all human beings, male and female, feel insignificant. And why shouldn't we when we compare ourselves to trees and stars and Aristotle? But that doesn't make it so. Significance comes from becoming the person you are meant to be, by following the path that passion leads.

In the early days of the women's movement there were masses of women looking at their feet and muttering, "I'm just a mother," to the inevitable question of that

**"Passion is not a selfish
thing because it is
capable of awakening
that of others."**



Cristo Zanartu accepting his diploma from Interim President John Williams II during the 1987 commencement exercises.

time, "And what do you *do*?" "To do" meant to be a member of one of those professions that lent power to men. Few of us under the age of forty had the self-awareness and security to know that who we were and how we lived our lives and fought our fights could not be dictated by others, even if those others were our allies.

Unfortunately, the movement gave birth to a generation that has failed to learn this. The archetypes of the eighties are as bland and lifeless as the pastel protagonists on the pages of first-grade primers of the '50s. Who are they? He, secure in his profession at 35, takes a wife. She, equally secure, although still working her way to the top, joins him in holy matrimony and the holy pursuit of material gain.

By the time she's 35, she becomes pregnant. Amniocentesis lets the parents know that the baby suffers no genetic defects and is a boy.

A room is prepared. Educational toys, stimulating mobiles, a state of the art baby carriage. The prospective parents attend Lamaze classes together and discuss "parenting" with the heavy sententiousness of Talmudic scholars. They fill their library with books and videotapes on the subject. They, unlike their parents before them, are going to do it "right."

Once the baby is born, it becomes the focus of their attentions, replacing previous preoccupations with state of the art electronics and a second home. And then a life sets in which is, ironically, the life they damned their parents for living. A life lived "through" the children.

They fail to understand that a rich and full life, one that is one's own, is not created by a profession and supported by high finance. The wellspring of such a life is passion. But it takes great courage to tap that source.

It is less taxing to live blandly rather than boldly. To live by "what" rather than "who" we are. Unless it is your calling, unless your work is fueled by passion, becoming a member of an acceptable profession, a law-

yer, or a doctor, for instance, does not necessarily give you an identity. Does not automatically qualify you as a person to be taken seriously, as a grownup in a grownup world. Unfortunately, graduate degrees and titles alone do not impart substance.

We didn't know this at a time when few of us had either. But, as we began to achieve them, we also began to speak of the women we left "behind" as "child wives," "child mothers." Somehow less adult than ourselves. How foolish and fatuous we were. There are cowards and undeveloped people in all professions, and just as many wise and mature wives and mothers as there are wise and mature physicians, attorneys, poets. It has taken time to learn that our real work is not necessarily to survive graduate school and to obtain an office with a view, but rather to hunt down our passion, or, to put it another way, our calling, and to dare let it lead us where it may.

Each of us has a calling. But to hear the call and to respond to it takes nerves of steel. How else will you dare have faith in your mind and heart and their inclinations? How will you hear their messages in an era that throws up obstacles before introspection? It's not difficult to silence your own voice by putting a "Walkman" on your head, making a phone call, turning on the television, turning up the stereo, or turning to drugs. All of these methods will help you avoid the pain and the fear of the hardest task that lies before you, the task of becoming who you are. Of becoming more human.

I would hope that if you want to have children and a marriage, to set off on that noble experiment, family life, and to do it full time, you will listen to your desires and not worry that you were betraying a movement or disappointing the expectations of others, or failing to bring in your share of a six-figure income. If you want to be a potter, I hope you'll do that and not be persuaded that it's a fine hobby, but to make a difference, to be a respectable, adult member of society you must also have an M.B.A. If you are fasci-

nated by business, then I hope you get the M.B.A., and bring to the world of finance your *self*, your values, your integrity, rather than molding that self in the image of your superiors.

When I began practicing law with a highly respected Manhattan law firm, the eight law school graduates who started with me formed a particularly attractive, lively, and diverse group. By the end of our fifth month together, six of the young men were wearing red suspenders exactly like those of one of the senior partners for whom they worked. Three began to smoke his brand of cigars, and all adopted his cautious, tight-lipped manner. They were, in other words, every bit as submissive as that old-fashioned wife the movement sought to deliver. They attached their identities as eagerly and willingly as she did to a stronger man. They surrendered themselves.

After a year and a half in practice, I determined that this was not how I wanted to live my life, that in spite of all the training, the time, the expense, and investment that had made it possible to become an attorney, I was going to leave the law in order to write. When I announced my decision to the partners of the firm, many responded with a wistful, "I wish I could do that."

I think a life of wishes, once you are adult, is no life at all. It is one thing as children, when we are powerless, to turn to stars and wishbones and candles on a cake to make our dreams come true, but as adults we need none of that. *We* are in control here. If we dare.

There were many two a.m.'s when I didn't think I would dare. The realization that I must quit the law in order to be the person I was was accompanied by great anxiety. Even though I was fortunate in having a spouse who would put bread on the table and pay the rent, I was beset by devilish fears in the night. What made me think I had the right? Wouldn't it be cheating in some way? What if I failed? Was one entitled to take a leap for joy when joy was not guaranteed?

**"If you dare become
what passion bids, it is
possible you might
return to the world a
sense of the heroic. Your
thoughtful humanity."**

And what of the partners who had hired me in good faith, had held their collective breath because I was seen, back then in 1979, as a terrible risk? I was a woman with other commitments, a woman with a family. They were right, I was not a good investment, but not for the reasons they feared. I was a bad risk because the law did not have my heart and soul. I did not want to become just like the man with the red suspenders and big cigar.

And what of the women's movement? Wasn't I failing it, and thus weakening the cause? Other women accused me of this. "How can you turn your back on all that?" they asked. "All that" being what they saw to be a fearless future: a guaranteed income, possible power, and independence.

Well, it turns out that "all that" isn't very much. And knowing what I know now, even if I were not supported financially, I would turn my back on "all that." I would live simply and support my habit with a rural postal route, a quiet job with time for contemplation.

But I didn't know that as I sat in the lobby of the Harvard Club, waiting to meet a friend, in the days before I had begun to pursue a career in what was then regarded as a man's world. I remember watching the men enter with preoccupied expressions, heavy briefcases, and shiny wing-tip shoes and thinking, "Now *those* are real grownups." I wanted to be part of what I perceived to be their purposefulness. Their seriousness. Yes, even their self-satisfaction.

The first time I went to the Harvard Club to meet a friend after I had quit the law, I looked at those men and realized that their briefcases did not hold the passports to a land of security, maturity, wisdom. That each of us regarded the other as the grownup and himself as the imposter.

The myth of the grownup. Don't think you have to conform in order to be one. We are myth-makers, so there will always be myths to determine what people do with their lives. When a myth no longer serves us,

when it has proven fallible, we replace it with another. Unfortunately, the current replacements are too small and mean to support a sense of the heroic. They will turn on us, just as the myths of the '50s turned on the woman who tried to live them: to be the Mom in the kitchen, the source of apple pies, laps and hugs, familial happiness, and sexual pyrotechnics. This ideal, propagated by men, a conspiracy of aunts, mothers, grandmothers, and women's magazines, imprisoned her. Similarly today, the "new happiness," affluence, provided by a professional husband and wife team, has limited rather than liberated lives. Once we determine to support myth against all reason and all humanity, once we surrender independent decision-making and cease listening to ourselves, we become subservient, less human.

If you dare become what passion bids you to become, it is possible that you might return to the world a sense of the heroic. At the very least you will bring it life in the form of your poetry, your painting, your dance. Your thoughtful humanity. Passion is not a selfish thing, because it is capable of awakening that of others.

As far as we know, we only pass through this life once; at least, the evidence to the contrary isn't strong enough to bank on a second act: so you might as well do it on extended wings. You might as well dare to soar. You might as well sing and dance as live defensively. You might as well arm yourselves with courage and hunt down your passion. And once you have found it, cling to it as a lioness clings to her cubs: with a tender but ferocious grip.

Barbara Lazear Ascher is the author of Playing After Dark, a collection of essays taken from the "Hers" column she has written for the New York Times. After graduating from Bennington in 1968, she pursued a career as a Wall Street lawyer until, in the early 1980's, as she has explained, she decided to "follow my heart" and become a writer. She delivered this article as the 1987 commencement address.

1987 graduate Ellen Simpson with drama faculty member David Groupé.



"Each of us has a calling. To hear the call and to respond to it takes nerves of steel."

Alumni Panels Highlight Reunion '88 Program

■ THE REUNION EXECUTIVE COMMITTEE, co-chaired by Elisabeth Delatour Costikyan '53 and Victoria Kirsch Houston '67, has planned a Reunion Weekend (June 10 – 12) that will entertain and challenge all who attend. The committee has chosen to focus reunion activities on the variety of ways in which alumni have found a Bennington education essential to their lives. Joined by faculty members, Bennington alumni will be taking part in Alumni Panels, whose topics will include literature, and social science. The Literature Panel will be made up of the novelists Bret Ellis '86 and Jill Eisenstadt '86, the critic Anna Shapiro '73, and the publishers Eden Collinsworth '74 and Carl A. Navarre, Jr. '74, and others. They will discuss what writers, publishers, reviewers, and teachers find to be "real life" in the world of book publishing.

The social science panel, titled "What's Going to Happen to My Children?" moderated by Jane Vance McCauley '62, will look at how children are dealing with divorce, growing up with a single parent, and the effect surrogate nurturing has on children. In general, this group will examine the ways in which changing sex roles effect the family unit. Included among the panel members are Sally Sugarman, director of the Bennington College Early Childhood Center, and Frances Wells Burck '68, author of *Babysense* and *Mothers Talking: Sharing the Secret*.

In addition to the panels, an exhibit of alumni work will be displayed in the traditional Alumni Art Show in the Carriage Barn. Alumni artists from the '80s classes, as well as all other reunion class artists, are encouraged to submit work.

Once again, the "Gathering of Friends" on Friday evening (June 10) will feature alumni presentations of music, dance, and poetry. Alumni Association President,

Hudas Schwartz Liff '47, describes this event as "one of the real highlights of the Reunion Weekend."

Among those returning for Reunion will be Alan C. Feuer, an Alumni Trustee and member of the class of 1976. "You come back to Bennington because you remember what it was like — a half dozen students sitting around a table listening to Bernard Malamud critique their fiction. And when you do come back, you discover a new generation of students being given the same sort of critical opportunities to learn and work. When you see that, you want to work for the College."

Closing the reunion program on Sunday will be a box lunch and discussion on Commons with President Coleman and Alumni Trustee Alan Feuer. Alan is a public affairs consultant based in Southfield, Michigan, near Detroit, and specializes in the management of political campaigns and government programs. He has served as Director of Common Cause in Michigan, as consultant to Gov. James J. Blanchard's Program to Rebuild Michigan, and as a delegate to the Democratic National Convention. He is the Michigan Chair of the Alumni Association and a co-Class Agent, and a former Chair of the Nominating Committee, and an at-large member of the Alumni Council.

Libby Costikyan, Reunion '88 Co-Chair, has returned to the Bennington campus for the last two years: in 1986, to attend her daughter Suzie's graduation (Suzie Jenkins '86) and last year for Reunion '87. She had been invited back to read some of her writings at the "Gathering of Friends," and was so impressed with the reunion events that she agreed to co-chair the reunion in 1988.

Libby describes herself as "a very zany housewife and community person who has dabbled in a lot of things. I have been a stringer on several papers, a feature story writer, published in not-so-well-known magazines and journals, and very active in my church where I devote at least 20 hours per week to volunteer work."

Libby has seven children, and two of her three daughters attended Bennington. Since August, she has devoted much of her time to planning for the 1988 Reunion Weekend.

The other Reunion co-chair is Victoria

Houston, whom you might have seen recently on the Phil Donahue Show or read about in *Time* magazine discussing her book, *Loving a Younger Man*, recently published by Contemporary Books.

In this book, she describes returning to Bennington: "The plane took me to a tiny jewel of a campus in the Green Mountains of Vermont... I was returning to a school I had entered 18 years earlier as a young woman addicted to rebellion, Camus, and motorcycle bikes. Enthralled with the revolutionary zeal of Simone deBeauvoir, I was convinced that I, too, could be a woman who would change the world... Within minutes, I was part of a crowd of women whose high energy level was infectious... I felt a little like a kid at a party with all my favorite friends."

Vicki is no stranger to the Bennington College campus and Alumni Council. She has been a class agent for many years, and returned last year for her 20th reunion. She noted that although she enjoyed the experience very much, she wished there had been a better turnout of her classmates. What to do about that? Plan a sensational, irresistible reunion program for 1988.

If you graduated in one of the classes of 38, 43, 48, 53, 58, 63, 68, 73, 78, and 83, and want to come to Reunion, or have ideas about what you would like to have happen, contact Denise Hahn, Director of Alumni Relations, Bennington College, Bennington, VT 05201, (802) 442-5401, Ext. 368.

REUNION EXECUTIVE COMMITTEE

CO-CHAIRS

Elisabeth Delatour Costikyan '53
164 Rowayton Woods Drive
South Norwalk, CT 06854
(203) 838-3922

Victoria Kirsch Houston '67
122 Northbrook Drive
West Hartford CT 06117
(203) 232-1500

50TH REUNION CO-CHAIRS

Sally Brownell Montanari '38
7219 Beechwood Road
Alexandria, VA 22307
(703) 765-7163

Marcia Ward Behr '38
3418 Bradley Lane
Chevy Chase, MD 20815
(301) 656-2260

25TH REUNION CO-CHAIRS
Barbara Reinhold Rauch '63
1136 Fifth Avenue
New York, NY 10028
(212) 831-0136

Linda Appleman Guidall-Shapiro '63
4 Copper Beech Circle
White Plains, NY 10605
(914) 997-1190

10TH REUNION CO-CHAIRS
Wynn Miller '78
29 Quarry Rock Road
Branford, CT 06405
(203) 488-7183

Margaret Pratt Porter '78
6508 West Moreland Avenue
Takoma Park, MD 20912
(301) 270-4992

Sally Alden-Tilson '78
520 Sandal Court
Altamonte Springs, FL 32714
(305) 862-2584

ALUMNI ASSOCIATION PRESIDENT
Hudas Schwartz Liff '47
Eight Casey Court
Huntington, NY 11743
(516) 427-1702/4212

CHAIR, ANNUAL FUND
Ruth Thomson Shapiro '46
6212 Hampton Street
Pittsburgh, PA 15206
(412) 362-8133

REUNION ADVISERS
Andrea Kanner Halbfinger '63
201 Mount Joy Avenue
Freeport, NY 11520
(516) 379-1793

Nancy Comstock Baldwin '63
RR #1 Box 436 Rt. 87
Lebanon, CT 06249
(203) 642-6411



JEANNIE H. CROSS

Last July, the Upper Valley Region of the Bennington Alumni Association held a reception for President Elizabeth Coleman at the home of Ann Frey in Hanover, New Hampshire. Pictured above are, in the first row, from left: Elizabeth Newman Ward '52, Nancy Markey Chase '61, and President Coleman; in back row, from left: Jeannie Cross '72, Antoinette Jacobson '71, Liz Blum '64, Ayse Atasoylu '85, Ann Frey (Honorary Member '36), Larl Widmayer '36, Ann Frey Kleinhans '54, Sylvia Sprague (grandmother of Claire Blaydon '90), Colin Blaydon (Dean of the Tuck School at Dartmouth and father of Claire Blaydon) and his wife Carol.

Report on Fall Meeting Of Leadership Council

SIXTY-FIVE MEMBERS OF THE ALUMNI COUNCIL MET at the College on Columbus Day Weekend for the Fall Leadership Council. Today, the Alumni Association boasts a broad and nationwide membership, from recent graduates to pioneers, and graduates of all decades in between. The Leadership Council reflects this diversity.

Friday night registration was the first opportunity for Council members to gather and socialize over wine and cheese. Saturday found alumni leaders in a variety of workshops and planning sessions. Regional vice-presidents discussed the establishment of an activities calendar for each region, while class agents reviewed letter-writing to classmates. Reunion agents talked about ways to increase class participation and attendance in a reunion year, and admissions volunteers met with the Admissions staff to discuss sending the Bennington message out to students and counselors nationwide.

Saturday afternoon was left open for alumni leaders to attend the symposium "Discovery," held in conjunction with the

weekend's Inaugural festivities. That evening the group met for a lovely candlelight dinner at the home of Doug and Marny Krause, and were joined by Trustees Marianne Petrie Miller '58 and Penny Perkins Wilson '45.

Sunday morning's meeting of the Alumni Association heard reports from Executive Committee officers. The Association adopted a proposal from Brant Houston '76 of the Connecticut Region to set up an alumni committee devoted to gathering information on the current state of the College which will be presented at the June 1988 Annual Meeting of the Alumni Council. There was general agreement that such a report would be helpful to alumni in their work for the College.

FALL COUNCIL ATTENDEES

SALLY ALDEN-TILSON '78, TENTH REUNION CO-Chair; Jean Short Aldrich '43, Class Agent; Emily Sweetser Alford '38, Fiftieth Reunion, Class Agent; Nancy Comstock Baldwin '63, Chair/Connecticut Region; Marcia Ward Behr '38, Fiftieth Reunion Co-Chair, Class Agent; Jill Underwood Bertrand '65, Trustee; Jane Burkhardt '62, Co-Chair/Bennington Region; Stevie Chinitz '62, Representative/San Francisco Region; Elisabeth Delatour Costikyan '53, Reunion Co-Chair '88; Jeannie Cross '72, VP/New England Region; Jane Vanderploeg Deckoff '59, Class Agent;



Harriet Brigham Dickson '39, Class Agent; Isabella Perrotta Erickson '40, Steering Committee; Lavina Kelly Falconer '40, Chair/Nominating Committee; Alan Feuer '76, Chair/Detroit Region, Alumni Trustee; Dik Fishman '73, Member at Large; Peg Stein Frankel '41, Member at Large; Patricia Hansen Franks '50, Class Agent; Andrea Kanner Halbfinger '62, Reunion '88 Advisor, Class Agent; Suzie Eckfeldt Harding '47, Secretary, Alumni Council; Suzanne Heller Harris '41, VP/West Coast Region; Elizabeth K. Harvey '45, Class Agent; Brant Houston '76, Class Agent; Vicki Kirsch Houston '67, Reunion Co-Chair '88; Penny Jenkins '86, Class Agent; Janet Heywood Kinnicutt '39, Class Agent; Amy Sawelson Landes '76, Member at Large; Margaret Larson '44, Class Agent; Rebecca Lax '83, Class Agent; Hudas Schwartz Liff '47, President, Alumni Association; Wendy Liff-Flynn '77, Chair/New York Region; Caryn Levy Magid '65, Member at Large; Mary P. Margrill '86, Class Agent; Karen McAuley '66, Class Agent; Grace Sullivan McDermott '36, Class Agent; Wynn Miller '78, Tenth Reunion Co-Chair, Class Agent; Sally Brownell Montanari '38, Fiftieth Reunion Co-Chair, Class Agent; Marjorie Isaacs Newman '69, Chair/Boston Region; Barbara Coffin Norris '38, Fiftieth Reunion; Royalynn O'Connor '86, Class Agent; Dorothy Willett Oliver '62, Class Agent; Constance Payson Pike '47, Chair/

Alumni House; Margaret Pratt Porter '78, Tenth Reunion Co-Chair, Class Agent; Susan St. John-Rheault '65, Class Agent; Marianne Byk Schnell '50, Co-Chair/Long Island Region; Mary Anne Sgarlat '79, Chair/Alumni Admissions Committee; Ruth Thompson Shapiro '46, Chair, Annual Fund; Karen Sontag '82, Boston Admissions Representative; May Vaughan '64, Class Agent; Betsy Newman Ward '52, Chair/VT & NH Region.

Reunion schemers, from left: Mokle Pratt Porter '78, Hudas Schwartz Liff '47 (Alumni Association President), Mary Anne Sgarlat '79, and Sally Alden-Tilson '78 at Fall Leadership Council Weekend last October.

An Alumni Saga

by Wynn Miller '78

■ BEGINNING LAST APRIL 1, I WENT ON AN alumni safari covering more than 10,000 miles and ten weeks across America.

For some time I'd grown restless on 51st Street. On park benches down by the U.N., Micah Morrison '79 and I spoke frequently, he in favor of trusting Kismet.

With his encouragement, I lit out for the high country, stopping first in Ann Arbor, where Dave Trout '80 was doing graphics and teaching golf. I also talked with Nick Delbanco there, who'd written the forward to Jay McInerney's book in German translation. McInerney, despite his McInane style, was also a guiding light in my removal from the Big City.

At Colorado Springs I stayed with Cate Noyes Boddington '78 1/2 [sic] and her and Tim's brood, and spent hours browsing in her Chinook Bookshop, one of the best in the West with an incomparable Western Literature section.

Then I went up to Red Lodge and Cooke City, Montana to hang out over some rock faces with Rob Hart (writing workshop) and to advise him on marketing his folding camp chair. He introduced me to the Clarks Fork River and Canyon, a worthy candidate for National Wild and Scenic status.

Rejoining All Aboard America Amtrak in Denver, traversing the Rockies and Sierras, I met Peter Pochna '78 at Oakland, and spent the week with him and Fred and Jane Jalkut Northrup '77. Pete is riding the rocky road of oil landmen; Jane is working at Uniglobe Travel while Fred studies law.

The next stop was Los Angeles, to find George Coyne '77 trading real estate and sharing quarters with Peter Delano '77. Jerie Kelter '78 took me on a day-long tour of the Hollywood film industry, or what's left of it. Only a person with Jerie's shrewd alacrity can survive in that world today.

After a long, long train ride through the deserts and swamps, mountains, farms, fields, and cities of America, past, present, and future, I returned to Vermont for Joy Davis's '78 wedding to John Barnes in Woodstock in June. Cate was a bridesmaid, and Jane an honored guest.

On the way to the airport with Cate and Tim, we stopped in New York and met Mokie Pratt Porter '78, her husband Jim, and daughter Allie, who had been there for Trina Moore's '78 wedding. We all had breakfast in the Hungarian Tearoom there with Lawrence Evans Jacobs '78, an attorney again at Paul, Weiss.

Ellen Maxted '78 once told me Bennington is dead. Ellen, how very wrong you were. My visit to the College in October to see Liz Coleman inaugurated showed me it has all the vibrant life for students now as it had for us. The friendship of unique and wonderful people is, for me, the proof of Bennington's genius. Not the puerile arrogance of the ruling attraction. I invite all the class of '78 to return next June to come back and enjoy everything we and the College have to offer. Bring your dance tapes.

A New Quadrille: For Alumni By Alumni

by Jeannie H. Cross '72

THE NEW *QUADRILLE* YOU HOLD IN YOUR HANDS IS, in large part, the outgrowth of alumni comments and suggestions.

In response to long-standing dissatisfaction with the old *Quadrille*, in June the Alumni Association created an advisory committee for public relations. The committee was charged with helping College staff revamp the publication, which is the College's major vehicle for communicating with its alumni and friends, which number over 8,500; it was also assigned the task of helping regional alumni organizations develop their own communications and public relations.

The committee's first task was to gather alumni input on *Quadrille*. The Committee's six members talked to some twenty-five alumni across the country to determine what they wanted from the alumni magazine. Like the committee members, the alumni chosen for the survey were communications professionals active in College alumni regional organizations or fund raising.

The consensus that quickly emerged from the interviews was that alumni, by a margin of two to one, wanted a new design, preferably in magazine format, for *Quadrille*. The majority also said that they wanted more focus for the publication, with perhaps a unified theme for each issue, that they wanted regular news departments, and that they wanted better paper and reproduction.

Class notes, photos, and alumni profiles were deemed *Quadrille*'s strongest features. When asked what additional features they would like, the alumni surveyed said that they would like to see more articles on life after Bennington, reviews of work by alumni and faculty, and more news of administrative doings and campus life.

Finally, virtually everyone surveyed thought alumni should play at least an

advisory editorial role for *Quadrille*. The committee voted to serve in such a role until June 1988, when it will propose a more permanent advisory structure to the Alumni Association.

We think the new *Quadrille* will more accurately reflect alumni interests. Further comments and suggestions are both welcome and invited.

Members of the committee are:

Jeannie H. Cross '72, *Chair*
Box 69
Quaker Street, NY 12141

Alan Feuer '76
28390 Lockdale #309
Southfield, MI 48034

Brant Houston '76
122 Northbrook Dr.
Hartford, CT 06107

Amy Sawelson Landes '76
350 S. Reeves Dr.
Beverly Hills, CA 90212

Kate Lynn Levy '67
3027 University Terrace, NW
Washington, DC 20016

Karen McAuley '66
910 West End Ave.
New York, NY 10025

Candidates Sought By Nominating Committee

LAVINA KELLY FALCONER '40, CHAIR OF THE Nominating Committee, is calling for nominees to fill three openings on the committee. The Nominating Committee serves the Alumni Association by playing a crucial role in securing volunteer leadership for the Alumni Council and by working closely with the staff at the College.

Please submit suggestions for nominations for committee members by February 14, 1988 to Kelly Falconer, 1226 King Drive, El Cerrito, CA 94530, (415) 529-1514, or to Denise Hahn, Director of Alumni Relations, Bennington College, Bennington, VT 05201, (802) 442-5401.

REGIONAL VICE PRESIDENTS & CHAIRS

VP/NEW ENGLAND REGION:

Jeannie H. Cross '72
P.O. Box 69, Quaker Street, NY 12141
518/895-2633

VP/WEST COAST REGION:

Suzanne Heller Harris '41
2673 California Street
San Francisco, CA 94115
415/346-2573

VP/MID-ATLANTIC REGION:

Grace Russell Wheeler '48
3824 Darby Road, Bryn Mawr, PA 19010
215/525-4179

CHAIR/CONNECTICUT REGION:

Nancy Comstock Baldwin '63
RR # 1, Box 436 Route 87
Lebanon, CT 06249
203/642-6411

CO-CHAIRS/BENNINGTON REGION:

Jane Burkhardt '66
Overlea Rd., North Bennington, VT 05257

Barbara Henry '85
338 Elm Street, Bennington, VT 05201
802/442-5833/9402

CHAIR/SAN FRANCISCO REGION:

Dorothy McWilliams Cousins '39
139 Currey Avenue, Sausalito, CA 94965
415/332-1384

CHAIR/DETROIT REGION:

Alan C. Feuer '76
28390 Lockdale, Apt. 309
Southfield, MI 48034
313/357-1966

CHAIR/NEW YORK REGION:

Wendy Liff-Flynn '77
1160 Third Avenue, Apt. 14E
New York, NY 10021
212/744-2299

CO-CHAIRS/LONG ISLAND REGION:

Jane Thornton Iselin '56
Burtiss Lane, Syosset, NY 11791
516/364-2054

Marianne Byk Schnell '50
1065 Lexington Ave., New York, NY 10021
212/535-9499

CHAIR/BOSTON REGION:

Marjorie Isaacs Newman '69
77 Norwood Street, Sharon, MA 02067
617/784-6257

CHAIR/UPPER CT RIVER VALLEY, VT & NH REGION:

Elisabeth Newman Ward '52
HCR 65, Box 16, Sharon, VT 05065
802/763-8380

CHAIR/WASHINGTON, DC REGION:

Irma Thexton-Willis '51
6509 81st Street, Cabin John, MD 20818
301/320-5469

CALENDAR

BOSTON APRIL 16

Young Alumni Brunch.

MAY (TENTATIVE)

Spring event at Final Folly Farm; Connecticut, New York City, and Bennington Regions will also be invited.

AUGUST

Incoming Freshmen Party.

CONNECTICUT APRIL 10

Panel discussion, "The Bennington Education" with Ruth Lyford Sussler '50, Chair, and Brant Houston '76, Co-Chair.

DETROIT FEBRUARY 18

Reception for President Coleman.

LONG ISLAND SEPTEMBER:

Long Island-Bennington Showcase '88.

NEW YORK CITY MARCH 13

Jeannie Cross '72, UPI Director, Regional VP New England Alumni. Discussing New York state politics and presidential candidacy of Governor Mario Cuomo.

MARCH 28 & 29

Spring Phonothon.

MAY

The New Arts Connection.

LOS ANGELES JANUARY 31, 4:00 - 7:00 P.M.

Biannual Bennington Get-Together at the home of Robert and Sylvie Fitzpatrick.

UPPER VALLEY (VT, NH) APRIL 23

A spring event still in the planning stages; will include visits to the studios of two or three alumni artists in the area.

WASHINGTON, DC FEBRUARY 1

Annual Pot Luck Supper. (Snow date: February 8)

FEBRUARY

FWT Party

CLASS OF '37

■ HAVING NEVER WRITTEN TO CLASS *Notes* before, **Catherine Wood Champion** tells us that she has seven children of ages ranging from 28 to 48. After the death of her husband in 1961, she took over his real estate business. She was a commercial and residential real estate broker for more than twenty-six years, and has recently retired. Her daughter has now taken over the company. With new found time to write, she sends her "best to all!" ... **Barbara Howes Smith** of Pownal, Vermont read her poetry in the "Favorite Five Poetry Reading Series" at North Adams State College last April. She has written several books of poetry, and won the Christopher Award for a collection of stories entitled *The Eye of the Heart: Stories From Latin America*. She believes that at Bennington she "came to realize that poetry can be a way of life, not just an avocation." She is currently working on another book of poetry ... **Betty Evans Munger** and **Ruth Magnusson Wathen-Dunn** wish to thank everyone who was involved in the reunion ceremonies in last June. They write, "The Alumni Office thought of each step on the schedule before we were even aware of the needs. The meals were most attractively arranged as well as very delicious. Also, we were appreciative that our group was so graciously included in the events of that lively weekend. We had a wonderful time and our thanks go to everyone who had a share in making it so."

CLASS OF '38

■ **EMILY SWEETSER ALFORD** HAS volunteered to gather and organize material for the book of biographies accompanying the 50th reunion of the Class of '38. If you have information you would like included, please contact her at 145 W. 86th St., New York, NY, 10024 (212) 362-3162 ... **Marcia Ward Behr** wrote to announce the birth of her granddaughter, Helen Graham Behr, to her son Robert and his wife Nancy ... **Georgianna "Porgie" Greene Else** wrote that during the California "Women's History Week" honoring several well-known women, she helped organize an exhibit of women's art work, and Gloria Steinem bought one of her bronzes! For her 70th birthday she plans a ride in a balloon ... Doing volunteer work for the Green Mountain Audubon Society, **Edith Miller Roberts** sketches for brochures and panels which depict the society's history and activities. She and her husband enjoy living in Essex Junction, Vermont.

CLASS OF '39

■ IN SEPTEMBER **DOROTHEA SMITH Coryell** lead her second tour group to the People's Republic of China. She is the co-chairman of the United States/China Peoples' Friendship Association of Santa Barbara, California.

CLASS OF '40

■ **ANN THOMAS CONKLIN'S** sculpture and her husband George's paintings were shown together at the

Whitney Barn in New Haven in Hamden, Connecticut, last April. Their new work will be shown together again in the same gallery in April 1988. Ann works on the board of the Yale Art Gallery in New Haven, Connecticut, and in the community soup kitchen. In January and February Ann and George will be traveling for the fourth time to Belize and Costa Rica ... **Margaret (Peggy) Allen McLellan** was recently elected President of the Board of the Stone Institute and Newton Home for Aged People. She and her husband, David, who is recently retired from Reynolds Metals Co. of Richmond, Virginia, now live in Newton, Massachusetts ... In a 1986 premiere at the Dance Arts/Moving Arts Theater of Washington D.C., **Mary-Averette Seelye** combined the text of "Salamander," a poem by Ben Belitt, with her own movements. This art form, called "kinesis," is attracting the attention of a number of artists in different media, including poet laureate Richard Wilbur. In her choreography Seelye strives to "become the poem, not interpret it." Currently, she is working with a sculptor, composer, and lighting designer to put together a "kinesis" of nine Wallace Stevens poems. She continues her acting, and is part of the Theatre Lobby, a group that bestows grants upon outstanding theatrical groups in the Washington area.

CLASS OF '42

■ NEWS FROM SIMONS ISLAND, Georgia: **Nancy Denniston** informs us that she is traveling a lot, and visiting

with her children and grandchildren ... In New York City, **Lucille Kron Duncan** continues as the Director of the American Society, an organization that promotes understanding between nations of the Western Hemisphere. She enjoys her job very much since it allows her to come in contact with a variety of talented performers and composers ... Continuing to participate in adult education in Santa Barbara, California, **Elizabeth LoMele** has been teaching painting to stroke victims, as well as aiding in children's art classes at the Santa Barbara Museum of Art. In May she and her husband attended an Elderhostel Program in Italy ... **Caroline "Chris" Wanvig Mackey** has been working for her church in Hanford, California, and for a number of medical charities, including the American Cancer Society ... **Margaret Meachem**, flutist and teacher at the Pittsfield Community Music School in Pittsfield, Massachusetts, performed two of her works, "Variations for Two Flutes" and "Fusions for Electronic Tape (A Study in Timbres)," at the First Armenian Church in Belmont, Massachusetts. Her performance in June was part of a marathon weekend of music by women composers ... **Mary Hammond Rodman** exhibited her prints in regional shows in and around Prescott, Arizona, and has recently moved to Asheville, North Carolina, where she works for the United Nations Association. She continues to pursue her painting and writing as well. Her new address is: 15 Fox Chase Road, Asheville, North

Carolina 28804...Living in Guilford, Connecticut, **Katrina Van Tassel Wuerth** recently completed editing Volume XII of *Embers*, a poetry journal. This issue was devoted to poetry by women ... **Elizabeth W. Whitin** is a senior social worker in the Child Psychiatry Division of the New England Medical Center in Boston, Massachusetts. She is also an Assistant Professor of Clinical Psychiatry at Tufts University.

CLASS OF '43

- **JOAN E. WILKINSON AALFS** wrote from Northampton, Massachusetts to say that she is continuing her art work, music, and a "building project in the hills — with friends." ... **Mary Achilles Coggeshall** is in Newark, New Jersey, working with Training Inc., an office-skills training program for the hard to employ. Her job, she observes, entails "hard work but is a good success." ... Paintings, collages, and monoprints by **Janet Briggs Glover** were exhibited at the Library of the Chathams in Chatham, New Jersey, throughout October.

CLASS OF '44

- AFTER FORTY YEARS, **NANCY Bickelhaupt Frank, Mary Jane Wiman Brinton, and Janet Frey Harte**, suitemates at Bennington, reunited in San Francisco, California, for a "marvelous" dinner.

CLASS OF '46

- **CHARLOTTE (PETAH) CULLINGHAM Acer** received her Doctorate in Education from the State University of New



Roz Moger Bernheimer '62 sent us the above photograph (taken by Andrea Kanner Halbfinger '62) of last year's 25th reunion class of 1962. She writes: "I am enclosing two photographs, one 'classic', the other 'more classic.' You can decide which is which!" We chose the "more classic."

York at Buffalo. The topic of her dissertation was "Crime, Curriculum, and Performing Arts: A Challenge for Inner City Schools." ... **Joya Bovington Cox** made her Kennedy Center debut singing with the Choral Arts Society of Washington, D.C. in a performance of Mussorgsky's opera, *Boris Godunov*. A few weeks earlier, the Singers for All Seasons, a community-service chorus drawn from the Choral Arts Society, gave their Tenth Annual Summer Concert, which Joya conducted. Each season the Singers perform a series of free concerts in nursing and retirement homes as well as hospitals in the Washington area. In her most recent letter, Joya informed us of an error in her address as it appeared in the last issue of *Quadrille*. Her address is: 3900 Watson Place N.W., Washington, D.C. 20016 ... In July **Constance McMillan's** paintings were

shown at the Cornerstone Gallery of Fine Arts in Falls Village, Connecticut.

CLASS OF '47

- WHILE TEACHING THEATER AND directing in Maryland, **Muriel Seelye Heineman** writes that she is "learning a lot about communication through hypnotherapy, and a lot about movement through T'ai Chi."

CLASS OF '48

- **JANNA PRATT GOODSPEED** performed various parts in "The Wind in the Woods in Winter," written by Wallace Putnam, at S.A.G.E ... **Grace Russell Wheeler** held the reception for the Bennington Showcase of Talents at Bryn Mawr College this July. President Elizabeth Coleman was on hand to view work which included a painting by **Carol Friedman Kardon** '56, photographs of interior design by **Cynthia Whitney**

Drayton, and a quilt by **Betsy Augustine '44**.

CLASS OF '50

- **SONDRA PARKOFF HENRY** OF Great Neck, New York, and her partner, Emily Taitz, have written a biography of Gloria Steinem titled *One Woman's Power*. It was published by Dillon Press in March 1987, and gives a thorough account both of Steinem's difficult upbringing and of her later accomplishments. The book also includes an afterword by Ms. Steinem.

CLASS OF '51

- **KATHERINE C. WHITE** IS PURSUING what has become a life long interest — the study, collection, and exhibition of African art. The *Cleveland Plain Dealer Sunday Magazine* wrote recently that Katherine is recognized as one of the country's most knowledgeable and respected "collector-experts" in the field. Katherine, who has recently moved to Los Angeles, is looking for pieces that "hit me in the middle." In February her collection will be shown at the Dickson Art Center at UCLA, and afterwards at the National Gallery in Washington, D.C. This unique exhibition will feature film footage of the countries and peoples that produce the works.

CLASS OF '52

- **NANCY HARROW (KRUKOWSKI)** sang at Jan Wallman's Restaurant/Cabaret on West 44th Street in New York City. Don Nelsen, of the *New York Daily News*, has said about Nancy: "The woman has

blues in her soul." And John Wilson, of *The New York Times*, described her as having "superbly Brel-like intensity." ... The photography and photocollage of **Sydney Brucker Sowles** was shown at the Granite Hill Photography Gallery in Hardwick, Vermont ... In the fall of 1985, the Irish National Ballet performed "Dreamscapes," a ballet choreographed by **Charles Czarny**. Charles, who wrote to us from Holland, describes his piece as "based on T'ai Chi and Oriental self-defense disciplines," and tells us that the Director of the Hong Kong Ballet enjoyed the piece so much that he invited Charles to perform it with his company in Hong Kong.

CLASS OF '53

- A CORRECTION. NEW YORKER **Carol Bondy** wrote to point out that in an exhibition of Leo Neufeld's recent works she was a model in one of the paintings. She did not have a painting in the exhibition herself, as *Quadrille* reported last summer ... Thirty years ago, in a Pre-War's Lib era, **Susan Means** decided that she was meant to be a carpenter. In spite of building a garage and adding several rooms to her house, she was still not taken seriously. Now she is back to building, this time an entire house in New Hampshire, with furnishings, lights, and stained glass panels for doors. Her comment: "Frank Lloyd Wright move over!"

CLASS OF '54

- AFTER MORE THAN THIRTY YEARS of raising a family and doing

theater as a hobby when she could fit it in, **Wanda Peck Spreen**, now in Texas, is making a "meager but rewarding living doing what I truly enjoy."

CLASS OF '55

- **LENORE JANIS** WAS APPOINTED THE Director of the New York City Bureau of Building Management for the Department of Sanitation in July of 1986. As the first woman in history to hold this position, Lenore directs the day-to-day operations of the Bureau, which employs 225 people, has a budget of \$10 million, and oversees the maintenance, repair, and renovation of more than 300 sanitation facilities throughout New York City.

CLASS OF '56

- "DELIGHTED WITH MY WORK AS A midwife" at the Mount Auburn Hospital in Cambridge, Massachusetts, **Gretchen Lindblad Mamis** planned to take another trip to Nicaragua this fall to exchange skills and experience with the midwives there ... **Ellen Segal** has danced all over the world, including Burma, with Martha Graham. In May she performed as Jackie Onassis in a piece that she choreographed called, "Jackie and the Dragon Ladies." The piece, part of the Neofest V Art Festival in San Francisco, was covered extensively by the California press. Ellen is also a member of the dance troupe, "Big Ladies." ... **Suzanne Stern Shepherd** co-starred with Athol Fugard in his new play, *A Place with the Pigs*, at the Yale Repertory Theater. She and **Noni**

Ferguson Neumann '58 visited Kenneth Burke on his ninetieth birthday in Andover, New Jersey. They report that both Kenneth and Logology are "doing fine." ... In May 1987 **Barbara Cholfin Johnson** was awarded the Corpus Juris Secundum Series Award, given to the student with the highest annual scholastic average, from the New England Law School. Barbara entered Bennington in 1952, stayed for two years, and withdrew. She received her Bennington degree in 1983 through the alumni completion of degree program.

CLASS OF '58

- **CAROL ABERNATHY THELEN** HAS recently begun a new career as the circulation manager for the *Baltimore Sun*. Her daughter, Debbie, has just finished her first year in the School of Communications at Boston University, and her son, Todd, who has just graduated high school, doesn't know what he wants to do "except play lacrosse."

CLASS OF '59

- **HARRIET TURTELTAUB ABROMS** IS opening an "art to wear" boutique called "Turtledove" in Philadelphia. It features one-of-a-kind and limited editions of clothing, jewelry, and accessories designed by contemporary artists ... Throughout 1987 **Joan Allan Horrocks'** sculpture has been shown at numerous museums and universities, including Princeton University in March and an invitational group show at the Chatham Art Association

in Chatham, Massachusetts. Most recently, she was part of a group exhibition entitled "Sculpture and the Sculpted Object" at Pennsylvania State University in July ... **Sarah Anne Southern Pease** has written to announce the marriage of her daughter, Robin Pease, to Ronald Travenick in December 1986, and to tell of her second daughter Heather's successes as a member of the Central California All-Star Swimming Team. Sarah Anne's husband, Douglas, will spend 1987-88 in Wuhan, China, on a Graduate Fellowship ... Jewelry made by **Carol Rappaport Strick** was on exhibit at the Elaine Benson Gallery in Bridgehampton, Long Island, throughout August. The exhibit was brought to our attention by Carol's classmate, **Jane Vanderploeg Deckoff** ... *Sightings*, **Susan Trott's** newest novel, was reviewed by Alix Madrigal in the *San Francisco Chronicle* in June of 1987 as having "offbeat allure" and as being her "deepest, most impressionistic book yet." A black comedy, *Sightings* is a multi-generational family saga chronicling the family history of a fictional philosopher, and "the difference between what is true and what is merely factual." ... **Alice-Marie Nelson**, an Artist-in-Residence with the Long Island Choral Society, gave a benefit concert last April. She has been awarded numerous grants and prizes, including a Bach Festival Award and a grant to study privately with Madame Lotte Lehmann. Alice-Marie has performed at Carnegie Hall, and with various opera companies on the east coast and in Europe.



In Ghana as a resident representative of the United Nations Development Program, Anne Forrester '63 manages a \$41 million budget for a five year program for 1987-1991. She recently was in New York City to work out the details of the aid package, and it is her responsibility to see that it is carried out effectively. Her job involves everything from meeting top-level Ghanaian officials to discussing the improvement of government planning capabilities, to ensure the timely arrival of international experts and equipment to help rural women improve their soap making and fish processing techniques.

According to United Nations Information Officer Mary Lynn Hanley, Anne credits her four years at Bennington with nurturing her interest in anthropology and history. She took all the courses offered in the field (her teachers included Mort Klass and Lucien Hanks), which allowed her "to focus a lot of attention on African issues within the context of social and cultural anthropology."

Her senior thesis looked at the impact of syncretistic practices among the Ibo in Nigeria, whereby the Ibo adopted Christianity quite readily, as a point of mobility and access to education, and created an amalgam of traditional practices and Christian beliefs.

At the moment her energies are devoted to Ghana's Economic Recovery Program, for which she will administer 17 planning projects. Anne is one of only nine women among 112 residential representatives. About her work she declares: "As my former boss, Andrew Young, used to say, I'm being paid to do it but I would probably do it for nothing."

Her twin daughters, now sixteen, are students at the Northfield Mount Herman School in Massachusetts.

CLASS OF '60

- **RUTH ANN FREDENTHAL** HAD A large painting in "Rigor," a show for which Stephen Westfall was curator, at the John Good Gallery in New York City in June 1987 ... **Ruth Mordecai Slavet** has been working as a sculptor and painter since she left Bennington. Recently, John Walsh, the Director of the J. Paul Getty Museum in Malibu, California, reviewed her work. He wrote that he "did not know of another artist who was doing 'architectonic' sculpture with such heartfelt human resonances..."

CLASS OF '61

- THIS SUMMER **LYNNE GOLDBERG Small** exhibited her wheel-thrown porcelain ceramics in a show called "Crafted Art" at the Fox and Fowle Galleries in New York City.

CLASS OF '62

- **DR. MARGOT FASS** ESTABLISHED her own private practice in Rochester, New York in December, 1986 ... **Jane Vance McCauley** is in her second year of publishing a bi-monthly newsletter, *The Ties That Bind*, from her home in Columbia, Maryland. The journal, centered around mother-daughter relationships, focuses on such subjects as individuation and separation, self-esteem, communication, and peer pressure, and is divided into theoretical articles, practical questions and answers, and a column entitled "Mainly For Men." Jane's fascination with mother/daughter relations grew from a synthesis of her personal life

(she has three daughters aged 23, 21, and 18) and her professional career (she has a master's degree in developmental clinical psychology from Antioch). For more information, write P.O. Box 1290, Columbia, MD 21044 ... *Cousin Joe: Blues From New Orleans*, a biography of noted New Orleans bluesman, Pleasant "Cousin Joe" Joseph, incorporates more than fifteen years of taped interviews between the author, **Harriet Joseph Ottenheimer**, and her subject, into a rare and intimate documentation of blues in America, its relationship to jazz, to its audiences, and to the artist's life. Harriet, a Professor of Anthropology at Kansas State University, has also been recently named Interim Coordinator of the American Ethnic Studies Program at Kansas State. A recent presentation by Harriet, "Autobiography and the Blues," was the 1987 Munsell Lecture at Wichita State University ... **Judith Hidler Silvia**, an independent curator, produced in October an exhibition entitled "Three Decades of Exploration: Leo Castelli" at the Fort Lauderdale Museum of Art. She is also involved as a curator for a Marisol retrospective scheduled for January, 1988 at the Boca Raton Museum of Art ... From St. Vincent, West Indies, **Lisa Hartman Blake** reports that she was a solo singer in a celebration to mark the birthday of Martin Luther King Jr. "West Indians and North Americans took part in the program which included songs by Fauré, Schubert, and improvised songs for voice and trumpet," she wrote. "The music was followed by speeches by

Vincentian leaders on the need for world peace and the need for equality of men and women."

CLASS OF '63

- **ELINOR BACON'S** REAL ESTATE development and consulting company, Bacon Associates of Baltimore, has completed its first real estate development project — the conversion of an 1867 schoolhouse into a ten condominium townhouse. She is now working on the conversion of a church into condominiums, and is also a consultant for the Johns Hopkins Health Plan ... In September 1986, **Dr. Janine Beichman's** play, *Drifting Fires*, had its second performance at Zojoji Temple in Tokyo, and was recently published in the University of Hawaii Press' Asian Theater Journal. Since April, Janine has been Associate Professor of Japanese Literature at Daito Bunka University near Tokyo, and is currently writing a biography of the female poet Yosano Akiko (1873-1942). She welcomes any advice and recommendations from Bennington alumni on how to make this project more "reader friendly." Her address is: Takezono 3-775, Sakuramura, Ibaraki-ken, Japan 305 ... **Barbara Goldberg Rohdie**, on the faculty at Montclair (New Jersey) State College, is looking for a publisher for her book on teaching children to think creatively and be better problem solvers. She has also played in her first "over forty-five" tennis tournament. Her son is a junior at Wesleyan, her daughter a freshman at New York University. She plans

to attend her 25th reunion here in June ... **Ann Popple Muller**, having received a B.A. in Russian from the University of Oregon in June of 1986, is now working on her M.A., and living in Eugene, Oregon. Her daughter, Eve, is a student at Reed College ... **Ellen Kaplan Sulkin** is the founder and President of Can-Do, Inc. which she describes as a function planning and problem solving service. She suggests that "if anyone has a function or a problem in the Boston area, please call 617-891-0617!"

CLASS OF '64

- **JULIA FAUNCE CARRAGAN** AND her husband are moving to "darker skies (with less pollution)" to get a better view of variable star patterns. They are both members of AAVSO (American Associates of Variable Star Observers), and have traveled widely in conjunction with their work, last year going to Chile to photograph Halley's Comet. Their new address is: Box 261, RD 3, Troy, New York 12180 ... As head of the Drama Department at Shore Country Day School in Beverly, Massachusetts, **Diana Chace Hoyt** teaches a core curriculum, and this year the major production will be "My Fair Lady." Her sons, Andrew and Eliot, are at Harvard majoring in psychology and anthropology, and are involved in theater and crew ... **Erna Reingold** lived in France and Spain during the '70s, and for the last six years has been the National Sales and Marketing Manager for a large seafood importer. She has one daughter and lives in Greenwich, Connecticut.

CLASS OF '65

- FROM BALTIMORE, MARYLAND, **Susan Hadary Cohen** informs us that she finds "beauty in places where most people forget to look or don't know how to look" in writing and producing documentaries about illness and disability in children. Many of these documentaries have won awards, airing widely on Public Television and other TV stations across the nation. She believes that the time she spends with her subjects is essential for creating the celebrated personal quality of her work. "It's all in the way one person chooses to look at another," she explains ... **Lisa Wood Livingston** wrote from Santa Cruz, California, to announce her marriage in March 1987, to Clark Bingham, a contractor at Bingham Constructions, in Portland, Oregon. Studying for Masters Degrees in both Nurse-Midwifery and Psychiatric Mental Health Nursing, Lisa also works as a consultant for the Borning Corporation, a family planning organization. In October of 1987, Lisa was part of a delegation of twenty-two maternal and child-health nurses from the United States who visited China as guests of the Chinese Nursing Association and Chinese Institute of Science and Technology. ... **Katrina Edwards Pelkey** has recently completed the ten-course requirement for a CLU (Chartered Life Underwriter) designation in the life insurance industry. Katrina is the Retirement Plans Manager in the benefits area of the National Life Insurance Company in Montpelier, Vermont ... **Barbara Lawrence Train** and



New Yorker Jean Holabird '69 has had the unique and decidedly heady experience of being shown in four New York galleries simultaneously, during October and November, and in three different media: at the Glass Gallery and the Willcoz-Goldseder were water colors; at the Window Box, dioramas; and at Neo Persona, oil paintings. In February of this year she is involved in a show of watercolors by three generations of Holabirds at the Tavern Club in Chicago. She explained that she and her father, an architect and watercolorist, recently discovered that her grandfather, while pursuing his career as an architect, had clandestinely been painting watercolors as well. Out of this discovery, this unique exhibit was born. Since graduating from Bennington, Jean has been in seven solo shows and twelve group shows, and her work is in the collections of Staatsmuseum in West Berlin, The Metropolitan Museum of Art, and Prudential Life Insurance Company.

her husband have established their own property development firm called the Train Companies. They are very concerned about the trend of "exploitative and aesthetically and environmentally irresponsible" development in Maine. She describes their work as "property development with a conscience." One of their goals is to build more middle-income housing and job opportunities for the year-round population, while retaining aesthetic and environmental control of their properties.

CLASS OF '67

■ "AFTER NINE YEARS OF UNWEDDED bliss," **Shelley Herman** married Ken Wheat, a screenwriter and director, in August 1985. "And the bliss continues, as does our marriage!" Shelley and Ken live in Los Angeles, California ... In October 1987 **Victoria Kirsch Houston's** newest book, *Loving a Younger Man: How Women Are Finding and Enjoying a Better Relationship*, was published by Contemporary Books. One of the younger men she writes about is her husband, **Brant Houston** '76. As part of the whirlwind publicity schedule associated with publication, she and her husband have appeared on *The Phil Donahue Show* and in *People* magazine, and were featured in the "Sexes" section of *Time* magazine. Brant reported that the couple were photographed while jogging during a photo session with the *Time* crew. "I made sure I was wearing my Bennington sweatshirt," he said. Vicki was the featured speaker at a meeting of

the Connecticut Alumni Association in early November. A review of her book will appear in the next *Quadrille* ... Since 1985 **Mary Tolbert Matheny** has been the Executive Director of the Louisville/Jefferson County (Kentucky) Democratic Party. Her daughter, Laura, attends Carleton College, and her twelve-year-old son, Jason, delights in everything from math and science to "badminton and beagles." Her husband, Adam, is continuing his research and writing in the field of developmental psychology.

CLASS OF '68

■ NINETEEN YEARS AGO **MARTHA Armstrong Gray** began teaching dance classes twice a week at the Cambridge School in Weston, Massachusetts. Now she teaches daily classes, and takes a hand-picked company of her students on tour to other high schools and colleges. Her program centers on using the individual talents of each student, be they vocal, dramatic, or technical. Martha calls her extremely popular program an "artistic Outward Bound." ... **Claudia Lapp** is currently a teacher at Howard Community College in Columbia, Maryland. She has published three books of poetry, *Honey, Dakini*, and *Cloud Gate*. Classmates and friends can reach her at: 745 Odella Ave., Ellicott City, Maryland 21043 ... **Sherri Zync Alper** recently addressed the Adult Education Committee of Congregation Ohev Shalom of Wallingford, Massachusetts, on "Love and Tradition, the Challenge of Marriage." Mrs. Alper is the Coordina-

tor of Career Development at the Bryn Mawr College Graduate School of Social Work and Social Research. She is also the Director of the Center for Outreach and the Family of the Pennsylvania Council Union of the American Hebrew Congregations ... **Marie McKenny Tavernini** graduated *magna cum laude* from Boston College Law School in May 1987, and is now associated with the firm of Glovsky and Glovsky in Beverly, Massachusetts. She also wrote to announce the birth of **Elaine Lasker von Bruns'** first child, a daughter, Hadley Rebecca, on September 22, 1986.

CLASS OF '69

■ IN MAY OF 1987, **VIRGINIA Creighton** worked at the Millay Colony for the Arts in Austerlitz, New York. She wrote us that she "got a lot of work done, loved the change of seasons, and loved the Berkshires!" Her work appeared in the Bennington alumni show, "Eclectics," at the David Beitzel Gallery in New York City (see CLASS OF 1983 notes), and she will have a solo show at the Philo Art Gallery in Albany, New York, from February 20 through April 13 ... **Christine Graham**, living in Arlington, Vermont, has put together a newsletter, "Nonprofit Vermont," intended to benefit all nonprofit organizations in Vermont that wish to "increase their professionalism, improve fundraising, and communicate more effectively with others in the nonprofit world." The monthly newsletter is directed at organizations in

the fields of education, art, health, social services, environment and conservation, municipalities, and public interest. The newsletter is the publication of her consulting business, CPG Enterprises. These are but a few of the many activities Christine has become involved in: she has been working during the fall as interim director of the Park-McCullough House in North Bennington; is helping to manage the Governor's Institute on the Arts; and is continuing her tireless efforts as manager of the Sage City Symphony ...

Margo Greene Grobel writes to say that full-time mothering for her daughter Elizabeth is her happiest career choice so far. She lives in Manhattan ... In 1985, **Carol Rubenstein's** poetry was published in a book entitled *The Honey Tree Song: Poems and Chants of Sarawak Dayaks*. Recently, she has spent time at the Karolyi Foundation in Venice, France, developing another poetry manuscript. Last spring, while holding a grant from the Social Science Research Council, she was in East Malaysia exploring the possibility of establishing an oral literature center there. This November and December she will be a Fellow at the Bellagio Study Center in Italy ... By translating French, German, and Italian operas into English, **Barbara Silverstein** has "significantly boosted" the popularity of the Pennsylvania Opera Theater. She feels that although the appreciation of the music is the same, when an American audience listens to an opera in a foreign language, "much is lost ... because the audience is

unable to respond to the action and thus lacks a sense of alertness." The translations allow audiences much greater access to these classic European works, she believes ... In Los Angeles, **Eda Kristin Zahl** is working for Hemdale Releasing Corp., an independent film releasing company responsible for *Platoon*, *Salvador*, and many other current movies.

CLASS OF '70

■ SINCE HER GRADUATION, **LINDA Lawton** has been showing her paintings throughout the Northeast, most recently in the Floating Gallery at the Golden Notebook of Woodstock, New York. She has also held a New York State Council for the Arts' Creative Artists Public Service (CAPS) Grant for her painting ... **Ann-Lisa Lukk McNeill** has a private practice in the Washington, D.C. area. She works as a child and family therapist; her specialty is women with eating disorders. Ann-Lisa has a five-year-old daughter of her own ... **Risa Jaroslow's** Dance Troupe's recent performance at the Classic Stage Company in New York led one reviewer to describe Risa's work as "delighting in chaos, but not in disorder." ... **Robin Walker** writes that life in a provincial city follows the "lines sketched out by Turgenev." Robin is working as the Executive Director of a small consulting agency in Springfield, Massachusetts, where she and her husband, Micah, live with their children.

CLASS OF '71

■ A CHOREOGRAPHER AND MOVE-

ment Instructor in the Theater School at DePaul University, **Lynn Colburn** and her husband Mark, are living in Illinois with their two children. Andrew is three, and Amy is six months ... **Jillian Gotlib Korn** wrote to announce her true calling and identity—that of Zigeuner Verdad, the Good Gypsy. As the Good Gypsy, Jillian custom designs thematic and theatrical parties that include Gypsy Grams, Group Fortune Telling Parties, and "being a spiritual advisor to thousands of people" in the Southern California area ... **Kathryn Tiffany Larcher** has returned to school at Diplôme Universitaire de Technologie in France for a degree in Industrial Commerce. Her thesis addresses the management of Japanese companies, and she will be completing work on this project in Aquitania, the Bordeaux region of France ... Since his graduation, **David Malamut** has choreographed numerous dances, and worked with Mel Wong, Rachel Lampert, and Remy Charlip, among others. Last May he performed two solo pieces choreographed by Jack Moore, former Bennington dance faculty member, at the Pineapple Dance Center in New York City ... **Catherine Satterlee's** paintings were on exhibit at the David Adamson Gallery in Washington, D.C., in July ... **Sarah Stanbury Smith** was awarded a Doctorate in English from the Duke University Graduate School in May of 1980 ... **Rhonda Bernstein Usher** wrote to announce the birth of her son, Craig Adam, born February 24, 1987. She and her husband, Sol, who live in Scarsdale, New York, also

have a five-year-old daughter, Nicole.

CLASS OF '72

■ **ERIK NIELSON**, WHO STUDIED AT Bennington with Vivian Fine and Henry Brant, was one of eight composers to be represented at Connecticut Composer's Inc.'s Gala Fifth Anniversary at the University of Hartford. Erik was named Outstanding Composer at Hartt School of Music in 1983, where he completed his masters in composition ... Making the "long trek back east" from Anchorage, Alaska, for a reunion with two fellow alumni, **Julle M. Noble** wrote that she had a "wonderful time" as the guest of **Judy Wasserman Hale** in Boston, and of **Beth Horton DeVan '70** in Gettysburg, Pennsylvania ... **Amy Handler** has opened a pastry shop in Chatham Village, New York. Chatham Village is at the junction of New York Routes 203 and 295, midway between the Taconic Parkway and Route 22. "Travellers between New York and Bennington, please stop by and visit," she writes.

CLASS OF '73

■ **EDWARD BEHR JR.** HAS BEGUN publishing a new food quarterly titled *The Art of Eating*. The quarterly comes out of Peacham, Vermont, and was reviewed by Bob Greene in the *New York Daily News*. Greene praised Edward's "rugged individualism" for devoting whole issues to "the fundamentals" of making bread, homemade sausage, and homemade cheeses. *The Art of Eating*, available by subscription

only, can be obtained by writing: The Art of Eating, HCR 30 Box 3, Peacham, Vermont 05862 ... San Francisco filmmaker **Denise Bostrom** gave birth to a nine-pound baby boy on February 19, 1987. She is still writing film scripts for "fun and money," and keeps in touch with classmates and friends. She sends her best to all ... After a solo exhibition of her paintings at the Ivory Kimpton Gallery in San Francisco, California in September, 1987, **Sigrid Burton** will have another exhibition at the Patricia Hamilton Gallery in New York City ... **Jessica Hirschhorn** was married to Henry Howard on May 16, 1987, in Chevy Chase, Maryland. Jessica is a resident Orthopedic Surgeon at the Navy Hospital in Bethesda, and Henry is the Deputy City Manager of Alexandria, Virginia. They are "busy and happy" in Alexandria ... **Sally Munger Mann** has received a Fellowship from the John Simon Guggenheim Foundation for her work in photography. Mann plans to use her Fellowship to pursue a project entitled "The Shadow of Sorrow: Teenage Pregnancy." Through this project she hopes to arouse public concern for these young mothers, and feels that "evocative portraits" are the art world's most powerful medium ... **Mark Merenda**, an editor at *Business View Magazine* in Naples, Florida, has a message for **Sam Scheer '74**: "How do you feel about the Knicks now?" ... **Philemona Williamson's** paintings were featured in the August 1987, issue of *Essence Magazine*, and there will be a show of her recent



TIM SMITH

Over the years, Bennington faculty members and graduates have been astonishingly successful in earning National Endowment for the Arts Fellowship Grants. This year was no exception. One of the six Bennington artists to win a \$15,000 award (the highest amount given) was Constance Kheel '67. Working from her studio at her farm in Buskirk, New York (just west of Bennington), Connie is preparing for a spring show at the Reece Galleries on West 57th Street in New York. She said that she was especially thrilled with the honor "because it represents a real endorsement by my peers."

On the six member panel of judges for the Fellowships were painter Susan Crile '65, Kathy Halbreich '72 (curator of the MIT Art Museum), Ross Bleckner, Charles Garabedian, Michiko Itatani, and Merrill Mahaffey. Other Bennington Fellowship winners were painters Cora Cohen '64 and Philemona Williamson '73, current faculty member Pat Adams (see Faculty Notes), and former art faculty members Stuart Diamond and Nancy Freise.

paintings at the Queens Museum in March 1988. Williamson works as a graphic designer and is very interested in art education and appreciation, and in promoting greater art awareness among black people.

CLASS OF '74

- **LIZ CASPARI'S** PAINTINGS, ceramic tiles, hand-thrown pottery, and ceramic sculpture were on display at the Beside Myself Gallery in Arlington, Vermont, this summer. Her work has been featured in *House Beautiful*, *American Craft*, and *The Fiberarts Design Book* ... **Ellen Ferber**, a psychotherapist, was married in New York City's Federal Hall to David Lobl, a partner in a Wall Street law firm, on May 17, 1987. They plan to live in Larchmont, New York ... "We The Homeless," a series of photographs by **Stephenie Hollyman**, were exhibited at the Russell Senate Office Building in Washington, D.C., October 26-30. The photographs are part of a book entitled *We The Homeless: Portraits of America's Displaced People*, with a text by Victoria Irwin and an introduction by Robert M. Hayes. The book, published by Philosophical Library, is scheduled to be published in February 1988. Of the photographs, Stephenie says: "A lot of Ro Rappaport's influence is apparent." ... **Mary Ruefle**, who has been teaching literature at Bennington since 1979, published a book of poetry entitled *Life Without Speaking* with the University of Alabama Press.

CLASS OF '75

MITCH MARKOWITZ WROTE THE

script for the movie, *Good Morning, Vietnam*, which was released at Christmas time by Disney Pictures. He does own lounge chairs "but I am not fat," he writes.

CLASS OF '76

- **GILLIAN DRAKE ANGLE** WAS married in October 1987 to Jim Moorhead, an attorney and investment banker. She moved to New York City from Washington, D.C., in September ... **Edith Best** wrote to tell us her new address: 192 Lenox Avenue, Detroit, Michigan 48215 ... As well as being involved in three performance art pieces, **Amanda Church** has exhibited her paintings widely in New York City. She has shown at clubs and SoHo art galleries consistently over the past ten years. Her latest show, entitled "Present Tense," was at the Ten Worlds Gallery in New York in 1986 ... **Jean Lasser** is now a Doctor of Veterinary Medicine, after graduating from the University of Pennsylvania School of Veterinary Medicine in May 1985. She is practicing in New London, Connecticut, and "would like to hear from my cronies," particularly if they own sickly animals. Her address is: 65 Ridgeview Circle, New London, Connecticut 06320 ... Last July, **Anne Schwartz's** newest piece for alto flute was premiered at a music festival in Finland. She has just finished her first year in the Ph.D Program in Music Composition at the University of California, San Diego, and writes that she is "enjoying life but misses New York." Her address in California is: 4672 Mount

Putnam Ct., San Diego, California 92117.

CLASS OF '77

- **DAN COHEN** HAS BEEN ORGANIZING Peace Walks and student Peace Exchanges with other countries for the past few years. Most recently he organized a Peace Exchange with a group of fifteen teenagers and adults traveling to Prague, Czechoslovakia, for a week long Peace Camp, and joined a Peace Walk along the East/West German border ... With "fond thoughts" of her former teachers, Ed Flaccus and Bob Woodworth, **Laurie Frankel** is continuing photosynthesis research at Louisiana State University in Baton Rouge, Louisiana where she and her husband work in the Botany Department. ... **Phyllis Kaplan** was married to Martin Kalish on May 30, 1987 in Manchester, Vermont. Phyllis is the President of Ziba Designs, Inc. of New York City and Bennington. A graduate of Harvard, Martin is the owner of Photographer's Eye in Manchester ... **Corky Merkel Merwin** works as the manager of public relations at Chateau St. Michelle, a winery in Seattle, Washington. She and her husband, David Merwin, a filmmaker in Seattle, would love to "have any of the old gang who are passing through the Seattle area stop in." Attention **Marc Falcone**, **Nick Boolokus**, and **Joe Cerami**: Corky would love to hear from you ... **Jill Netchinsky** received her Ph.D from Yale University in February of 1986. Her thesis addressed the engendering

of a Cuban literature in 19th century anti-slave narratives. She is now an Assistant Professor in the Spanish and Italian Departments at Middlebury College in Middlebury, Vermont. Her new address is: 105 South Main Street #2, Middlebury, Vermont 05753 ... One year ago **Elisabeth Miller Shapero** "retired" from political organizing to begin her own business in Brooklyn, New York. Her company, E.M.S. Associates, specializes in the creation and supervision of artistic and "other nonprofit organizations." Elisabeth also works as a consultant in Agency Relations for the United Way, and teaches organizational techniques to artists, dancers, and community groups for their own organizations.

CLASS OF '78

- **MICHAEL NATHAN M.D.** IS IN HIS second year residency in Internal Medicine at Rochester, New York. Michael is considering work in Medical Anthropology once his residency is finished.

CLASS OF '79

- THE ABSOLUTE MUSIC GROUP, conducted by **Linda Bouchard**, played at La Mama in Manhattan in mid-September. The ensemble was "spunky and precise," Jon Pareles of *The New York Times* wrote. The group can play anything from big band music to funk to fully orchestrated symphonies ... **Timothy Daly** drew rave reviews for his role in "Coastal Disturbances" at the Circle in the Square Theater

in New York. He claims, nevertheless, that what he does for a living is "get rejected." ... **Evan H. DeLucia** was awarded a Doctorate in Botany from Duke University Graduate School in September of 1986 ... **Beth Kanter** was recently married to Walter Halvarsen. They live in Massachusetts where he works with computers, and she is arts consultant in a cultural planning firm that specializes in organizing, developing, and doing market research for arts and cultural organizations ... While working full time for Lotus Development Corporation as an Executive Producer in Charlestown, Massachusetts, **Eileen McMahon** is finishing a masters program in media and communications management.

CLASS OF '80

■ **DEBORAH CHU** WAS MARRIED TO Philippe Defechereux on June 7, 1987. **Jocelyn Levine Hayes '81**, was the matron of honor, and **Jenny Pfister** was the bridesmaid. Deborah, an Assistant Vice President with Manufacturer's Hanover Trust, and Philippe, a Senior Vice President with Ogilvy & Mather, live in New York. **Valerie Levine '81** and **Jon Rosch '79** attended the wedding ... Soprano **Ashley Kristen (Eichrodt)** is a member of the Seattle-based folk group Uncle Bonsai, which performed recently at The Bottom Line in New York City. Stephen Holden of *The New York Times* praised the group's "perfectly pitched three-part harmony, ironic know-negness" and ability to write songs about "ticklish situations that one would not

ordinarily expect to hear discussed in pop songs with honesty, delicacy, and humor." ... **Jeanne O'Donnell's** painting, "Cloud Break," exhibited in American University's Annual Masters Thesis Exhibition for Painting Students, received this year's Stanley Wolpoff Award. Jeanne also received the Audrey Levine Glassman Award from American University for Outstanding Achievement. Her paintings have been in numerous exhibitions in and around Washington, D.C. ... **Barbara C. Meili** is an attorney at Cahill, Gordon and Reindel in New York City.

CLASS OF '81

■ **GAIL BROWN** WAS MARRIED TO Stephen M. Musick on February 26, 1985. Gail is studying architecture and interior design; Stephen, a Columbia University graduate, is Executive Recruiter for Zimco International. They live in West Hollywood, California ... **Josh Gelman** won a bronze award at the Houston Film Festival in the "trailer" category for his work on the film *Aliens*. He inquires, "Where is Mitch Morrison? I have his hat!" ... A student at Michigan State University, **Sara Jacobson** is now married to Masahiko Chikahara, a freelance illustrator. Their daughter, Fia Moana, was born on May 23, 1987 ... **Donna J. Jordan** writes that she is busy "collecting graduate degrees." She holds a Masters in Psychology, and soon will have one in Social Work. As soon as she begins her private practice she will be "more than happy to treat any disturbed Benning-

tonites!" Her new address is: 360 Cabrini Blvd. Apt. 3, New York, New York 10040 (212) 928-3802 ... **Oliver Traeger** is publishing his third issue of *Apocalypse*, "an eclectic little magazine" that features fiction, nonfiction, poetry, humor, and graphics. Bennington alumni and students are encouraged to submit material. Oliver also edits a survey of samples from editorial pages nationwide called "Editorials on File." He sends his greetings to all his Bennington friends and extends the hospitality of his "anarchist cell in Hell's Kitchen" to those in the area: Oliver Traeger, 673 9th Avenue, New York, NY 10036 (212) 247-8609.

CLASS OF '82

■ **KATARINA BILLMAN** WAS MARRIED TO Goran Linden on June 27, 1987 in Stockholm, Sweden, and they went to Turkey for a three-week honeymoon. Katarina works as a Compensation Manager for the Nordic Region at Dow Chemical which involves travel to Rome, Brussels, and Switzerland ... **William Ingraham** married Kate Kearney on June 6, 1987 in Brattleboro, Vermont. William is a partner in Barnes and Ingraham, a realty development company in Manhattan, and Kate is a photography student at the School of Visual Arts in Manhattan ... **Sue Fineman Keitelman** is living in Holland, and next year will be the editor of a monthly newsletter, "The International Women's Contact of The Hague."

CLASS OF '83

■ IN JUNE 1987 "ECLECTICS," THE

Bennington Alumni Art Show, was held at the **David Beltzel** Gallery in New York City. David writes, "visit the gallery in SoHo." ... **Elise M. Breen**, having recently received her certificate in Chinese Trade Law at the East China Institute of Law and Politics in Shanghai, is now a studying for a doctorate in Theoretical Linguistics at Indiana University while also pursuing, "on and off," a law degree. In May she competed as a member of the USA Dragon Boat Team which placed fourth behind Taiwan, Japan, and Australia. While in school she works as the American agent and distributor for the Shanghai Software Corporation, and she writes, "I'd like to hear from **MacKenzie Stubbins**." ... **Matthew Chinnian** is painting a mural in an "art pool" at the King Hendrick Motel in Lake George, New York, and is being assisted by **Sam Coe '84** and **Barbara Owen '86**. His next assignment is to build and install a gilded cross for a church. His own work was recently featured in "3x3", a Graduate Drawing and Sculpture Show at S.U.N.Y. at Albany ... **Kathy Gill** was married to Stefan Hagopian in June 1987, and is a third-year medical student the Brown University Medical School in Providence, Rhode Island. She writes that she has heard from **Sherrie Felton**, **Susan Alancraig '84**, **Nancy Duno**, **Merri Crawford '82**, and **Liz Schultz '74**, who married **Peter Martin '82**. "Things are going great, and I am very happy," Kathy reports ... **Seth Hurwitz** is finishing up a Masters Degree Program in English Literature at Wash-

ington University in St. Louis ... **Victoria Noyes** was married to Peter Starbuck on September 26, 1987, in Washington, D.C. Victoria is working towards a Ph.D in Experimental Psychology at Georgetown University; Peter works as a developer and builder at Starbuck Associates, Inc.

CLASS OF '84

■ **C. FULLER COWLES** IS MAKING ART with a variety of media, and running an art moving company in Minnesota. He is also engaged to **Jennifer Keefe '81**. They plan to be married in the spring of 1988 ... **Richard Leitner** and his father, Irving Leitner, were both recognized for their work at the American Theater of Actors' Dinner Benefit. Richard was awarded a trophy for Most Promising Actor 1986-87, and his father was named Best Playwright 1986-87. Richard most recently appeared with Colleen Dewhurst in a performance of a play his father wrote entitled *Fragments of Isabella* ... **Leslie Anne Millium** wrote to inform us of her new address: Rt. 7, P.O. Box 374, Kent, Connecticut 06757 ... A master electrician at the Academy Theater in Atlanta, Georgia, **Margaret Tucker** spent the summer at the Kent State and Blossom Festival in Ohio. Her new address: 873 Charles Allen Drive Apt. 4, Atlanta, GA 30308.

CLASS OF '85

■ **LUCIA PARONETTO** IS A MED STUDENT at Mount Sinai School of Medicine. Her address in New York is: 50 East 98th St.

Apt. 8H, New York, NY 10029.

CLASS OF '87

■ **JANET GILLESPIE** AND **CLAUDIA Friedlander** are now residing in Shaftsbury, Vermont. Janet works in a factory and Claudia works in a barn. Further inquiries: P.O. Box 716, North Bennington, VT 05257 ... **Jack Magal** wrote that "in fleeing across himself, [he] has broken enough legs to lay him up in the lichen-filled black forest until Christmas. He plans to join the U.S. Navy at the beginning of the year because they have promised to help him on his way to a career as dancing night watchman in a parking garage in Minneapolis, MN." He sent us two poems:

Your Flowers
are so,
Oh!
the most delicate
I know. your petals' leaves
rippling long to their end.
your green leaves: better than flowers.

Afternoons Going Free Across The Tundra
under thin black mountain of () nothing sunlight
the bent picture of a matronly up to its ankles in reminiscence

Anthony Widoff and **Phillip Price '85** are in a band called "Memorial Garage." Anthony is based in Woodstock, New York, and advises: "We're good — we're for hire. Hire us." He also designs computer software/hardware music programs. His address and phone number: 225 Meads Mt. Road, Woodstock, NY (914) 679-9930.

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For further information, write:

Brian Swann, Director
Bennington Writing Workshops
Box B, Bennington College, Bennington VT 05201
802-442-5401

CLASS OF 1940

■ **PATRICIA HAND SMITH** DIED on April 7, 1987, at the age of sixty-seven following a long illness. Patricia was born in Mount Vernon, New York, and came to Bennington from Westover School in Connecticut. At Bennington she majored in social sciences.

After graduation Patricia lived in Concord, Massachusetts, with her husband, the late Graydon Smith. In addition to her many volunteer activities, she worked for many years at the Concord Bookstore and was for some time a children's librarian at the Wiscasset Public Library in Wiscasset.

Patricia is survived by her daughter, Patricia Smith Jeremiah, her sons, Michael, David, and Jonathan Smith, eight grandchildren, and her brother John Hand.

Those who would like to honor Patricia's memory are urged to contribute to the charity of their choice.

CLASS OF 1942

■ **HELEN MASENHIMER VERDUIN** died on August 26, 1987, at the age of sixty-five; she had suffered from cancer for almost two years. Helen was born in Lakewood, Ohio, and

came to Bennington from Lakewood High School. At Bennington she majored in sociology.

After graduation Helen received a degree in nursing from The Johns Hopkins University in 1945, and served as a Navy nurse until December of that year, when she left the service to marry Cornelius "Casey" VerDuin.

In her many years as a volunteer, Helen combined her professional nursing skills with an intense dedication to the welfare of others. A volunteer since 1973 at the Cleveland Society for the Blind Sight Center, she founded and directed the Eyes Growing Older program, in which social workers, home care providers, family members, and others who care for older people learn how to make life easier for those whose eyesight is limited or failing. At least six thousand people have attended the program since 1975. In addition, Helen was very active in local church, charity, and community activities, including twenty-five years of volunteer hospital work, and several years of preparing monthly meals for the underprivileged.

Helen is survived by her husband, her sons William and James VerDuin, her daughters

Helen VerDuin Palit and Ann VerDuin Blake, four grandchildren, and by a brother.

CLASS OF 1945

■ **DOROTHEA DOUGLAS JOHN** died of emphysema on April 25, 1987. At Bennington she majored in Literature and danced with Martha Graham. After Bennington, she attended the master's program in literature at New York University.

In the fifties Dorothea taught dance at the New Dance Group, and danced with Sophie Maslow, Pearl Lang, and Jon Gifford, among others. In the seventies she received her early childhood certification from the Bank Street College of Education and became a special education teacher at United Cerebral Palsy.

She is survived by her daughter, Amanda G. John.

CLASS OF 1949

■ **CHRISTINA SEDGWICK Marquand Welch** died on April 21, 1987, at the age of fifty-nine. Christina was born in Boston and came to Bennington from the Windsor School. At Bennington she majored in art.

Christina followed in the steps of her father, the late Pulitzer Prize

winner John P. Marquand, as an author, writing several children's books, including *Home on Star Island* in 1962, *A Boy of the Shoals* in 1973, and 1987's *Home on Approval*.

Christina is survived by her husband, Richard E. Welch, Jr., her son, Richard E. Welch III, and her daughters Catherine Welch Strauss, Christina Welch Matthews, Elizabeth M. Welch, and Margaret C. Welch.

George Finckel, 1904-1987



■ ON SUNDAY, SEPTEMBER 13, GREENWALL Music Workshop resounded with the heartfelt singing of sixteen celli, two violins, a viola, and a saxophone. The musicians had gathered to present a memorial concert in celebration of the life and art of George Finckel, whose death on August 12, 1987, at the age of 83, ended a distinguished career in music. The event was attended by hundreds of George's friends, colleagues, and former students, many of whom had traveled from all parts of the country to pay tribute to the inspiration and commitment to musical excellence that he had given their lives. The concert was organized by sons Michael and Christopher, and by nephew David Finckel, all professional cellists.

Finckel was born in Washington, D.C. into a family of musicians. His

father was an amateur cellist, his mother played the violin and four of his five siblings became professional musicians. In a *Bennington Banner* article, fellow former faculty member Thomas Brockway noted that "every evening there was music in the Finckel household when George was growing up, and George, at the age of three, listening at the top of the stairs, imagined that every family spent the evening making music. When he was ten, his father bought him a small cello and the family trio became a quartet."

Following study at the Peabody Conservatory in Baltimore, Finckel spent the years 1926 to 1936 at the Eastman School of Music in Rochester, New York, first as a student, then as a faculty member. During that time he became principal cellist of the Rochester

Civic Orchestra. He joined the Bennington College faculty in 1942 and continued here until his retirement in 1971.

George was an inspiration to composers at the College, notably Lionel Nowak, Otto Luening, Louis Calabro, and Vivian Fine, who all wrote pieces for him. For the memorial concert, Luening, Calabro, Fine, and music faculty member Jeffrey Levine each wrote compositions in his honor. The pieces reflected the fondness and respect with which fellow musicians regarded George Finckel. Calabro's composition, entitled "Poker Hand," consisted of eight movements: The Ante, The Shuffle, Seven Hi-Lo, The Raise, The Bluff, The Call, The Loser, and The Winner. Otto Luening contributed a "Lament for George," while Levine had written "On a Summer Day." Vivian Fine's composition was entitled "In Memoriam: George Finckel."

Also on the program were pieces by J.S. Bach and Tomas Luis de Victoria, played by a resonant ensemble of cellists composed of members of George's family, friends, and former students, including alumni Thomas Calabro, Connie Gordon, Jared Shapiro, and Martha Siegel. Faculty member Gunnar Schonbeck gave a soulful rendition of several Incan Melodies on soprano saxophone. Thomas Brockway and Lionel Nowak related their memories of their former colleague and friend.

One of Finckel's Bennington students, Adelaide Phillips Bull '56, now living in Chatham, New Jersey, recalls that George was always in his studio and available for conferences. "This meant that no crisis had to go unresolved, thanks to his generosity with time. He had an instinctive understanding of the young and growing mind which enabled him to relate on many levels."

He is survived by his wife Marianne Wilson Finckel; three sons, Stephen, Michael and Christopher; and eight grandchildren.

A fund has been established in memory of George Finckel to benefit the Music Division. Those who desire to make a contribution may contact Marny Krause, Director of Development.

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