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Bennington, Vermont 05201

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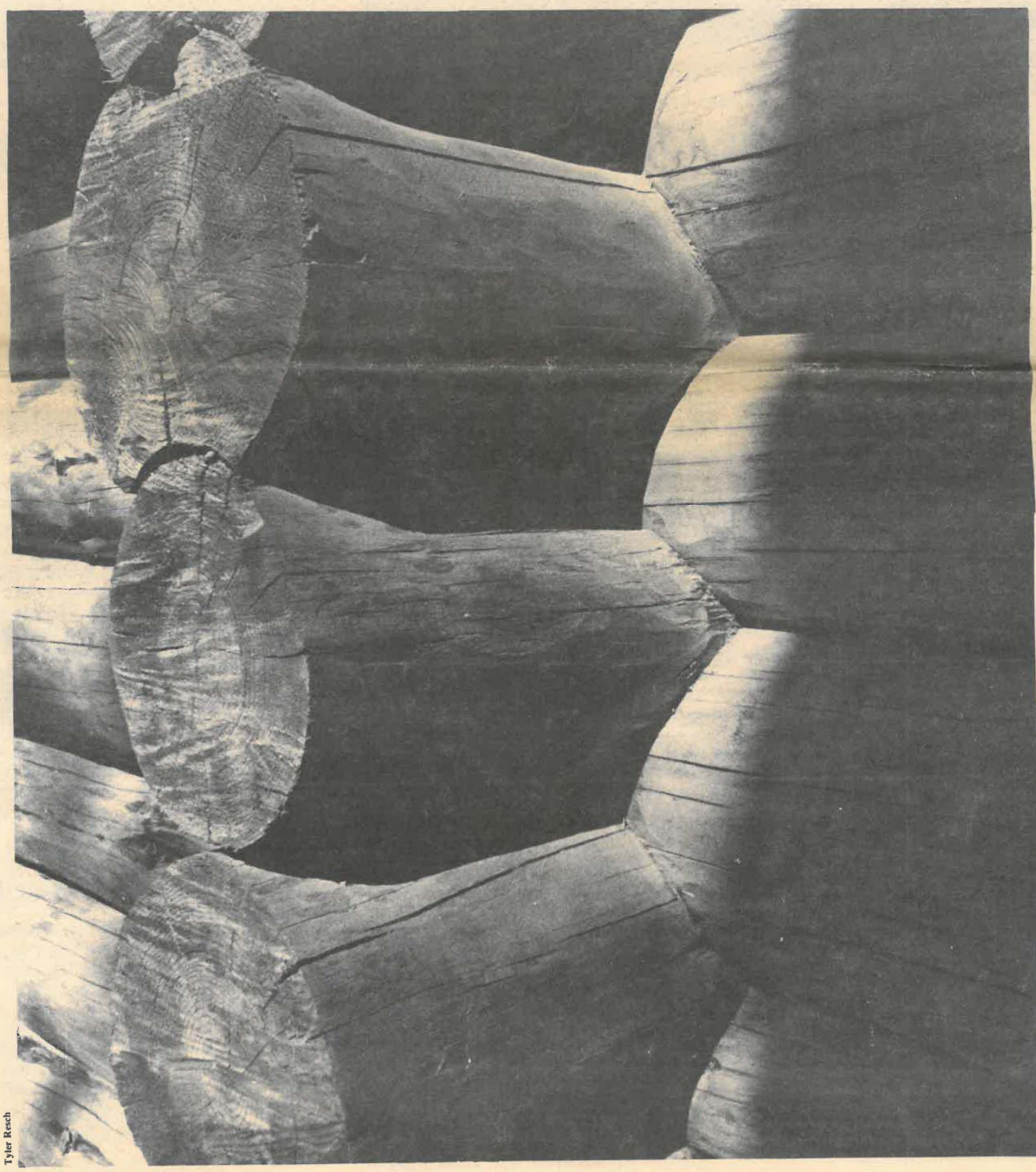
Quadrille

For Alumni & Friends of Bennington College



Tyler Resch

The precisely interconnecting logs of a house built in the Adirondacks by Krissa Johnson, a Bennington graduate who is carving out a different career -- with a chainsaw. *See Pages 6-8.*

update

The John G. McCullough house on Mattison Road, Shaftsbury.

McCullough 'farmhouse' goes to College

On July 22, Bennington College acquired title to the 14-room home of former Trustee John G. McCullough, located about three miles from the campus on the Mattison Road in the town of Shaftsbury. The property transfer includes 70 acres of adjacent land.

McCullough is the son of two of the original founders of the College, Edith van Benthuysen McCullough and Hall Park McCullough.

As John McCullough explains in the accompanying letter, the transfer of the property, valued at about $300,000, comes about partly by gift and partly by purchase. The College is purchasing the property to the extent of $100,000 via a loan arranged through the Merchants Bank. The valuation of the house and land would be added to the total assessed valuation of the Bennington College property for purposes of implementing the so-called lease-leaseback plan if that plan is pursued.

Meanwhile, John McCullough announced that he plans to move into the Luther Park House, located in North Bennington on grounds of the Park-McCullough House, now a museum and Victorian community house.

The College is exploring ways of using the John McCullough brick house to its best advantage and also to the College's advantage, but no specific plans have been formulated at this time.

The two-story house was built in 1829 of brick excavated and kilned on the premises. It is a most hospitable dwelling, with wide wooden floorboards, an intimate kitchen, large living room, two dining rooms, a three-car garage, spacious lawns and a grand view of the Green Mountain range with virtually no neighboring houses in sight.

At a press conference at which the College was represented by President Michael Hooker, Vice President James Vanderpol, Trustee John H. Williams II, and McCullough, Williams said that "This transaction is intentionally taking place at an important time in the history of the College... The time has come to step forward and help give financial support to the College." In addition to being a trustee, Williams also serves as legal counsel to the McCullough family.

Added President Hooker, "This gift represents a renewal of the McCullough family's faith in the College and its optimism for the future."

As for the lease-leaseback plan, the College is awaiting action by the U.S. Congress, which is weighing various plans to curb the use of tax-sheltered investments. President Hooker has testified before the House Ways and Means Committee and the Senate Finance Committee, speaking for higher education and seeking an exemption from the proposed legislation so that colleges may use the valuation of their physical plants as a creative means to convert equity to operating capitol.

The text of John McCullough's letter follows; it is addressed to President Hooker and the Board of Trustees:

"It is my (not entirely unalloyed) pleasure to transfer the house where I live and the land around it to Bennington College.

"Prompting me is the common wisdom (so far, for me, only theoretical) that as age advances and one's activities diminish, it is prudent to retreat to smaller quarters. Mine will be the Luther Park House west of the Big House on the Hall farm.

"In my case, this prudence is prodded by a necessity to recoup fortunes somewhat overextended (some projects of value to this community) at the precise time when the prime and other interest rates rocketed.

"This circumstance means that this transfer has to be part purchase by the College, but the more substantial part is by gift of several members of various generations of the McCullough family whose commitment to the ideals and welfare of Bennington College have been since its beginning.

"The Brick House has the potential to be the background and stimulus of great vitality and its 70 odd acres of land, currently farmed or leased by Al Lawrence, are among the most fertile in Vermont.

"Our hope --nay, the gift part is our best on it -- is that you, my one-time colleagues will, along with President Hooker, the Department of Buildings and Grounds, faculty and students, exploit this potential with verve and imagination that will be of overall profit to the College. Nevertheless, gift and purchase are free of encumbrance. Indeed, in dire need it can be viewed as building lots on the hoof, which leaves me

"Enitrely but not direly yours,
"John G. McCullough."

New York newsletter

The first edition of the New York Regional Newsletter is slated to be printed and mailed in September. Featured will be announcements of current shows, concerts, exhibitions, publications; job openings, changes, promotions; resources for sale/barter/rent; housing information and other items of interest. For additional information write to Bennington/New York Newsletter, Box 283, 70 Greenwich Avenue, New York, New York 10011 or call Judith Yeargin at 212-787-1673.

$250,000 received as anonymous gift

Bennington is pleased to announce the receipt this month of an anonymous gift of $250,000 from a member of one of the early classes. It will be added to the College endowment.

Said President Hooker of the gift:

"For reasons fully explicable by reference to its history, Bennington has never developed an endowment appropriate to its needs. The College can no longer afford to be undercapitalized; this gift, for which we are enormously grateful, is a first step in the re-capitalization of Bennington.

"It is especially appropriate that it should have come from one of the Pioneers, since it betokens a strong faith in and commitment to Bennington's future. In a very important sense the Pioneers of Bennington -- those graduates from its first two decades -- through their gifts will become the new founders of the College.

"We are grateful for their previous generosity and entirely dependent upon their future support."

Theatre benefit set in N.Y. Oct. 26

Critiquing the Boston preview of "La Cage Aux Folles," Kevin Kelly of the *Globe* called the play "a straight-out smash hit, a musical of such panache and punch that it very nearly escapes comparison with the famous long-running Parisian play by Jean Poiret on which it has been based."

Kelly also commented on a "wonderful score by Jerry Herman that sends you waltzing out of the theatre... magical St. Tropez scenery..." and choreography that is "sensational."

The New York Theatre Benefit Committee has scheduled "La Cage," a musical in two acts, directed by Arthur Laurents, choreographed by Scott Salmon, with scenery by David Mitchell and costumes by Theoni V. Aldredge, for Wednesday, October 26. Please mark your calendar now and plan to join Bennington alumni and friends for an evening at the theatre.

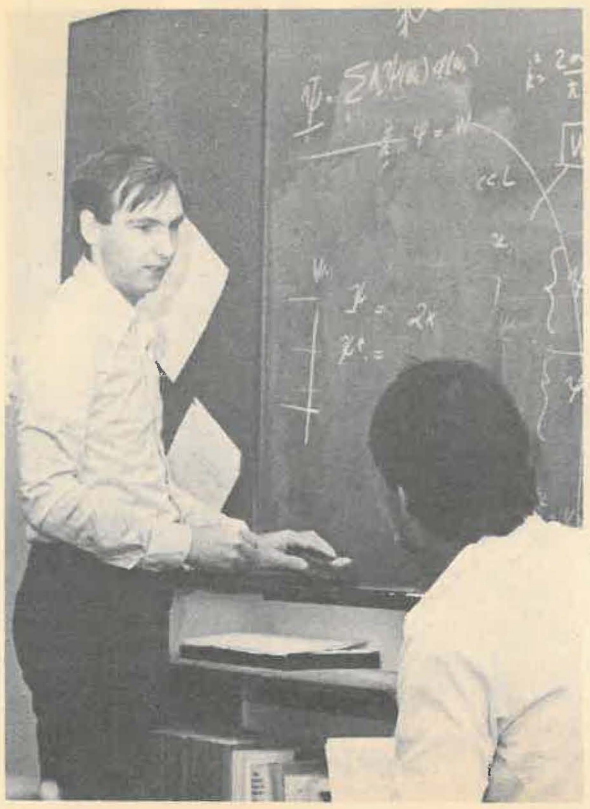
For reservations or additional information please call Ruth Nicholson at 212-832-8056 or co-chairs Jane Martin Ginsburg '56, Evangeline Hayes '50, and Marianne Byk Schnell '50.

Ruth Davis Green '43 heads Alumni Council

Ruth Davis Green '43 has been appointed on an interim basis to fill the remaining year of the two-year term of president of the Alumni Association following the resignation of Cornelia Ward Makepeace '58.

Ruth Green, a former deputy director in the New York office of the American Academy in Rome, is currently finishing her doctoral dissertation in English literature at the State University of New York at Stony Brook. Her daughter, Nancy Hobbs, graduated from Bennington in 1970.

In addition to serving as president of the Alumni Association, Cornelia "Tippy" Makepeace is a past chairman of the Annual Fund and will continue to work with the Admissions Office.



Don Raina

New Dean of Studies: Norman Derby

Derby appointed new Dean of Studies

Following nomination by vote of the faculty at the end of June, President Michael Hooker named faculty physicist Norman F. Derby to a term as Dean of Studies. Derby succeeds R. Arnold Ricks who wished to step down from the part-time deanship to resume teaching full time.

Derby has been a member of the science faculty since July, 1978, and was faculty secretary of the Division of Natural Sciences and Mathematics during the academic years 1980-81 and 1981-82. He teaches courses which include general physics, astronomy, classical thermodynamics, Lagrangian mechanics, classical electrodynamics, physics for non-scientists, fundamentals of mathematics, elementary electronics, probability and statistics. In 1981 he was elected to the Faculty Educational Policies Committee which oversees a wide range of curriculum and special education programs. He is also a member of the Budget and Finance Committee and the Facilities Committee.

Before coming to Bennington, Derby taught from 1976-78 in a freshman honors program at the University of Delaware, and was on the faculty of the Massachusetts Institute of Technology from 1969-76. He holds a doctorate in physics from M.I.T. and a bachelor's degree in physics, magna cum laude, from Loyola University in Chicago.

Derby's military service from 1969-71 includes a year in Vietnam as an Army line company squad leader.

His special interests include a reading knowledge of scientific literature in German, French, Russian and Latin, and he has strong interest in photography and classical music.

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Editor: Tyler Resch, Director of Publications. Contributors to this issue: Steven W. Albahari '82, Kim Kafka '80, Florence Burggraf.

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Filmmaker Frederick Wiseman offers Commencement wisdom

The 48th annual Commencement of Bennington College was held June 17 and 18 in the traditional ways, with a Friday evening buffet on Jennings Lawn and a Saturday morning ceremony in the Barn quadrangle. The weather, which had been unusually cool and wet, cooperated fully with the proceedings, and 102 Bachelor of Arts degrees were conferred along with five Master of Fine Arts degrees. In addition, the first two students completed the Post Baccalaureate Pre-Medical Program.

The mood was festive for the Friday evening buffet as 850 persons dined on whole poached salmon, spinach riccotta and cucumber mousse on the lawns of the Jennings mansion while a quartet of male vocalists who called themselves "The Leasebacks" entertained with medleys of songs of an earlier era.

Guest speaker for the 1983 Commencement was independent filmmaker Frederick Wiseman, who provided an outline of what commencement speakers usually say, then launched into a series of personal anecdotes ending with the admonition; "Work intensely, love passionately, play hard and don't be afraid." Some of his remarks are reprinted here.

Wiseman is a 1951 graduate of Williams College and also holds an LLB from Yale Law School. He won a MacArthur Foundation Prize Fellowship in 1982 and a Guggenheim Fellowship in 1980-81. He has taught and lectured at many colleges.

His first film, *Titicut Follies,* in 1967, exposed conditions in the Bridgewater State Hospital for the Insane, and was barred by Massachusetts authorities from any showing except for professionals in psychiatry. His other films also exhibit a sense of curiosity and diversity about the human condition; subjects include a large urban high school, an urban police department, an urban hospital, life in the Army's basic-training program, and life in a Benedictine monastery; he has done films on a juvenile court, on a primate research center, a large urban welfare center, a slaughterhouse, and the Panama Canal Zone. His latest film, and only work of fiction in color, is titled *Seraphita's Diary* and profiles the emotional life of a famous fashion model who is unable to copy with the fantasies and pressures her beauty induces in others.

Wiseman's films have won several Emmys and other honors at international film festivals.

It was Wiseman's geographical connection with Bennington which brought him to the campus. The tipoff came in a profile of Wiseman that appeared last January in the Sunday magazine of the Boston Globe. At one point it reported, "As an undergraduate, Wiseman preferred the atmosphere at nearby Bennington college, where lots of poets and writers taught, and spent a lot of time there." Based on that reference, an invitation ensued; it was accepted, and Wiseman became the 1983 Commencement speaker. (His relations with Williams are also intact because Williams granted him an honorary Doctor of Humane Letters in 1976.)

Here is Wiseman himself, with the second half of his Bennington Commencement address reprinted below:

"One of the things my parents did, as a lot of parents do, is to try and protect their children from unpleasant or troubling experiences. I know that my parents did it to such excess that I, in some kind of reaction, have always been looking for trouble. Not in the sense of getting into trouble like breaking the law but going out into the world and seeing for myself what was going on. I got tired of being told what to think, or that I should be fearful of this or that, or that I should act like so and so, or trust someone else's judgment. I don't mean to suggest that my judgment or intelligence was better than anyone else's but rather I wanted to find out whether in fact I had any. The only way that I knew how to do this was to take some chances for myself. I took some physical chances as well as some intellectual ones, although I guess that I thought the intellectual ones were more satisfying since I felt that I had greater control over them.

"I think particularly of the time I was making *Law and Order,* a film about the Kansas City Police. The officer that I was with responded to a call about a possible burglary in a clothing store. When we got there three young men were lounging around the store. The policeman went up to them holding his rifle at the ready (a rifle, I might add, being almost totally useless at that close range) and in the course of searching the three young men, took pistols out from the belts of two of them. At the time, I thought it was just a great scene for a movie. It was only when we got back to the patrol car and I saw the policeman was unable to light his cigarette because his hand was shaking so much, did I begin to think about the real risk. I was so taken up with my enthusiasm at getting what I thought would be a great scene, that I failed to take into account that these were real bullets and that my life, as well as the policeman's, was dependent on the judgment exercised by these young men in deciding whether or not to shoot their way out of the store.

"But violence and the effort to understand violence has its attractions. I've made two movies about the Army. One about Army basic training and the other, *Manoeuvre,* following an American tank company through NATO war games in West Germany. I had a terrific time making both movies. In the summer of 1970, I was 40 and I was very proud of myself for being able to do the same physical training as the 18-year-old draftees and recruits. I also realized how good the Army was at the educational process called Basic Training. They weren't imposing anything alien on us but rather were skillfully peeling back whatever level of restraint existed to make it possible to once again know how to kill and not be afraid.

"One of the exciting things about making *Manoeuvre* in 1978 was having the chance to ride around on a tank all day listening to the tank radio to find out what all the

'Networking' thanks

If you look on Page 19 of this issue of *Quadrille* you will see an announcement of **The Network,** Bennington's career resource group for seniors and recent graduates.

Current parents and members of the classes of 1950-78 received a letter about **The Network** in the spring. The response was very positive. We would like to take this opportunity to thank each of you who offered to be a resource person or provide any of the other career service options. We continue to look forward to hearing from alumni and parents who have not yet responded.

Those who offered to be resource persons can expect to hear from students directly during the coming year. Those who offered NRT jobs or housing will hear from this office very soon. We are certain that your participation in **The Network** will be a rewarding experience for both you and Bennington students.

—The Student Placement Office

other tans were doing, sort of an adolescent dream come true. But better late than never. I was 48 at the time, when, astride our tanks, we drove through the German villages only 20 kilometres from the Czech border, the people lined up on both sides of the street, applauded and threw flowers at the tanks. Our boys threw chocolate bars and C rations back at the Germans. I guess it was just like World War II except that the Germans were happy to see us because they thought we were protecting them from the Russians.

"I don't mean this talk to be just war stories. I want also to tell you about my Bar Mitzvah, which by accident of birth also took place during the Second World War. I much preferred to play hockey than to practice prayers. I wasn't terribly well prepared. This was part my fault and part the fault of Mr. Salavaichick, my Hebrew teacher, a Polish immigrant who preferred to tell me about the girls he was making love to in the park rather than to insist on my learning my portion. It was getting toward that fateful Saturday and I was to have one more rehearsal before I would have to perform in front of my parents, their friends and those few of my friends who felt compelled to attend. The rabbi gently urged me forward for the final practice. I was very nervous and began playing with the light switch. Suddenly all the lights over the altar went out and the shahmus came running up to me cursing me in Yiddish, in English and probably in several other languages. "You have turned out the Eternal Light," he said, "and you will be cursed for seven years." I believed him and felt that when I went to Williams it was the ultimate penalty for my sin.

"One more story and I'll stop. I was in South Africa in April. While I was in Durban, the government raised the rent for the houses in one of the black townships just outside of Durban. A man who had been a political prisoner on Robben Island for ten years, and was now a community organizer in the township, led an orderly but determined opposition to the rent raise. Two masked gunmen appeared at his house and shot him. At his funeral, a few days later, there were an estimated 10,000 people present. In South Africa at the present time, funerals are the only occasion when large numbers of Blacks are allowed to assemble and they are therefore political events. A 51-year-old black man, a high school teacher in the township who someone said had a tape recorder, was overheard asking people sitting near him the names of the speakers at the funeral. He was thought to be a police informer and was attacked and dismembered.

"I've now talked long enough and have told you some of my stories. There are others, some a lot more interesting, I think, but this is a public occasion and I'm shy. But I'm sure you know plenty of your own.

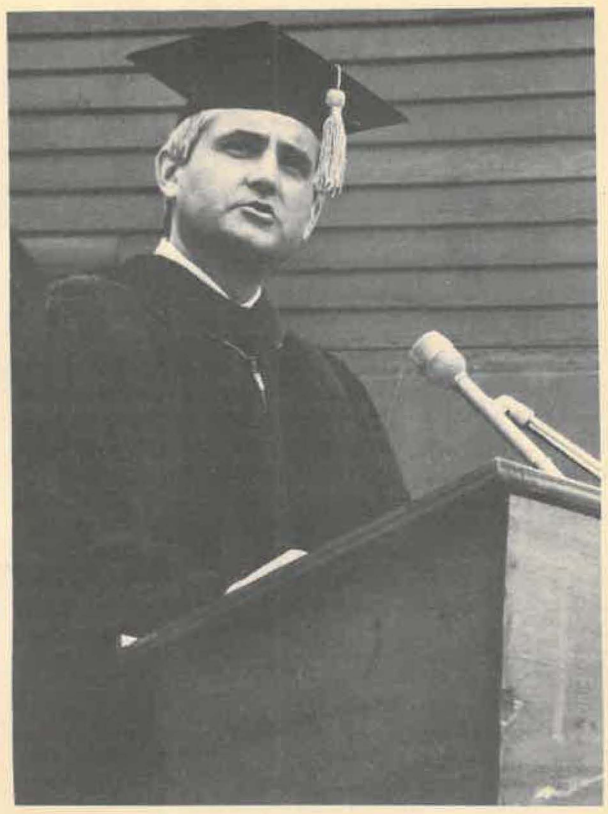
"I'm now fifty-three. Since graduating college I have been a law student, a Fuller Brush salesman, an assistant to the Attorney General of Massachusetts, a soldier, a husband, a student, a traveler, a law teacher, a researcher, a father, a consultant and, when I was 36 I made my first movie. I've always been surprised at the direction my life has taken, and I think it would be pretty boring to know what was going to happen next. If your education has meant anything to you, you should not be looking for prescriptions for the good life other than knowing the value of learning to trust your own judgment, and a willingness to try out your own ideas. Since this statement violates my Golywynian principle I'll further contradict myself by adding my own rules for the benefit of those of you who do not become snake-oil salesmen. Here are my guidelines: Work intensely, love passionately, play hard and don't be afraid. Good luck."

Speaker Frederick Wiseman greets Benningtonians prior to her address. Visible from left: Rebecca Abbott, Susan Paris Borden '69, chairman of the Board of Trustees; Thomas Reimer. With back to camera, faculty anthropologist Joanna Kirkpatrick.

Framed by the apple tree in the Barn Quadrangle, Susan Borden and Michael Hooker greet acquaintances before Saturday morning Commencement rites begin.

For the 48th time since Bennington College began holding Commencements, a full audience of parents, friends and relatives listens to the same words echo between the two wings of the Barn.

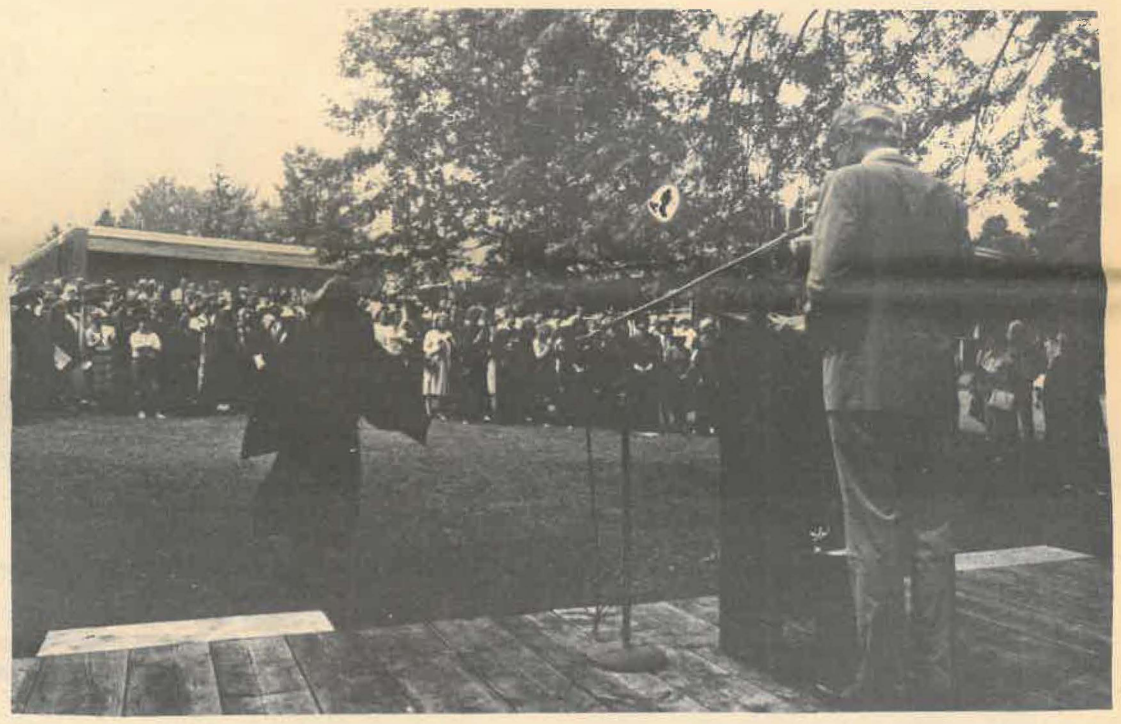
Faculty members share a laugh before Commencement ceremonies begin.



It was President Michael Hooker's first Commencement at Bennington.

'83 COMMENCEMENT

Photographs by Steve Albahari and Tyler Resch



A gowned graduate takes on the form of a bird after receiving her diploma; at right, Dean of Studies R. Arnold Ricks reads the names. Below, another view of the sylvan scene, surrounded by silver maples.

After Barn Quadrangle ceremonies, the final stage in Bennington's three-part graduation is the presentation of diplomas on an outdoor platform. Here Susan Borden presents John Shannon's.

profile

Krissa Johnson demonstrates the use of a chainsaw to carve a scribe line on a log so that it fits perfectly with the log that joins it at right angles. The semicircular scribe line (drawn with a devide to match the mated log) can be seen just below the saw.

Krissa Johnson '77

Carving a career with a chainsaw

By Tyler Resch

To describe Krissa Johnson one must loosen one's grip on a whole spectrum of stereotypes — about women, about Bennington graduates, about architectural designers, about building contractors, about chainsaws, about log houses, and about living in the vacation-paradise Adirondack Mountains of New York.

These frames of reference all surround Krissa Johnson '77, who makes a fascinating livelihood — indeed, whose entire lifestyle is devoted to — designing and building log houses. But each of these elements contains intriguing twists.

Among the first notions to which one must be reoriented is the concept of the log house, not the "log cabin" of presidential borning fame. Krissa builds log houses — expensive, handcrafted, elegant, energy-efficient, durable and beautiful. She will never build two alike; prices start in the range of $55 per square foot and go up; there is a long wait if you want one.

It could be said that Krissa is the quintessential Bennington graduate as envisioned by the College's philosophical founders. Self-reliant, assertive, independent, concerned as much about process as end result, she is always questioning, exploring, learning as well as teaching; she struck out alone to pioneer a distinctive niche in an enterprise that is aesthetically pleasing, fills a practical need in today's society and economy, and if financially rewarding. She enjoys, even revels in, all of this, the point where now at the mature age of twenty-seven she has entered a new phase in which she can minimize the hassles and pressures and maximize the rewards of her lifestyle.

On a sunny, breezy day in June I joined Krissa on a boathouse dock on the banks of Hoel Pond (pronounced "whole") near Saranac Lake while she told of her activities and goals and traced some of the unusual influences on her life. Nearby, my two daughters paddled her canoe through choppy waters. We watched a loon diving for prey way out on the lake. She seemed to sum up her current situation, saying, "I am trying to create a balance between what it means to earn a living, and what it means to live."

Although her "things to do today" list contains enough cntries to make a busy urban executive wince, Krissa has worked out a modus vivendi with her secretary so that her commitments remain flexible. "I can say that what I really want to do this afternoon is go canoeing. And I can go do it." To achieve this, however, sometimes involves leaving the phone off the hook and making herself hard to find.

Officially, Krissa is the founder and designer of Adirondack Log Building of Big Moose Lake and Lake Clear, New York, locations on opposite sides of the Adirondack State Park. She is also executive manager of the non-profit North American Log Builders Association (P.O. Box 369, Lake Placid, New York 12946), representing the log-home-building industry wherever it may need help, with members or customers or in the lobby of the state capital at Albany or in the halls of Congress, also a member of the Canadian Log Builders Association.

The NALBA represents inclusively both the many pre-fab builders and the few handcrafters. It is concerned with the quality of work of its members, with building and performance codes, and with such issues as an EPA study of whether the wood preservative pentachlorophenol contains cancer-causing ingredients.

Her own business builds and designs only handcrafted houses, made of logs which are

A log house Krissa Johnson recently finished on the banks of Upper Saranac Lake, New York.

precisely fitted to each other by means of a scribing tool that traces the peculiarities of each log so it makes a perfect fit above and below.

The only way to continue to describe what makes Krissa tick is to prepare a list of what else she does. She also:

—Teaches courses at Potsdam College and gives lectures and demonstrations on techniques of log building, wielding chainsaw with strength and artistry. During the year 1982 she gave 58 lectures, but vowed to cut this schedule way back for 1983.

—Is writing a book about log building worldwide; research for it took her to Norway, and she is attempting to obtain photographs of centuries-old log houses in the Soviet Union. The manuscript will be so comprehensive that, if ever completed, it will probably become a series of books.

—Does independent architectural and landscape design for projects ranging from shopping centers to ski areas. She also designs houses for other contractors.

—Is a volunteer teacher of prisoners from various upstate New York corrections facilities; she has trained a crew of prisoners who built a municipal ski lodge she designed for the town of Harrietstown. She called it "the con job." The convicts, even though armed with sharp instruments and chainsaws, don't fool around with this instructor or else they don't stay on the job. And they must preserve the formal relationship by calling her either Miss or Ms. Johnson. There were no problems working with these men, she said.

—Has completed a series of log house projects in and around Steamboat Springs, Colorado; but because that building season is the same as that of the Adirondacks she is eyeing a new potential market, and new seasonal dovetailing, in St. John, in the U.S. Virgin Islands.

—Takes flying lessons working toward a seaplane rating in an effort to reduce travel

"Snapping the chalk line" is a frequent task, achieves a straight line to guide a cut, and requires the coordination of several persons. At right is Dottie Dow, whose house this will be near Pierrepont, New York.

time among her diverse construction projects. Distances are widespread in the Adirondack Park, which is as large as the state of Vermont.

—Is preparing to become a graduate student at Clarkson College of Technology, undertaking a two-year program that will result in a Master of Business Administration degree; to do so she is brushing up on neglected skills in mathematics and computer science.

—Participates vigorously in athletic activities: canoeing, tennis, jogging, cross-country skiing, rock climbing and horseback riding. When I visited, she was training for a 90-mile flatwater canoe race from Old Forge to Saranac Lake.

—Is studying the philosophy of Eli Siegel at the School for Aesthetic Realism in New York City.

While her interests are multidimensional and multifarious, they are not frenetic. Krissa is steeped in the history and heritage of the Adirondacks, and is especially concerned that the woodworking skills that went into some of the Adirondack Great Camps around the turn of the century do not become lost. (There is only one "century" when referring to the Adirondacks because the region was not discovered or even named until 1836.) She worked on, and trained a crew of CETA workers at, a project to restore and preserve Camp Sagamore, an Adirondack Great Camp at Raquette Lake which is on the National Register of Historic Places and open to the public, weekends in the summer.

She lives near where the demands of a job -- plus a bit of whim -- take her. She also lives at a family camp built at Big Moose Lake, reachable only by boat in summer or skis in winter, or by a round-the-lake path of two miles between seasons. No phone, no electricity.

I found her residing in a small pine-paneled former caretaker's cabin at Camp Westwind on Hoel Pond, where she had recently moved in a brave effort to reduce her possessions to a minimum. The cabin had one room (plus tiny kitchen and bath) into which were crowded a drafting table, bed, stacks of books, piles of design plans, a stereo, slide projector and other trappings of her trade. The "guest room" was a tent out back. Nearby was a fenced-in garden, her first such luxury in years.

Krissa grew up in suburban Westbury, Long Island, but spent all her childhood summers at her mother's family place on Big Moose Lake. Recalling her early years, she is careful to stipulate that she went to high school in Westbury. Her streak of independence blossomed when she was practically the only white at an all-black high school. She completed it in two years, "not because I was smart but because I wanted to get out of there." She entered Bennington at 16, able to handle the academic work but not tuned in, she now recalls, to the social scene at the College.

At Bennington she started to major in psychology and biology, and she undertook a Non-Resident Term project in orthomolecular phychology. But after learning all she wanted about the subject, she switched to become a design major in the Drama and Dance divisions. She became deeply involved in the New York theatre scene and virtually commuted for a time between Bennington and Broadway.

She also indulged her social conscience, working during a couple of NRTs with the Bennington Girls Program, an alternative venture at Mount Anthony Union High School for girls identified as potential dropouts. Near Bennington she lived in a woodsy cabin the location of which she still refuses to disclose.

A crucial turning point came when she was reading a copy of the Canadian back-to-the-land magazine *Harrowsmith* and spotted an ad for the B. Allan Mackie School of Log Building in Prince George, British Columbia. It offered a nine-week course for $1,000. She applied, was accepted, and enrolled as the first American woman ever to take the course, which was designed for professional contractors and not novices.

Her first day at the school is colorfully

About Krissa Johnson's handcrafted log houses

—Krissa Johnson's log houses are not "cabins." Prices start at about $100,000 but each house is individually designed for a client. Cost per square foot finished is about $55, or equivalent to other custom housing. She asks for 50 percent in advance, the rest in an escrow account.

—Log houses are built with either concrete or all-weather wood foundations with the lowest logs 18 inches off the ground; there is ample roof overhang, so the logs rarely get wet. They should last hundreds of years, as have log houses in northern climes of Norway and Russia.

—Roof trusses and rafters may be of logs or hewn lumber.

—If properly fitted together, or scribed, logs need no "chinking" and thus need no insulation because the wood itself is the best insulation. The houses are easier to heat in winter and cool in summer, and are more energy-efficient than standard frame construction, due to their "thermal mass." The logs heat up and retain the heat.

—Choice woods for log houses are red or white pine, though one of Krissa's wealthier Adirondack customers elected to invest in the very best wood of all, Western red cedar from British Columbia.

—Prices of lumber, the logs, are extremely cheap, but handcrafting is expensive. At one new 1,200-square-foot house I saw on Upper Saranac Lake the total cost of logs was precisely $1,282.52 but the intensive labor and craftsmanship boosted the final price to $75,000. Of course, that says much about the potential low cost of this kind of housing if one can do the work oneself -- no doubt this is why Krissa's log-building courses and demonstrations are so popular.

—If you want Krissa Johnson to build you a house, get at the end of a long line. Waiting time is at least two years.

"The con job" is this municipal ski lodge at Saranac Lake designed by Krissa Johnson but built under her direction by prisoners from Upstate New York corrections facilities.

described in a chapter about her written by her friend Anne LaBastillex in the book *Women and Wilderness* (Sierra Club Books, San Francisco, 1980):

"Despite her careful precautions, the first day of school was traumatic. Thirty-one men arrived on the scene and saw Krissa standing there with her long blond hair, green-gray eyes, and orange Husqvarna chainsaw. First they thought she might be Mackie's daughter (she was twenty-one at the time) or one of the students' wives. Finally they realized she was single, alone, and a student like themselves. There were awkward introductions and stares of disbelief. Victor Janzen, the head instructor, lectured a while and then instructed the students to start up their saws and take turns cutting down a forty-inch DBH (trunk diameter measured at breast height) Western cedar. The first day's lesson was to split up the cedar into roofing shakes. Krissa tugged on the starting rope of her saw, and it spluttered into life -- then literallly fell apart in her hands. On the long, bouncy ride out from Big Moose to British Columbia, some parts of the chainsaw had jiggled loose. Krissa received several belittling looks but no offers of help. Finally she put the saw back together and started working on the tree."

Krissa persevered, learned not only to build log houses but also to confront the machismo which permeates the construction game, especially strong in the rugged north country of Canada and the Adirondacks. The course continued on through the fall and by mid-December the original 32 members of the class had dwindled to six, Krissa included. She became the first woman to become a log building contractor in the eastern United States. She began business on the proverbial shoestring, "with $26.47, no car, and one chainsaw."

An early influence on Krissa which led to her fascination with the art of log building was the heritage left by an Adirondack artisan named Earl Covey, who lived from 1876 to 1952. He grew up in Big Moose and built many cottages, camps and boathouses in the region. She grew up knowing Covey's widow, revering his skills and values, and recognizing that he was one of a dying breed of resourceful "Adirondackers." As she took the course in British Columbia she determined to keep the art alive in the Adirondacks and to carry on the spirit and skills of Earl Covey.

She also vowed to make her mark on the region as her father and grandfather had on Manhattan. (Her father is a construction engineer with Allied Stores Inc. in New York and her grandfather's firm, John A. Johnson & Sons Inc., worked on the Chrysler Building in New York as well as the atomic research plant at Oak Ridge, Tennessee.)

Checking blueprints spread on the hood of her pickup while chainsaws roar in the background, Krissa Johnson follows her "bible," a book called "Building With Logs" by B. Allan Mackie, who ran the school she attended in British Columbia.

Her college work in scene and stage design also had direct application to her current work in building design, but now there are fewer frustrations. "There's a lot more good motivation, especially now that I am being choosier about what kind of house to get involved with," she said. "I am also more motivated working for myself than for someone who demands that you work from 9 to 5."

The logistics of building a house are a lot like rigging a play, she continued, "except that no one ever tears it down...And with a play, someone always detests what you've done -- the critics or the producer. I guess that sounds egotistical, but I find building houses a lot more satisfying."

On another occasion, I met Krissa at the site of a project near Pierrepont, New York, which involved the teaching of a college-level course to several students, the training of two CETA workers in log-building skills, and the construction of a house for a couple who had waited for two years to have Krissa Johnson's expertise. It was to be a lovely saltbox-style house, with a large central keeping room and kitchen, a 12-by-12-foot bedroom, plus a sleeping loft and solar greenhouse, all on the banks of a small pond.

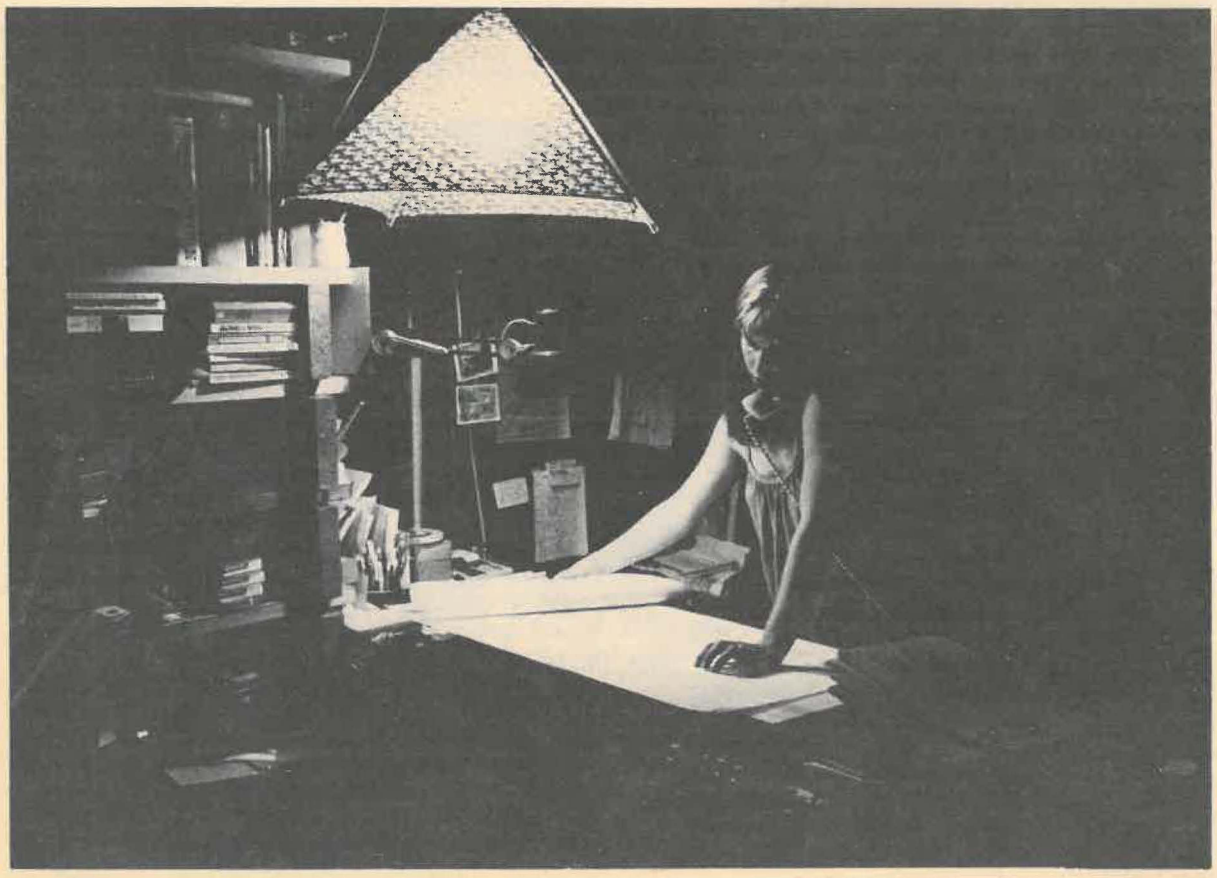
The "classroom" environment was both demanding and serious, combined with a lightheartedness which Krissa brings to everything. In the class were two women, one of whom was the wife of the couple building the house. In her 40s, she was learning, with few problems, to use a chainsaw for the first time.

Krissa has a knack for handling men in her classes which is straightforward but with a kidding streak that puts them at ease while letting them know who's in charge. If a man gives her any kind of sexist backtalk she is likely to twist his shirt, tweak his nose and give him some lip in a way that proves the point but leaves everybody chuckling.

She is earnest about following safety precautions while using chainsaws. This means wearing ear mufflers and safety glasses. As many as half a dozen chainsaws can be running at any one time on the job, and she will make someone move if any of the saws draw closer than six feet of each other. She uses a chainsaw with great skill but admits that she actually hates the thing; it is a noisy, hazardous means to an end, necessary to get a rewarding job done. Her choice is the Swedish Husqvarna because of its quality, favorable weight-to-power ratio and safety features. Ideal blade length is 16 inches.

There is a mystique to the art of building log houses. The industry must always break away from the myth of the woodsy, rotting-from-beneath cabin which was perpetrated by pioneers who threw together quick and utilitarian structures that were not meant to endure.

There is also a social message. An "open letter from the editor" of the *Log Home Guide*, summer, 1982, calls dramatically for a new national program in both Canada and the United States to teach log building on a broad scale to the poor and the unemployed. It would not only be a means of providing good housing for many who cannot afford their own homes, contends the editor, Doris Muir, but such a program would also teach employable skills and instill old-fashioned family and community values. "A family building a log house can also be a log house building a family," she writes. Not a bad platform for an ambitious politician to put forth, with its elements of patriotism, positive social, economical and environmental values.



In her (non-log) caretaker's cabin on Hoel Pond, Krissa reviews design plans on the telephone with a client.

Your handwriting won't defy her analysis!

Evanne Geltzeiler, consulting graphologist, investigates civil and criminal matters.

By Evanne Geltzeiler

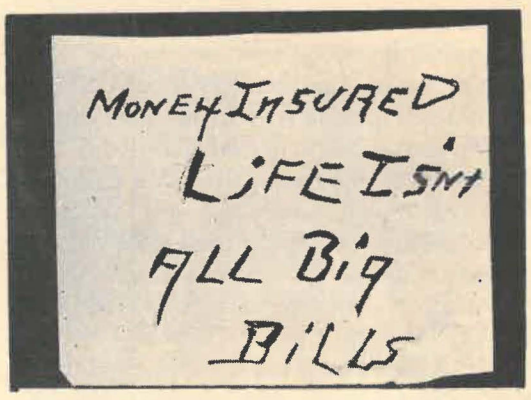
Obscenities, written on the walls of an otherwise meticulously maintained chemical plant, were an embarrassing anomaly and a problem in need of solving. A visit to the plant was made and an examination of the graffiti undertaken. Handwriting samples of employees were discreetly furnished by means of their personnel files. Careful comparison unraveled the mystery. The culprit was betrayed by his handwriting.

A young secretary was charged with possession of a forged instrument, a corporate check, for a sum of money payable to her in her own handwriting. Her employer denied inscribing the signature, virtually illegible, at the bottom of the check. Was he telling the truth? Handwriting comparison proved that he wasn't. He had disguised his signature so that he could subsequently disclaim it and thereby get his secretary into trouble as a means of ending their illicit affair. The signature exhibits were turned upside down in court and treated as graphic designs to demonstrate identity and authorship to the jury. The defendant was acquitted of all charges.

Hundreds of millions of dollars are lost each year to tricksters armed with pens. A dashed-off signature, often quite illegible, can be the ticket to ready cash. In our pay-by-paper economy, forgery is a lucrative business and instances of fraud are appallingly frequent. Stolen checks and credit cards are, for increasingly daring hordes of crooks, an easy way to a good life.

Handwritings which become the subject of controversy are as numerous and varied as the paper upon which they are written. Whether checks, notes, deeds, wills, invoices, cashbooks, contracts, anonymous letters or suicide notes, documents are clearly the backbone of our business and social affairs. The authorship and authenticity of these documents are all too frequently disputed and it becomes necessary to expose and identify the deceivers.

For example, in the case of a bank holdup, a

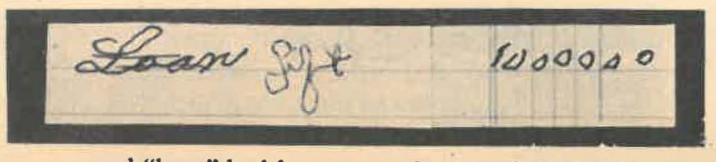


threatening note, demanding money, was handed to a teller who readily gave up the cash. The case was pending in federal court and it was the government's theory that the defendant and the bank teller were, in fact, working in cahoots. Comparison of exemplar handwritings with the hold-up note proved the government's theory to be correct.

Criminal and civil dramas are a part of my day activities as a forensic handwriting expert at American Standards Testing Bureau. Peeling away at evasive handwriting disguises, with the aid of a pencil, ruler, light-box and microscope, is painstaking work. Intense satisfaction and a sense of genuine validation are the intrinsic rewards. As Aristotle said, "Spoken words are the symbols of mental experience and written words are the symbols of spoken words. Just as all men have not the same speech sounds, so all men have not the same writing."

Impeccable forgeries are rare. The subtleties of handwriting, which is really brainwriting, cannot be easily duplicated. Just as there are no two sets of identical fingerprints in the entire human race, there are no two people who have the same handwriting. It is upon this axiom that the principles of handwriting identification are based and it is recognized by all courts of law in the civilized world. Every handwriting represents the graphic fingerprints of the author. Unconscious habits are expressed every time we write, and it is my job to search out these idiosyncracies which, in their uniqueness, have identifying value.

In a recent case which I handled for ASTB, the disposition of a large sum of money hinged on the authorship of a single word. A cashbook had been maintained, in the shaky handwriting of a 92-year-old man, now deceased. A review of the ledger uncovered the alteration of a word. The



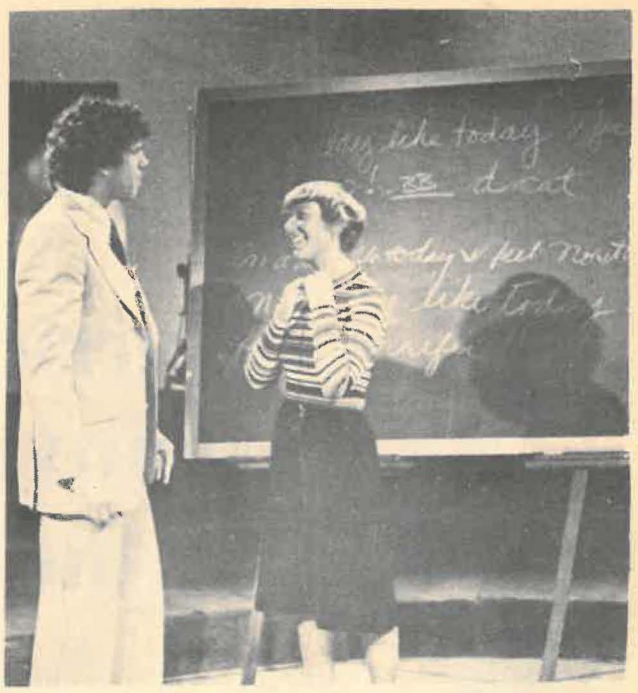
word "loan" had been crossed out and the word "gift" written next to it. Analysis of the four-letter word, when compared with other handwriting samples, revealed the true story. A member of the family had deliberately tried to imitate the elderly man's handwriting by making it appear tremulous and thereby negate the necessity of paying back a substantial loan. With a stroke of the pen, she had endeavored to cancel her debt.

Comparison of handwriting for purposes of identification is not a modern tool of judicial evidence. It was in use in Rome in A.D. 539 and reference is made to it in the Justinian Code. There have been many famous cases of international interest in which the identification of handwriting played a key role.

In France, Captain Dreyfus was tried and convicted of treason in 1895 and sentenced to Devil's Island. His conviction was based on the handwriting which appeared on fragments of paper found in a waste-paper basket. The paper which was pieced together contained secret information. It was unsigned and undated, but Captain Dreyfus was nevertheless convicted. After the conviction, eleven experts from all parts of the world, working independently of each other, all arrived at the opinion that the handwriting was not that of Captain Dreyfus. He had in fact been framed by Major Esterhazy, a prejudiced military officer. Dreyfus was brought back from exile, given a new trial, vindicated of the charges and reinstated in the army.

Handwriting identification received worldwide attention in 1935 during the Lindbergh baby kidnapping trial. The guilty verdict against Bruno Richard Hauptmann was greatly influenced by the handwriting on ransom notes written by the kidnapper. Comparison of Hauptmann's handwriting with that of the kidnapper demonstrated that Hauptmann authored the anonymous notes. After his conviction Hauptmann stated that it was his handwriting that did him in!

Another fascinating aspect of my work is graphology, quite different in nature and technique from examination of handwriting on



Evanne Geltzeiler '56, a nationally known hand writing analysis professional, shown on a television interview program, is a forensic handwriting expert with the American Standards Testing Bureau.

suspect and disputed documents for purposes of identification. As a graphologist, I analyze handwriting to ascertain the character and personality of the writer. Aside from what you look like, your gender and how old you are, your handwriting reveals just about everything about you. An electrocardiogram of your mood, personality and even your health, your handwriting tells the way in which you deal with yourself and the world.

Hire-or-fire decisions are frequently made by corporate managers largely with the help of graphologists. Through the dynamics of handwriting analysis, the graphologist arrives at a character and personality assessment without ever setting eyes on the candidate. Handwriting is a direct link to personality.

The study of handwriting as an indicator of character actually began thousands of years ago. In ancient Greece, handwriting interpretation was practiced by Anaxagoras in 423 B. C. Aristotle was also an explorer of graphic behavior as a clue to traits of character. More than 1900 years ago, Nero said of a certain man at court, "His writing shows him to be treacherous." In the 19th century, scholars of handwriting interpretation included Goethe, Disraeli, Robert and Elizabeth Browning, Thomas Carlyle, Edgar Allan Poe and Baudelaire. Thomas Gainsborough, when painting a portrait, kept a handwriting sample of his subject beside him to augment his insight into the personality he would preserve on canvas.

The proliferation of graphology as a viable selection tool has resulted in the increasing demands for this type of professional service. The practical applications of handwriting analysis are numerous and include such areas as personnel selection, marriage compatibility, business partnerships, vocational guidance and career pathing, team interaction and interpersonal relationships within an organization and self insight for the enhancement and full expression of one's own potential.

My work as a forensic handwriting expert and graphologist amply satisfies my appetite for inquiry and discovery which was stimulated and nurtured during my precious years at Bennington. The mysteries of the personality in its most diverse aspects are revealed through the nuances of the gestures and rhythm of handwriting. My intimate confrontations with and forays into the soul of the writer, his hungers, ardors, sensibilities and conflicts, are clearly awesome. A profession which offers challenge and a genuine sense of omnipotence is especially gratifying and warrants full appreciation. I am, after all, a respectable voyeur, and I love it!

Core courses at Bennington?

Curricular innovations in the 1940's

Lewis Webster Jones, president of Bennington College, 1941-47.

By Thomas P. Brockway

No one reading the Bennington College catalog for 1941-42 would suspect that educational changes were in the making. This catalog came out shortly after Lewis Jones took office as president on September 1, 1941, and it is virtually identical with the Leigh catalogs. It does not reflect the changes Jones had in mind because discussion by the faculty would take time, and concurrence of the trustees would be required.

Someone has said that changing a curriculum is about as difficult as moving a cemetery. Let us see how Lewis Jones accomplished the feat. First, it helps if you know what you want. He and his wife Barbara had taught at Bennington for nine years and they had observed countless students sailing through college with nothing outside of their majors beyond introductory courses designed by the several divisions for their own majors. Many of the courses dealt with contemporary problems. The Joneses may not have agreed with Wallace Fowlie that modernism was "devoid of foundation and reason," but they were aware that most Bennington students were getting little general education. Without significantly remodeling the major, why not design a few basic courses that would give the student some understanding of her own culture and tradition?

Everyone was forewarned of changes when Jones addressed the college community on September 7, 1941. Soon after that speech, Jones began to involve students, faculty and trustees in the delicate process of academic change. He could count on student support for, unlike any other Bennington president, he had taught scores of the students and was known to all but the freshmen. As president he kept the Student Educational Policies Committee (SEPC) informed and consulted it on occasion. Julia Randall '45 entered Bennington as Jones became president and in due course she became a literature major, a member of the SEPC and then its chairman. She recalls "a huge amount of student discussion of educational policy... We certainly felt that we were genuine participants in the direction of the College."

Jones involved the faculty by asking every faculty member to comment in writing on the current curriculum and make suggestions for its improvement. Curiously, a Faculty Educational Policies Committee was brought into being for the first time. From the beginning the trustees and the students had their own EPCs but not the faculty. Evidently President Leigh left the initiation of a faculty EPC to his successor because he felt no need of faculty advice on educational policy.

The Faculty EPC, made up of divisional chairmen, and charged with curricular planning, studied the memoranda written in response to the president's request and began holding hearings on proposed changes. Jones felt that the committee lacked talent and added Margaret DeGray, who taught philosophy, and Francis Fergusson, chairman of the Drama division. Mrs. DeGray was not thought of as a Defender of the Faith though she had the credentials for it. As a graduate student at Teachers College she had been assistant to William Heard Kilpatrick, recently chairman of the Bennington trustees, who was second only to John Dewey as propounder of progressive education. Fergusson believed that Bennington might learn something from the Great Books program of St. John's College and Jones agreed.

Meeting on October 16, 1941, the FEPC heard Fergusson's proposals for curricular changes which were in time adopted. In a talk on Dante, Fergusson once said the great discovery of the progressive educators was that "real learning involves the whole self — it is not a purely mental process;" but they tended to "neglect the curriculum and to think that their job is to teach the young idea to shoot, without being responsible for what it shoots at."

The remedy Fergusson offered the committee would be "basic courses in each of the fields considered essential for a modern educated adult." He added that "we must explicitly acknowledge the crucial importance of questions of ultimate value we have tended to neglect... but it is not medievalism. Disagreements are allowed."

From the files of the College's War Farm in the early 1940s, a less formal picture of Barbara and Lewis Jones, with their daughter Barbara.

In addition to his proposals of a program of basic studies, Fergusson pointed out that often the so-called majors in art, science and social science were in reality majors in painting, biology and psychology and he urged that "we drag the *defacto* majors into the light of day." During the Jones years the majors changed very little but they were more precisely named.

With these proposals in hand the FEPC met with the trustees on October 26 to make certain they would not exercise their veto power. As acting president in 1939, Jones had become aware of the trustees' nervousness about College finances and he immediately assured them that the new program would entail no additional expenses and even promised to produce a bonus. After noting that costs were rising and that large gifts were unlikely "during the present world crisis," Jones said that the looming financial problem could be solved by enrolling more students and devising "a more effective curriculum" which would require fewer faculty members. Skeptics might have imagined that the president was day-dreaming, but when Jones left in 1947, enrollment had risen from 250 to 300 and the faculty had dropped from 45 to 42.

In making a case for curricular changes, Jones wanted the trustees to know that the principles on which Bennington was founded would remain intact. He insisted that defining a basic curriculum was in full conformity with "progressive educational thought." At St. John's College all students were given the same educational experience; in contrast "the early progressives emphasized the preciousness of the individual." What was now being proposed for Bennington would preserve the vitality of individual interest while "providing a basis of common experience for communication."

At the end of the meeting the trustees expressed their keen interest in the policies under consideration while insisting that their functions did not include "intrusion into educative details

Thomas P. Brockway, retired dean and acting president of Bennington, and author of a history of the College through the era of President Robert D. Leigh, is now at work on a history of the era of the second president, Lewis W. Jones, from which this article is adapted.

which are the province of the faculty."

In her book on Bennington College, Barbara Jones traces the unfolding of the new program. In accord with the judgment that "divisionalism" was narrowing the scope of general education, the power of the seven divisions was significantly diminished. Upon arrival, freshmen had been formerly obliged to become "trial majors" in one of the divisions. At a faculty meeting in May, 1940, Mrs. Jones had noted that students "felt a sense of permanence in the trial major and fear to make a change. The trial major was not abolished and counselors of freshmen and sophomores were made responsible not to a division but to a Junior Division committee. After two years promotion was granted or refused by that committee. Once promoted, the student worked under a tutor, the new name for the Senior Division counselor. Her program of study, including the senior thesis or project, and her graduation were to be passed upon by a committee made up of her tutor and two of her other teachers and then by the FEPC. The division had nothing to do with her journey to bachelorhood and most divisions saw no point in meeting.

All courses were now to be classified as Basic Studies or Special Studies. During the year 12 basic courses were planned and approved for the year 1942-43. The catalog promised that these courses would not only give the student "an elementary literacy in the arts, sciences and humanities" but would acquaint her with "the historical development of Western culture and the ethical and philosophical issues which are of great and continuing importance." In view of this resounding claim all other courses, lest they seem unworthy, were given the title Special.

Much of the material in the basic courses had been taught before. What was new was the requirement that during her college career every student would "normally" take basic courses in science, political economy, the arts and literature. Beyond this minimum some 40 other courses, the special courses, mentioned one or more basic courses as prerequisites. Finally, several of the basic courses had intrinsic worth and would have attracted students with no element of compulsion. Consequently there was heavy enrollment in most of the basic courses, and lecturing came into its own. As Ben Belitt put it in 1942 "originally I lectured furtively and with bad conscience; now I do so ruthlessly and happily to the extent that I believe the subject matter demands."

As Barbara Jones pointed out in her book on the College, a good model for the basic courses was already at hand: the introduction to literature fashioned by Francis Fergusson and William Troy in the late 1930's. In it a few basic books were subjected to close study, and the long reign of Shakespeare's *Antony and Cleopatra,* Flaubert's *Madame Bovary* and James Joyce's *Portrait of the Artist as a Young Man* had begun. The course itself came to an end in the 1970's but Ben Belitt keeps its memory green by teaching *Portrait of the Artist.*

The course, soon titled "Forms of Literature" and later known as "Langanlit," was a prerequisite to only three of the 21 special courses in literature but almost every freshman took it. The literature faculty declined to make it a lecture course like most other basic courses, and students were taught in small discussion groups by several members of the division.

During the Jones years there was constant change in the faculty who taught the course. As the new program went into effect in 1942-43 the course was taught by seven faculty members. In the following year Fergusson turned his attention to other courses, Belitt joined the army and Troy resigned. Jeanne Butler died in 1943, Paul D'Estournelles' appointment was terminated in 1944 and Leonie Adams left in 1945. The vacancies were filled by Theodore Roethke, Stanley Edgar Hyman, James Jackson, Stanley Kunitz and Pier-Maria Pasinetti. That was how new faculty were educated.

The only teacher who stayed the course throughout the Jones years was Kit Foster. Writing in 1974 after retiring, Mrs. Foster recalled what went on in her classes at Bennington: "Class discussion focused on education of the critical responses, maturing, broadening, deepening reactions and sharpening up ways of stating them. It focused on producing evidence to back up statements — whether they were hasty, sleasy, romantic, half-baked or also at times perceptive, shrewd and well-considered. Time was devoted to examining critical positions, their underlying assumptions, their relation to other values. The need to pursue more evidence, or to compare, or the desire to see how some other writer went farther with the same situation, material or approach, often determined what was to be read and discussed next."

Kit's students remember her gratefully. Edmund Wilson's daughter, Rosalind '45, doubts that having a literary father furthered her education (she was "often out getting the ice") and states that Mrs. Foster's course "was the first time I had any idea of what literature was about." Joya Bovingdon Cox '46 writes that the course "opened up a new world;" Elizabeth P. Romaine '47 thinks of Kit Foster as "a wonderful teacher who made learning an exciting search and satisfaction and was a friend too."

Eleanor Rockwell Edelstein '47 rates Foster with Fergusson in the art of making literature exciting. "She made me think, and stay up all night reading; I'm still doing the latter and trying to do the former."

Julia Randall '45 names Kit Foster as one of the four Bennington teachers who had the greatest influence on her, and recalls how it all started in her freshman year:

"We anxiously awaited the return of our very first college essays. We knew they wouldn't have a grade; they would have Helpful Comments. My 10-page hand-written plot summary of Mme. Bovary had a very helpful comment in very small script. It said 'This is not a paper.' Well it took me a long time to figure that one out but I've been writing papers ever since."

I. e., Mrs. Foster's pedagogical tactic worked.

Not every faculty member had a party specialty, but those who did are not forgotten. Kit had two party numbers. One was long passages from Joyce's *Finnegans' Wake* which she had memorized and delivered with a cultured brogue and great conviction. The other was a hilarious impersonation of Queen Victoria and this she did late at night in the wartime canteen in the basement of Bingham and has done on great occasions ever since.

Two influential faculty members during the 1940s in curricular matters: Catharine Osgood Foster, above, and Francis Fergusson, below (shown in a photo taken during a return to the campus in the 1970s).

obituaries

Judith Dunn, choreographer and dancer, dies at 49

Judith Dunn Lackowski, dancer and choreographer who was a member of the Bennington Dance faculty from 1968 through 1977, and who was a founder of the Judson Dance Theater, died of a brain tumor on July 1 in Burlington, Vermont, her home for the last several years.

A memorial service was held at the town hall in Burlington on July 3, Besides her husband, Peter Lackowski, she left her mother, Paula Telson of New Jersey, and a brother, Robert Telson of Manhattan.

She was born Judith Goldsmith on August 2, 1933, and received a degree from Brooklyn College in anthropology before she became involved with dance; she then earned a degree from Sarah Lawrence College and joined the Merce Cunningham Dance Company. She also taught dance for three years at Brandeis University.

In 1963 she became one of the founders of the Judson Dance Theater which used the Judson Memorial Church in New York for its performances, and which involved several others who are associated with Bennington in dance.

Her marriage to Robert Dunn, also a dancer and a founder of the Judson Dance Theater, ended in divorce.

Judith Dunn was associated in the late 1960s and early 1970s with musician-composer Bill Dixon, and their group was known as the Judith Dunn/Bill Dixon Company.

An article about her titled "Judith Dunn Lackowski — Dancer-Choreographer" appeared in the May, 1983, issue of *Artsletter,* the monthly publication of the Vermont Council on the Arts. It was written by Cecelia Gable, who was a co-chairman of the first Vermont Dance Festival last May at the Flynn Theatre in Burlington, and contains quotes from two of her former dance students at Bennington, Penny Larrison Campbell '70 and Cheryl Niederman Lilienstein '72, who have both been teaching and dancing at Burlington.

Said Campbell: "I feel that she, as a dancer, and in collaboration with Bill Dixon, was probably the single most important influence on my life...Her approach was far-reaching and encouraged individuality. She did not try to reproduce dancers in her own image."

Wrote Lilienstein: "As a teacher she required self-reliance, and had such faith in us that we *had* to be good at what we did; you almost couldn't help it — you know she expected it. The truth. No perfection, just the truth. It was hard enough, but also joyous.

"I've never felt so akin to anyone else while I was dancing," Lilienstein continued. "Judy understood the unity of opposites: how can it be that one

Judith Dunn rehearsing in 1972 for "Obsidian."

can be absolutely true to oneself, one's essence, and at the same time submissive to the whole *and* responsible for the outcome? She totally embraced collaboration as a philosophy of life and dance and dedicated her dancing career to that idea — that the whole is exceedingly greater...as long as the parts are true themselves."

Some of the influences on Judith Dunn's career were quoted in the same article. In a letter to Helen Alkire, head of the dance department at Ohio State University, Judith Dunn wrote, "I have spent all my artistic life as a dancer...I was fortunate enough to be a member of the Merce Cunningham Dance Company and to be in the presence of John Cage. I was totally inspired by the situation, one in which love of dancing and extending oneself were paramount values. It then became important and possible for me to study technique, skills which would be instantly available and were necessary for Merce's work. Also necessary was the way in which you moved which was inherently yours — the part you already were without having to do anything special about it. I now realize myself they were and are equally important."

After her death Cheryl Niederman Lilienstein sent the following poem she wrote. The timing coincides with Lilienstein's recent move from Burlington, Vermont, to California (see Class Notes for '72):

On the death of
Judith Dunn Lackowski, July 1, 1983

On the eve of Our new beginning
The phoenix doesn't flame
It drifts
murmurless
And life goes out
and on.

At last
Your dancing soul springs from its long prison
And you are out
there
again.

The universe shifts to make way.

And all that you gave
rejoins and rejoices
resounds, Compounds

and shrieks within us
that we cannot be with you.

The lessons of your life will last forever
and
what you gave
will be given again.

Photo copyright by V. Sladon.

Judith Dunn in 1969

Memorial concert presented in New York

Jack Moore and several other Bennington-connected dancers staged a performance in memory of Judith Dunn shortly after her death; a lengthy and favorable review was published July 26 in the Village Voice, *written by Deborah Jowitt.*

Besides Moore, dancers included Reuben Edinger '68, Ronald Dabney '77, David Malamut '71, Richard Shaw '81 and Barbara Roan of the faculty, with piano accompaniment by Bill Dixon, and music by Josef Wittman, both of the faculty.

Dances included a new trio for Edinger, Dabney and Malamut titled Sake--Bent/Straight; Two Netsukes (1976) Butterfly Red/Lavender (1980), Autumn's Chat (1982), and Tea Dust at 5:43 P.M. (1978).

After describing the dances, Jowitt writes of Judith Dunn, to whom the performance was dedicated to "dancer, choreographer, teacher, and friend." "It was a shock to learn of Dunn's death on July 1, although not as shocking as it had been to learn in 1977 that a brain tumor had left her unable to walk. Many remember her strong, serene dancing in Merce Cunningham's company or the unusual and provocative pieces she presented and performed in during the 1960s at Judson Church.

"I remember too the conversations we snatched before or during joint performances at the old DTW. I was always struck by the clarity, the uncompromising nature of her thinking. Doubt seemed alien to her. So did weakness..."

Turri Rhodes Cook

Turri Rhodes Cook '52 of Washington, D.C., who was active in Bennington alumni affairs in the capitol area, died of cancer July 14 at the George Washington University Hospital. She was 51. The founder of Turrialba, a fashion design firm in Washington, and a former teacher at the Kingsbury Center, she was also a volunteer fund-raiser for Project Hope.

Her marriages to Gerald O. Herndon and Laurence M. Stern ended in divorce.

Survivors include her husband, Andrew B. Cook; four children by her first marriage, three stepdaughters, two stepsons and a brother. A burial service was scheduled for August 6 on Nantucket Island.

The family has requested that memorial contributions in her name may be sent to Bennington College for the purchase of books by the Crossett Library.

R. Buckminster Fuller, associated with Bennington during the 1940s

Futurist inventor R. Buckminster Fuller, best known as the inventor of the geodesic dome, who had a long association with Bennington College as lecturer and some-time resident on the campus, died July 1 at the Good Samaritan Hospital in Los Angeles, where he was visiting his wife, then critically ill. Without ever knowing of her husband's death, his wife, Anne Hewlett Fuller, died 36 hours later in the same hospital. They were both 87 years of age.

Fuller gave Bennington College a small version of his dymaxion house which was located in the Orchard for about a decade as it provided quarters for a series of campus visitors and faculty members.

Fuller first came to Bennington to lecture through his friendship with Edwin A. (Billy) Park of the art faculty who was fascinated by Fuller's faith in technology. Each time he lectured on a new turn in his thinking.

Recalled former Dean Thomas P. Brockway, who is now working on a book about the presidential era of Lewis W. Jones at Bennington: "I recall (Fuller's) lecture on the relation of copper production to civilization. In Barn 1 he had pinned up a 25-foot streamer covering human history from 500 B.C. to the present. As a civilizations rose and fell the output of copper followed suit, or if it was the other way around you could say a civilization had reached its peak and was starting down when copper-production showed a decline."

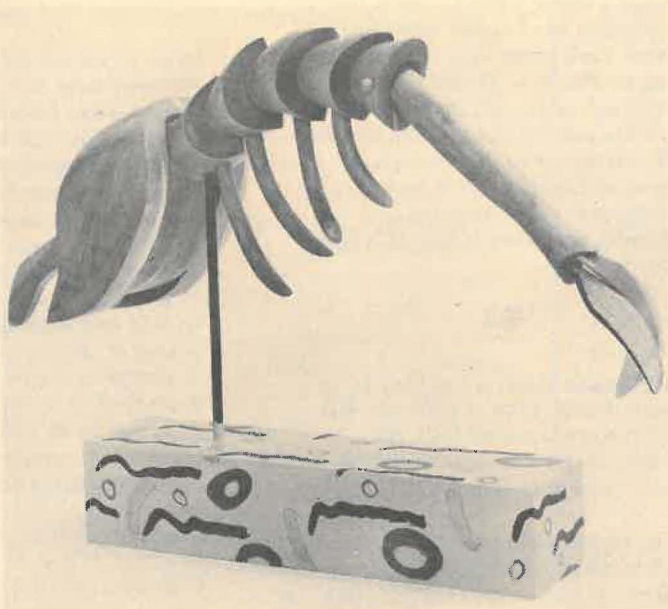
Peter Drucker, the management expert and former faculty member, also recalled a "Bucky Event" in his book *Adventures of a Bystander.* Drucker had just joined the Bennington faculty to teach political economy and he was asked to introduce Fuller. He said Fuller would speak for 45 minutes and would then answer questions. Three hours later Drucker attempted to stem the flow of words but Fuller waved him aside saying he was just on his introduction. 'We forced him to stop around 1 in the morning," wrote Drucker. "It was a mistake. We should have let him keep on talking — later we did. There is no point setting a limit on a Bucky Fuller happening. Bucky keeps on talking in an orotund monotone, rambling on without beginning, middle or end. And the audience sits and absorbs. No one remembers a word Bucky says. But nobody ever forgets the experience. What they experience, and what every audience since has experienced, is Bucky Fuller's vision."

Fuller's service on the engineering staff on the Board of Economic Warfare came about through James McCamy, another former Bennington faculty member who became an admirer. Brockway remembers: "McCamy was then a high official in the Board of Economic Warfare and had no difficulty in bringing in Fuller to wake up the engineers..."

Fuller continued occasional visits to the Bennington campus and his daughter Allegra Fuller Snyder, graduated from the College in 1951.

Although Fuller was never a member of the faculty, his associations with Bennington were memorable and diverse, and an attempt is being made to reconstruct recollections of his visits. The College's Publications Office is coordinating such a project, and any alumni or others who have photographs, written memories or other memorabilia pertaining to Buckminster Fuller at Bennington may feel free to send them to this office. They will be shared with the R. Buckminster Institute in Philadelphia; if enough material of interest is received, it will find its way into a future edition of *Quadrille.*

class notes



The wood sculpture of Kathran Siegel

These sculptures in wood by Kathran Siegel '66 were exhibited recently at the Jacksonville Art Museum in Florida. First laminated, then carved, they were assembled and partially painted. Shown are "Ocean Ring," above, (sand, cherry acrylic, 14 x 14 x 12) and "Horizontal Shrimp," above at right, (cherry, acrylic, 5 feet long), which are among pieces to be included in an exhibition of "American Crafts in Iceland" this fall at the Kjarvalsstadir Museum in Reykjacik for a show sponsored by the American Embassy. Siegel lives in Jacksonville and teaches art at the Bartram School there. At right is "Solar Shrimp" (cherry, acrylic, 8 feet tall).

'37

The rotating authorship of the "Hers" column in the Thursday New York Times has rotated from one Bennington alumna to another. **June Parker Wilson** succeeded Barbara Lazear Ascher '68 as columnist pro tem, writing on women's and family issues for several weeks. Now the torch of authorship has been passed to another.

'38

Lowber Tiers, Vero Beach, Florida, photographer, won an award this spring for her photograph "Young Boy Reading." Taken in New York City, the black-and-white picture was selected to receive an honorable mention in the second annual International Photography Society juried contests held in Washington, D.C. The winning photograph was exhibited at Riverside Theatre Gallery, Vero Beach, during the spring, along with a selection of her pictures taken in 15 countries.

'40

Mary-Averett Seelye designed a satellite video conference for the American Association of University Women to emanate from San Francisco June 28 with 20 sites. "This spring I premiered a poem by Sharon Barba and one by contemporary Palestinian poet, Mahmoud Darwish."

'42

After many years in social work, **Polly Wood Victor** has renewed her interest in art (her Bennington major was scene design). With a master's degree in social work at the University of Chicago social work was her career. As the mother of four and the wife of a psychiatrist, Ralph, she relegated art to hobby status. In the late 1970s she studied art again at Fresno (California) State University, wrote an essay in 1979 for the catalog of a one-man show, contributed as a writer in 1982 to the catalog for an exhibition of Columbian art at the Fresno Arts Center. Polly's first major show, of drawings and sculpture, was in 1979 at FSU. Since then her work has appeared in the 1981 Newcomers Show at the Arts Center, in group shows at the Matrix gallery in Sacramento and at Gallery 25 in 1982. Her first one-woman show, largely devoted to sculpture but including pastel drawings, was at Gallery 25 in June. Her sculptures range in height from several inches to about 7 feet and are described as suggesting massiveness whatever the size of the piece. She uses concrete incorporating aluminum and steel, and bronze, presenting them in raw, rough shapes and surfaces. Polly lives in Fresno.

'43

Hildegard E. Peplau, nurse, educator, has received an honorary doctorate, Doctor of Science, from Columbia University. The citation read, in part: "pioneer in the development of the theory and practice of psychiatric and mental-health nursing, you have had a profound effect on health care." Hildegard lives in Madison, New Jersey.

'44

Recent paintings by **Doria Higgins** were exhibited at the Park-McCullough House during June. "I consider myself a mystic," she said, "I see the process of painting as being...an opening up to an inner self, and a heightening of awareness of as yet unknown areas...Painting is one way to try new ways of being." She has served for nearly two decades, until she retired last year, as a clinical psychologist at Thompkins County Mental Health Clinic in Ithaca, New York. She had a special interest there in teaching self-awareness, relaxation and meditation techniques.

Patricia (Newman) Nanon forwarded the spring, 1983, *Newsletter for The Yard* commenting that this is an important growth year for The Yard. "We are embarking on our school decade with a move into permanent facilities, and are now in the midst of construction to get the new quarters ready for this summer's residencies. It is with great excitement that we look forward to occupying our new home...The increased costs we project for the coming years make our fundraising ever more important: we hope this year to double our donations from Friends, Sponsors and Patrons."

The *Newsletter's* calendar for 1983 lists a February 15 application deadline for dancers, four dates in March for dancer auditions, an April 30 application deadline for composers; July 6 staff arrival on Vineyard, July 17 beginning for artists' residencies; performances in the new barn on August 25, 26, 27; departure September 8 to New York, performances September 22, 24, 25 in New York (Riverside Dance Festival; a gala reception on September 24, and a December 15 application deadline for choreographers for 1984.

'46

Petah (Charlotte) Cullingham Acer: "Oscar...sold his company four years ago...and has been a consultant since. Walks six miles every a.m. with our German Shepherd and keeps wanting to go on trips when I am just zeroing in on a doctoral. 'It was ever thus,' my grandmother used to say. All the years I could have easily gone he did not want to. We managed to get to Paris in June last year, again missing Bennington activities, to say 'goodbye' to Paris with Sarah, who had finished her master's degree from Middlebury in French. For some strange reason Oscar wanted to go to Corsica so we did. It was pretty and boring. At least I saw it — and thought of Napoleon.

"Then we had a Dartmouth reunion, which I did not feel like going to because I was in 'residency' at the university finishing last of course work, loving every minute of it (a born 'schooloholic') Then we went to several Tarrytown lecture weekends. Then to New York City to see Sarah's new apartment and the school where she works, and have **Short** '43 for dinner, and show New York to our Paris friends, and attend all the glorious musical events in that fantastic town a week before Christmas (my papers were all in). I told all the children and grandchildren to stay away this Christmas while I studied for the Major Field exams (comprehensives). Now I am launched into the proposal and dissertation; and Oscar says we are going to CHINA, May 7 to 31. There goes another exciting Bennington Happening that I have to miss. This trip is a rare experience since...the psychological, religious and philosophical meaning behind the arts and architecture [will be discussed], and we cover a lot of territory with some depth (also get two days each in Tokyo and Kyoto).

"I love what I am seeing in the notices from Bennington. Like the looks, and articles about, the new president. Will probably get to meet him in 1984, IF my dissertation is finished. Have lunch or dinner and good talks with **Louise Rockwood Cies '46** and **Noel Gleason Lincoln '46** when we get to Boston, which we do four times a year because Oscar is a trustee of Pine Manor and I am on the education committee. Sarah graduated from there in '81... my middle daughter Lucinda, now in Australia, in '72. ...**Elizabeth '70 [Acer Crawford]**... has two precious little children — Andrew, 3, and Sarah Elizabeth, 1. She will get back to teaching and drama when they get a little older.

"Have a glorious spring and a successful inauguration. I know it will be great and am truly sorry to miss it... See you next year, Petah."

Petah and Oscar live in Williamsville, New York. She has been teaching "Language through music, drama and dance" including English as a second language to inner-city Hispanics.

'47

Beth (Elizabeth) Olson Marshall, counselor and head of dance at the Ethel Walker School, completed her master's in counseling at St. Joseph College in May. She was selected for the summer program at Hartford Hospital, Connecticut, in clinical pastoral education. Her home is in Simsbury.

Mary Watson moved this spring to "five acres of woods near one of the many beautiful bays of lower Puget Sound. One of the many 'I am's' is a devoted Pacific Northwesterner!" Mary said that she approached her 57th birthday with more inner joy, more physical health, more life satisfactions than ever before. "At age 52 I became a nurse, after 30 years of mothering, library work and church administration for the Unitarians. I work with cancer patients (and look forward to reading *Embarkations* by my Bennington sister Brenda Lukeman as featured in *Quadrille),* and have learned more about life than death.

"I'm a peaceful feminist and enjoy using my maiden name although I have recently remarried.

"So much in the alumni news is truly inspiring! Bennington was, and remains, a very special place for growth and fulfillment. Someday I will be better able to contribute financially to its development."

Mary's move was to Gig Harbor, Washington.

'48

Art works by **Margaret Mallia Ender** were displayed with those of two other artists in Mustard Hall at Babson College in Babson Park, Massachusetts. Her exhibit included landscapes painted in Kennebunkport, Maine, as well as florals and still lifes, all in watercolor. She is a member of the Wellesley Arts and Crafts Guild, the Copley Society of Boston, and art association in Wayland and Concord. Margaret has also exhibited in oils and sculptures.

Elizabeth Ahn Toupin was guest speaker for the Zonta Club of Medford, Massachusetts, at the conclusion of its 30th anniversary celebration with its annual scholarship awards dinner on June 14. Two $500 general scholarships and one $500 law grant were awarded to Medford college students.

Elizabeth is associate dean of the liberal arts and Jackson College of Tufts University and often lectures both at Tufts and Harvard. A member of the Tufts community since 1969, she has served as consultant to the Air Force on battered wifes and on the integration of women into the Academy and training bases, to the federal foreign aid program, and as a member of the Defense Advisory Committee on Women in the Services. In 1981 she was elected to BayBank, Middlesex's Advisory Board for Region I which includes Medford and six other communities. In addition to her Bennington degree, she holds degrees from the University of Hawaii and the School of Industrial Relations of Cornell University. Subjects of her publications have ranged from problems of racism to gourmet cooking.

'49

Mary Rickard Behre Paul reported that her second marriage is doing well and that they have moved again. "Am still painting (oils) and sell one now and then. Also raising a very spoiled puppy this year. My days are full." The Pauls are living in Madison, New Jersey.

'52

Penelope Conner Gilliatt divides her time between her English home and her New York home. She is often writing at *The New Yorker* early in the morning before the offices open. While in London last fall she finished a new novel, and an opera. She has plays going on in London and New York. Penelope does some lecturing - performing, and there is talk of having her at the College.

'53

Dona Bowman Kratz is teaching at St. John's in Chula Vista, California. Her youngest son graduated from the University of California at Riverside, in June. "Working on a book."

Harvey Lichtenstein, president and executive officer of the Brooklyn Academy of Music, received the 1983 Capezio Award. The $5,000 prize, which honors lifetime achievement in dance, was presented by the dancer Twyla Tharp in a ceremony at the Juilliard School on April 25.

'54

"As of 25 June my husband and I," wrote **Hope Mason Emory**, "will be residing at 111 Caran Road, Williamsburg, Virginia 23185. I retired because of ill health in July, 1982. My husband retires 1 July, 1983. Having come to a small town after years of living in the big cities of the Far East and in Washington, D.C. we find the slower pace of life inviting.

"Be sure *Quadrille* gets my change of address. I especially enjoy the profiles of Bennington graduates, and all of the class notes which I read extensively. I often think the faculty and former faculty must be pleased with accomplishments of former students.

"One of the small pleasures of the past year has been following the progress of two members of the current freshman class whose homes are in Williamsburg. Both of them are as happy at Bennington as I was. From their NRT experiences I concluded that NRT is still a wonderful part of the Bennington program."

Emily Mason and Wolfe Kahn were included "One Foot in Vermont," an article in the Summer issue of *Vermont Life* which vignetted eight part-time Vermonters. The Kahns come to their farm near Brattleboro from their New York apartment in May, bringing canvasses stretched and ready. "We plunge right in. The days are most conducive to work. We get up early, paint, swim at midday, use the late afternoon light. It's an entirely different rhythm from the city." The farmhouse is largely as it was when they came 15 years ago, minimally improved. They have a fine flower garden and a large, neat vegetable garden, a bountiful cherry tree and an "orderly raspberry bed." They freeze, can, pickle and preserve. "The local people have been very friendly to us...We like feeling part of the community," said Wolfe. "When a book about me came out...the neighbors seemed pleased. One of them came and showed me a hidden pond he thought I'd like to paint." Emily, with her New England family background, feels a special affinity for Vermont. "I like a view you can reach out and touch...The way shapes and colors change, the infinity of green — it's wonderful...[Vermont] is a place that is always revealing tself as you live with it."

Nancy Spraker Schraffenberger noted that her husband and she continue to work as writers, "I at *Guideposts* magazine, he at *Family Circle.*" Their daughter Becca enters 7th grade at Friends Seminary in New York City this fall.

'58

In an article for *Adweek* **Bourne Gafill (Morris) Buss** explained why she walked away from the advertising business. She had been managing director of Ogilvy & Mather, Los Angeles, and retired in August, 1981. Bourne was in advertising for 25 years and loved it, loved the people she worked with and the people she served. "I worked the first half of my career writing and wishing I were more in charge of events, and the second half in charge of events and wishing I had more time to write. You have to be fortunate to be afflicted with frustration of this high caliber... I didn't leave advertising because I was too old or too tired. Forty-five isn't old, and you don't start a new career if you're tired.

I left because I really did want to get back to writing, and for reading... Now I have a vegetable garden, and wild ducks swim in the pond... that faces the mountains that have snow on them until the middle of June."

Once in a while she goes to San Francisco for a few days, to savour "urbane corruptions." "Today in Reno a light snow fell, decorating but not quite covering the hyacinths and the pear tree outside my window. My daughter got an 'A' on her history exam, and I was home to celebrate the moment she came through the door. Now that it doesn't matter any more, I am learning to play golf. Tonight I am trying out a new recipe I think will please my husband. It's 4 p.m. now, and the telephone hasn't rung since 8:30 a.m. Sure I miss the business and you wonderful people. But, on the whole, I seem to be bearing up rather well." She is president of Bourne Morris, Inc., a consulting firm in Reno. She is the mother of twin daughters and the wife of stockbroker Robert Buss.

Sherry LaFollette Zabriski and her husband George are the proud authors of *Empanadas & Other International Turnovers,* published in 1983 by Clarkson N. Potter, Inc., (One Park Avenue, New York, New York 10016). "60 Easy Low-Salt, Low-Fat Recipes," reads the cover. The contents page lists "Discovering the Empanada," a "Before-you-Start" chapter and then goes on to Hors D'oeuvres, Snacks and Light Lunches, Entrees, Desserts. With scattered illustrations and a brief narrative about each recipe, they have produced a very attractive cookbook. The recipes are both intriguing and mouth-watering to one who loves Spanish/Latin American food. But the recipes also include Egyptian, Russian and other far corners — a book to explore.

'59

Helaine Feinstein Fortgang, an artist and art educator, learned the art of making masks in New York in 1963 but didn't take it seriously until seven years ago. "Now the studio in her Pacific Heights home, wrote San Francisco staff writer Ken Wong, "is filled with masks... Masks are for disguise, to hide one's own face. But for Helaine Fortgang, they reveal as well as conceal." "They're inner faces," she told Wong, "Metaphor, faces within faces...I have an interview with the subject." — She studies the face to find what mythical figure fits the personality. "I need freedom to move with the mask, I have to have permission to play around." She uses Judaic symbols in much of her paintings and tapestries but little in her masks. Her masks keep growing in size; she adds a neck, then a torso, and one of them has arms. "Daphne," the mask of her daughter, is a hanging sculpture made from a coil of bright yellow rope, leather, yarn and strands of yellow metal. Apollo figures in another mask and she is doing one on King Midas, complete with ass's ear. A silver mask with white feathers and a network of beads and pearls, "Moon Goddess Seline," which she did for herself is her favorite. "Birdwoman," commissioned for a dancer, was a torso-length sculpture with lots of feathers. Wong obersves that she has several works in progress sitting on the shelves. It takes about two months to do a mask. Her latest is "Fred," a full-torso mask.

Helaine is the mother of three teenagers, Ilana, Tamar and Ron. She has taught art to the culturally handicapped in New York and directed the Marin County Day School art department. "She will have to spend less time with her masks for a while. She has been appointed by the San Francisco Art Committee as director of this year's San Francisco Art Festival, June 23 to July 3, at Fort Mason's Pier 2 for 10 days."

Psychotherapist **Ava Heyman Siegler**, who is director of the Child, Adolescent and Family Clinic of the Postgraduate Center for Mental Health in Manhattan, told Lynn Sarro of the Staten Island Advance this spring she thinks "there are cultural factors which operate in education of girl children and boy children. The emphasis is on girls giving, being emphatic, nurturing, For boys it's ambition, force, assertion. When we say of a man 'he's ambitious,' It's good. When we say it of women it's negative. It's the same word!"

Raised in an all-girl family, Ava thought in terms of being the best. After marriage she earned a master's degree and a Ph.D. in clinical psychology, then made a decision that confounds many a modern career woman: career or family. In a woman's life "there's a real time clock. A man can have a much larger time span to think of himself as a parent than a woman does. Sacrifice is necessary. It's possible to be a wife and mother and have a career, but you can't do it all at the same time."

After Ava's son Dan was born she devoted three years to his care, backed by a husband who was totally committed to her career and who was secure in his identity as a man; he helped with the raising of his son. They had another son, Jess, and she again stayed home for three years before going back to a full time job. "Leaving both sons at home was the most pressured time for me."

Ava told Sarro that she recognized choices are easier for some than others. Her sister **Saida '62**, a doctor, didn't have the luxury of taking time off, and **Adria '67** was offered a partnership in a law firm and could not leave her career either. She believes we are now about to see more and more stress-related illness among women who raised children and never had a chance to test themselves against the harshness of the business world, or "women who were too involved in their careers to give a child what they need."

These days, Ava said, with Dan, 21, and Jess, 17, she works 12-hour days as a private psychologist, director of the Clinic for Children and Adolescents, as professor of psychology at the Postgraduate Center and at New York University as director of training for the Child and Adolescent Analytic program of the Postgraduate Center and as psychological director of the Prescott Early Intervention Parent-Child Project, a privately funded mental health program. Of her "superwoman" role, she says "you have to have a wish to give more of yourself than ordinary. You're stretching yourself, but you get the rewards from it. If you can give yourself over to the first five years of your child's life, it can

Sculptor Moore describes process for 'Florence Nightingale'

University of California News Service

Sculptor Harriet Grannis Moore '42, left, poses with the bronze bust of Florence Nightingale she completed this spring which was installed in front of the University of California's San Francisco School of Nursing. Next to her is the school's dean, Margretta Stiles, an at right is the donor, Constantine Raises, who wished to honor the person he considered the symbol of nursing. The bust tops a four-foot pedestal. "I tried to portray in the deep-set eyes a woman with great soul and vision...," said Moore, who worked from a look-alike model and three faded photographs.

By Harriet G. Moore

My study of the portrait is a study of the human spirit expressed and made manifest in the human race.

In this world of erased faces, conformity, loss of identity, alienation and abstractions, I try to restore the dignity and nobility of the individual person, or rather restore and revive awareness of our individuality, our humanity and the incredible multifarious multitude of forms and expressions of human difference.

In the past 30 years I have seen the portrait almost disappear from the contemporary art gallery and museum. I have seen, and still see, the study of the human face (as well as the human body) cease to be studied in most of our university art departments and art schools. During these many years, nevertheless, I have intensely, passionately and with great delight pursued this form of artistic expression, the sculptured portrait. In the past 15 years I have executed approximately 36 portraits in terra-cotta and bronze. Now I sense a resurgence of interest in the portrait and the figure, and a growing demand for those studies.

This movement seems to coincide with a general humanist revival, the protection of our threatened environment and a spontaneous, energetic drive for the control of nuclear arms. So the dedication and unveiling of the portrait of Florence Nightingale, the great Victorian visionary and humanist, comes at a very good time. A time when, as I recently read in an article, "The Vanishing Nurse," which appeared in the Sunday Living Section of the San Francisco Examiner/Chronicle by Mary Lou Schram [Bennington '56] that there is a new determination in the nursing profession to gain status and recognition with the medical establishment. I read that nurses have been deserting the profession because they can no longer tolerate a subservient relationship to doctors and administrators.

So it is very appropriate to remember at this time the extraordinary and revolutionary achievements of Florence Nightingale, to reconnect with the origin and foundation of modern nursing. In making vivid again this memory, we connect with the historical continuum, which lends force and authority to the contemporary struggle of the nursing profession.

The story of Florence Nightingale is well known — her youthful restlessness and dissatisfaction with English upper-class society. Born in 1820, she felt imprisoned in a system which expected women to be engaged in dancing, embroidery, and the social rounds. She suffered enormous guilt and despair, almost to the point of nervous breakdown, because she could not be the dutiful daughter her family expected or make the brilliant marriage which was offered her.

In this portrait I worked mostly from a photograph taken of her at age 33, at the most dramatic moment of her career, when she brought her 35 nurses to Scutari during the Crimean War of 1853. There she became engaged in a heroic struggle to alleviate the suffering of wounded soldiers. Conditions in the military hospitals were appalling. They were desperately ill-equipped, rat-infested; sewers were choked, the water supply was contaminated, floors and walls were soaked with blood and ordure, food and bandages were in short supply. Soldiers died in stench, pain, terror and degradation and more from cholera, dysentery, scurvy and frostbite than from battle wounds.

With enormous energy she set about, with the help of her nursing staff, to reform these conditions, struggling not only against chaos, filth and disease, but also against the lethargy and rigidity of the military medical establishment. In her words, "I stand before the altar of murdered men, a murderous system, deeply entrenched, immensely powerful, hallowed by tradition and essentially masculine." This system she set about to reform.

In this sculpture of her I have tried to portray in the large deep-set eyes a woman with great soul and vision, a mystic who felt herself divinely inspired and guided by God. Her slight physical presence suggests an orderly, persevering, lady-like woman in a neat, sober, dark gown with the ruffled cap and collar of her day. The slight tilt of the head and subtle forward thrust of the neck betrays the profound but poised and controlled exhaustion of a person of stupendous energy who worked always to the breaking point. She was also a hard-headed, brilliant administrator, an exacting, practical, skillful, ruthless activist.

When she returned to England two years later after achieving an astonishing drop in the mortality rate, after endless toil with the military authorities to reform the administration, she was ill and emaciated. She never completely regained her health the rest of her long life although she lived to 90 years.

She was honored and decorated by Queen Victoria and recognized by Her Majesty's government as general superintendent of the Female Nursing Establishment of all Military Hospitals. Her influence became enormous.

She went on to further achievements, now mostly accomplished by writing endless letters, to reform the design and building of hospitals, hospital diet, sanitary systems and the sanitary reform of India.

In 1860 she founded the Nightingale Training School for Nurses at St. Thomas Hospital, starting with 15 nurses. It was an immediate success and from this small beginning grew the present training for nurses all over the world.

This sculpture was generously donated by Constantine Raises to the University of San Francisco Medical College to be placed in the courtyard of the School of Nursing. This gift is to express Mr. Raises' appreciation and gratitude for the excellent nursing care he received during surgery for lung cancer.

On March 17, 1982, more than a year ago, he called me to ask if I would be interested in this commission. We fixed an appointment at my studio four days later. At tea that afternoon we discussed the terms of the agreement and he told me how he had received a small legacy which he felt would be wasted on a fine apartment or a new car or a trip around the world. He had already seen the world. Rather, he said, he wanted to leave behind him an enduring visible, tangible monument to his profound gratitude for the care and concern he had received during his hospitalization. He said the doctors only gave ten minutes of their time. The nurses really pulled him through. A gift in sculptural form seemed most appropriately Greek, I thought. Mr. Raises has had a fascinating life. He immigrated to this country from Greece in 1920. In 1925 he founded with some others the Institute of Shipboard Education, "A Campus Afloat," which traveled all over the world with its students.

I was touched, honored and delighted to be involved. After gaining the approval of the various authorities and commissions at U.C.S.F., after their visits to my studio and their careful consideration of my credentials, we signed an agreement on May 18 and I was ready to proceed.

I was faced with the exceptional challenge of creating a living portrait of a subject who could not sit for it. I searched everywhere for photographs of her. She did not like to be photographed or care for publicity. I searched in the Health Sciences Library at U.C.S.F., San Francisco State University Library and the main branch of the public library. I wrote to Columbia Health Sciences Library for copies of photographs, but the only photographs they had could not be copied since they were very large or under glass. I had therefore only two or three small inadequate images to work from.

I could not build a substantial three-dimensional woman in sculpture from those tiny faded images. So I determined to find a living woman closely resembling Florence Nightingale. I consulted with Dr. Sooy. Magically he provided a young woman, Kathy Balustreri, administrative assistant to Mr. Keer, as my model. On June 25 we started work. We worked with great pleasure and enthusiasm throughout the summer. She came to my studio for eight sittings at two hours each for most of June and July. I worked in clay and only in the sitter's presence. As I work I go into a kind of trance state, attempting to grasp the essence of the subject. A mysterious communication takes place between artist and sitter, more profound perhaps than the act of love, and if it succeeds the work becomes alive.

Early in September the piece had been fired and was ready for viewing. Mr. Raises, Zina Frazer, Mary Limosner and David Bishop came to see it. I sensed a certain reserve in their response. And I agreed. There was a striking physical resemblance in this work to Florence Nightingale but she did not have the emotional make-up, the look of burden and experience. Kathy exuded youth, confidence and innocence.

So I resolved to make a second portrait. I pondered and meditated again on the personality and character of the real Florence. I reread Elspeth Huxley's biography. Then working very rapidly and directly now from those same faded photographs, with the experience behind me of the living model in all her substantial reality, I was able to complete the second portrait in four days.

On September 29 a second viewing took place. Mr. Raises, Dean Stiles, Zina Frazer, Dr. Soo and Mary Limosner came to view both pieces and enthusiastically and unanimously accepted the second portrait.

After the clay dried and the bust was fired it was taken to Artworks Foundry in Berkeley to be cast in bronze. It was complete by Christmas. Early in January, after three trials with the help of the foundryman, we achieved a beautiful patina. We gave it three different tones, the face very light, revealing the mellow gold warmth of the metal. On the collar and cap we polished the highlights and darkened the hollows to enhance the form. The dress we left a dark greenish brown to suggest a severe and modest propriety.

On January 20 again Mr. Raises, Dean Stiles, Zina Frazer and Mary Limosner came to give final acceptance and approval of the portrait cast in bronze.

work... a balancing act. And in a balancing act you have to keep everything in the air."

The Sieglers live in Manhattan. Robert is a film director, Dan is a junior at Bennington, and Jess will enter college in the fall.

'60

Marcia Prince Freedman emigrated to Israel in 1969. Elected to Knesset to represent the Citizen's Rights Movement in 1973, she served on the education and social service committees, introducing legislation which resulted in the abortion reform law in 1976. She chaired the Women's Aid Fund, a nonprofit organization pledged to advancing the status of Israeli women from 1976 to 1981, and was also involved in starting such networks as a shelter for battered women and a rape crisis center. She is a member of the Prime Minister's Commission on the Status of Women, the Haifa Mayor's Commission on the Status of Women, the Commission for the Advancement of Arab Women, the Israeli Council for Israeli-Palestinian Peace. She has spoken out in favor of a two-state solution to the Israeli-Palestinian conflict.

Marcia returned to the United States earlier this year in order to continue her cross-cultural study of women and politics. She has taught philosophy at Brooklyn College and Haifa University. In May Marcia spoke to the Congregation Beth Israel Sisterhood in San Diego, California on "Israeli Women: Myth and Reality."

Ruth Ann Fredenthal wrote that she has sold two large paintings to Hoffman-LaRoche, Caracas, Venezuela, in the last year "and was invited there to see them installed. Had a large painting on view in the fall at Andre Zaree Gallery, New York." Ruth lives in Manhattan.

Tom Wicker and his wife, **Pamela Abel Hill**, were subjects of one of eight vignettes in "One Foot in Vermont," an article in the summer issue of *Vermont Life*. The Wickers retreat to their Rochester chalet, from which it is easy to keep in touch with the rest of the world, frequently during the year. Tom values the opportunity to read and write, while Pam skis, fishes, canoes, rides, hikes.

Tom considers Vermont away from it all, a haven, "in the sense that it's away from the noise, expense, crime, deterioration of social and economic conditions that you have in the city. Yet Vermont is no less real. Quite the opposite. I feel more in touch with reality, with nature and its extremes... The real life is ultimately here... I wish the foreigners who are all taken to see our industrial centers and our superhighways could see Vermont."

Pam is delving into wildlife and enthusiastically "learning about wildflowers and trees," saying it is "the place I escape to, to renew myself personally and professionally, where I can be happy enough and quiet enough to be restored, able to go back to the city and cope... The worst thing about Vermont is leaving it."

'61

Ruth Doan MacDougall has had two short stories. *The Spring the Scarlet Tanagers Died* and *Shrimp Wiggle,* selected by the Syndicated Fiction Project, a joint effort of the National Endowment for the Arts literature program and PEN American Center, the purpose of which is to bring fiction back to the pages of newspapers.

Ruth's eighth novel, *A Lovely Time Was Had By All,* was published by Atheneum last year and described by Booklist as "a sensitive, funny exploration of middle age by a talented author" and by Kirkus Reviews as "darkly flip and funny: an up-country view of marriage and other modern messes, strong on dry, wiry forbearance." Ruth and her husband, Don, live in Center Sandwich, New Hampshire.

'62

The "Once over lightly" column in the Boston Ledger reported that **Roz Moger Bernheimer,** "noted Bennington College alumna," asked a third grade student to name the ships that Columbus sailed with and the answer came back, "The Pinta, the Nina and the Santa Maria Alberghetti"...

'63

Linda Appleman Guidall-Shapiro: "I continue to be challenged and rewarded by my work in private practice as a psychotherapist, and have just completed my first year of training in neuro-linguistic programming (a real high!). Our oldest daughter, Keren, enters the medical science honors program at Midwood High School, (Brooklyn, New York) this fall and Mia (aged 10) continues to study voice and music with the hope of doing professional theatre like her dad!

"Also recently attended the beautiful wedding party of **Lavinia Hall '70** and Charles Heckscher. Had a wonderful reunion with many Bennington grads — Candace Devries Oleson '50, Dotti Barbour Hayes '46, Marianne Byk Schell '50 and many more — a joyous occasion! Sorry to have missed Bennington's reunion. Look forward to reading about it."

'64

Andrea Boroff Eagan was recently elected president of the National Writers Union. She lives in Brooklyn, New York, with her husband Richard and daughters Molly, 10, and Daisy, 3, and is finishing a book on motherhood. It will be published by Little, Brown in 1984.

Holland Taylor is on stage again, at the Lambs Theater on 44th Street, in *Breakfast with Les and Bess.* Since May 19 "it has been bubbling merrily along to even better reviews in a second incarnation," wrote Nan Robertson of the New York Times. Lee Kalcheim cut and sharpened *Les and Bess* (which had opened last December) between the two runs to the satisfaction of both playwright and critics. It is directed again by Barnet Kellman and features the same stars — Holland as Bess and Keith Charles as Les. "The critics seem agreed that Mr. Kalcheim has pulled off his play with very little hindsight injected into it... Part of what makes [it] funny is 'There's always comedy in danger,' the playwright said, 'That's what is so great about old-time, live broadcasting. The world is falling down around their ears, and the red on-the-air light flashes on, and they've got to shift instantly into their public personalities.' "

'65

"On May 7, 1983," wrote **Wendy Erdman,** "I finally married Petrica Surlea, father of our twin boys, Ion and Petrica (born February 9, 1980) and friend for six years. The wedding was performed by a Justice of the Peace in Old Field, New York, in a lighthouse on Long Island Sound. The twins carried flowers and wore new coats and hats, I wore my great aunt's hand-embroidered nightgown and carried a bouquet of cherry and apple blossoms from the trees in my parents' yard.

"Our next big event is moving out of New York City and the loft on 30th Street where I've been since 1968, and starting a fresh way of life in Setauket (near Stony Brook University)." Wendy expects to continue the performances for institutionalized people that she has been doing for five years and is looking forward "to finding other musicians to play with in the University area. Petrica will continue to restore Oriental rugs and play soccer on weekends. Next summer we plan to visit his family in Rumania, with a side trip to Cambridge, England, where my sister's family now lives."

Kathryn Posin's *After Light* was presented in a June concert at the Bessie Schonberg Theater in New York City. The new work, for six dancers, was conceived by Kathryn and Richard Peaslee and choreographed by Kathryn with the assistance of the dancers, to a score by Peaslee. The dance was described in the program as "the first version of a project full-evening work." Included on the program was an earlier work by Kathryn, *The Glass Engine.*

'66

Shelley Anne (Abrahamson) Richtmyer: "Dear Quadrille, It is strange, considering my enormous gratitude and love for Bennington, that I am, I guess, a 'lost alumnae,' never having written, never even revisiting the campus. I share, I suspect, a cliche history with many of my mid 60's sisters — marriage, kids, years of anti-Vietnam involvement, feminism, c.r. groups, divorce, new lonely exciting paths through the personal growth and discouragement that led out of the 70's and into the astonishing realization of middle age. I glory in the memories of my 'irrelevant' education. I was learning to think, to criticize, to be curious, never rushed, always challenged.

"I've raised my two sons alone these 10 years. Five years ago I was stricken with a rare degenerative disease. I was told, at the Mayo Clinic, to accept, to 'withdraw from the parade,' to relinquish my children and my hopes. I became a writer, publishing short stories and poetry, usually under the name Anne Shelley (a reversal of my first two names). I rarely write about my personal situation, except for a group of poems, *Hospital Voices.* I live in Providence [Rhode Island] with my 2 sons, Peter, 16, a scholarship student at Moses Brown, and Joshua, 12, my baseball player, who is in the gifted program in the public schools. I have just received a full scholarship from Brown to get a master's in creative writing. A silly degree, and irrelevant, for sure.

"I wonder about Jane Fuller '66, Lee Fowler '66, Trudy (Goodman) Adel '66. I rejoice for Pam Fisher '66. I still miss my wonderful teacher, Paul Feeley. I send love to friends not seen in years and to Bennington. It remains both rigorous and enchanting in my memory, and in complicated and mysterious ways, the place where I was born."

'67

Diane Iandoli Brandon is again working as a child/family social worker in Bennington, "the same job I held 14 years ago. (Progress? Yes, because I'm bringing a lot more to the job after 13 years of motherhood plus a master's in education). I have many projects under way around family/marriage/parenting counseling and education." The most recent is working as an assistant to a Canadian psychiatrist doing research and writing on marriage and family life. "I'll be traveling to Michigan in August as a part of this work. One of my most exciting involvements is with the Bahai Faith, including participation in the administrative and spiritual aspects of the expanding Bennington Bahai community. Diane lives in North Bennington.

'68

From **Leslie Berg:** "Thanks so much for not having forgotten me and sending me my *Quadrille* regularly. Sometimes I feel so lost and forgotten buried here in Detroit. I really appreciate it. I've gone on pointe and am studying regularly. Surprising at my age, 36.

"I especially enjoyed the article about **Carolyn (Robinson) Cassady '44** and the review of **Andrea Dworkin**'s **'68** newest book (both April, 1983, *Quadrille*), I went to school with [Andrea]. I didn't know Carolyn Cassady went to Bennington.

"Well, thanks so much for keeping me up to date, and keep the issues flowing."

'69

One of "the most influential Vermonters" was the label pinned on **Ellen McCulloch-Lovell** by the Sunday Rutland Herald & Times Argus in a feature article that included Vermont's governor, U.S. senators and other prominent names.

Said the article, "In her few years as head of the Vermont Council on the Arts, McCulloch-Lovell has quickly become the single most influential person in the Vermont arts community. Known both locally and nationally as an outspoken arts advocate, she is less well known, but no less skillful, as a top-rate organizer and politician. She won a hefty increase in the council's budget from the stingy 1983 Legislature in a year of fiscal cutbacks. Her opinions and preferences are closely monitored by the Vermont cultural scene. She has been important in a variety of related cultural endeavors and has helped Vermont become known as a state where the arts flourish."

Robyn Anne Newhouse wrote that she is "enjoying being back in the northeast after so many years. Finishing up my pre-doc internship in clinical psychology at West Haven Veterans Administration Hospital. Next fall I hope to concentrate on finishing my dissertation and do some clinical work part time." Robin has moved from San Diego, California, to West Haven, Connecticut.

Shelley White wrote of the birth of their second child, Peter Herbert Ginsberg, born November 29, 1982. She and husband Stanley have a two-year-old daughter, Rachel, and they still live in New York City.

'70

Vermont Dance at the Flynn, now retitled the Vermont Dance Festival, had its second festival in May at the Flynn Theatre in Burlington. Twelve choreographers were chosen from a field of 26 applicants. Amongst them were **Penny Larrison Campbell '70, Cheryl Neiderman Lilienstein '72** and **Susan Myers Sgorbati '72.**

Artist **Jan Cook**, owner and director of the Silo Paper Mill in Eagle Bridge, New York, and director of the Silo Paperworks Gallery, showed her paintings at the Corridor Gallery at Putnam Memorial Hospital during April. Included were oils, pastels on handmade papers and abstract images in handmade paper. Silo Paper is a handpapermaking workshop for artists where Jan creates her unique handmade papers containing colorful abstract images, achieved by overlapping

and blending dyes and pigmented pulp. She also custom-produces handmade paper for other artists and bookmakers. In 1966, Jan was a student of Chen Ta-Cheng in Taipei, Taiwan. After Bennington she worked in collaboration with painter Kenneth Noland (ex-faculty) and ceramic artist papermaker Margie Hugh.

Deborah Roseman First continues to be "actively involved in the Society of Friends and am currently teaching primary grades in a small Friends school. Doing graduate work in science education, raising three children, loving life." Deborah is living in State College, Pennsylvania.

'72

Joan Balter of Berkeley, California, has been the official luthier — string instrument service person — for the Aspen Music Festival this summer as Aspen, Colorado.

Christopher Bishop says he is still rockin' and rollin'. He is writing songs and "trying to get a record deal for my band," and living in New York City.

Jim Bloom was appointed a visiting National Endowment of the Humanities fellow in English at Princeton University for summer, 1983. Under the direction of the Shakespearean scholar Alvin B. Kernan, he participated in a seminar for college teachers on "Literature as a Social Institution." In the fall Jim will continue his duties (four courses a term) as an assistant professor of English and American literature at Muhlenberg College in Allentown, Pennsylvania, where his "senior colleague il sposso siciliano **Tom Cartelli** '73 provides constant inspiration and amusement." Jim's book *The Stock of Available Reality: R. P. Blackmur and John Berryman* is slated for 1984 publication by Bucknell University Press. He is also publishing book reviews for the Philadelphia Inquirer, and in the *Environmental Action* and *South Atlantic Quarterly* journals.

Caleen Sinnette Jennings moved to Rockville, Maryland, this spring after spending two years in Nigeria. "My husband and I were part of a group of 20 Black Americans consulting to the Nigerian Television Authority. It was fantastic to return to the country of my adolescence and renew old friendships. Training on-air personnel in performance techniques was extremely gratifying! I am now giving classes and tutorials in on-camera performance at the Independent Video Group in Bethesda. We are happily expecting our second child in December."

Cheryl Niederman Lilienstein sent a poem which has been published with the account of the death of her close friend, former Dance faculty member Judith Dunn; she also sent the following account of her recent move:

"Daniel Lilienstein '76 and Joshua, who is almost 4, and I are starting a new life in Los Angeles, after both thriving and barely surviving in Vermont for 15 years. We need friends out here! Where are you all?

"Daniel is working at Hughes Aircraft making satellites, which is a big switch from doing labor organizing in the factory he was working in. He's now called a tool design engineer.

"I am looking for dancers to work with, and heading for a degree in physical therapy, hoping to use what I know in a more effective framework, and keep composing too.

"We left Vermont June 20, and Judith Dunn Lackowski died July 1. After her brain tumor became apparent in 1977, it became clear that I was on my own. But I wanted to let her work be seen, and so reconstructed "Summerdance" and "Dewhorse."

Laurent Loo-King (Laurel Yap) began a four-year psychiatric residency at the University of Missouri in Columbia on July 2. On June 5 the Kirksville College of Osteopathic Medicine conferred the degree of Doctor of Osteopathy on Laurent. She has recently moved from Kirksville to Columbia, Missouri.

Eric Neilsen, tenor, is a member of "Tres Voces," a Hartford-based vocal trio which made its first professional appearance last winter in a concert series at Immanuel Congregational Church in Hartford. The other vocalists are a countertenor and a baritone. Their program ranges from the 16th to the 20th century and is accompanied on recorder, guitar and organ. Erik studies at the Orff Institute in Salzburg, Austria, and has been studying for a master's degree in composition at the Hart College of Music, University of Hartford. Erik and his wife Barbara live in Avon.

Ellen Webb and her company presented a modern dance concert sponsored by the Rappahannock Association for Arts and the Community at the community center in Washington, Virginia, as part of a spring tour which incuded Virginia, North Carolina and Georgia. Ellen and her six dancers performed *Photo Piece,* a solo taken from the structure of a contact sheet, catching motion in mid-air and incorporating slides and lights. *Danse Pour Dix* was a group piece juxtaposing dance movements and everyday functional movements such as laying a blanket on the beach. *Past Lives* was based on the art of the ancient cultures of Egypt, Babylonia, Assyria where movement is derived from the lines and stances of their presenion of the human form.

Ellen, who lives in New York City, was accompanied by her husband Sandy Walker, a painter.

'73

Sigrid Anne Burton and Michael Fellowes Brennan were married May 20 in Pasadena, California, at the home of her parents. After a two-month honeymoon in Italy they settled down in New York City. Paintings by Sigrid were part of a two-person show at the Grayson Gallery, Chicago, June 18 through July 30. Michael, a graduate of the University of New Mexico in Albuquerque, is director of Patentech corporation and an associate of Morrison-Gottlieb Inc., both of New York.

Kay Dickersin (Taddy) is a researcher in public health and epidemiology for Physicians' Health Study at Harvard Medical School, Brigham & Women's Hospital in Brookline, Massachusetts. As a Ph.D. student at Johns Hopkins, she has been "working on a large clinical trial of U.S. male physicians randomized to aspirin or B-carotene or both to see if effective in preventing myocardial infarction or cancer. Have two kids — Isaac, 6, and Edward, 2, Bob (husband) is in medical school at Harvard-MIT."

Martha Hadley-Kennan completed her Ph.D. in psychology May, 1982, at City University of New York while working as a research assistant with Rockefeller University. She and Nadar Kennan were married in November, 1982, and they are living in Manhattan. Martha has been working with a commercial research firm and is rewriting, for publication, her doctoral dissertation on metaphor comprehension.

Sarah Wright and David William Rosenbaum were married March 27 at the Stephen Wise Free Synagogue in New York City. Sara is a staff writer for the Providence, Rhode Island, Journal and has been living in Cambridge, Massachusetts.

'74

Jano Cohen, dancer, and Margaret Schneider, athlete, have teamed up to offer exercise classes in Bala Cynwyd and Gladwyne, Pennsylvania. Their classes provide for a good workout packed into a one-hour period and students attend two or more classes per week. Exercises, practiced on the floor, emphasize relaxation, correct alignment, regulated diaphragmatic breathing, and concentration on body and movement awareness.

Jano is a professional dancer and choreographer, a member of Seminole Works Dance Coalition, and choreographs and produces concerts of her own works in Philadelphia. Her latest work was performed by a cast of 16 adults and children at the Group Motion Studios: *Between Wars* incorporates sign language for the deaf and modern dance steps. She performs with a variety of independent choreographers and teaches dance at Temple University and Settlement Music School. She has a master of fine arts degree in dance from Temple University and lives in Philadelphia.

Shellen Lubin has been writing and performing her songs for 20 years. A late-arriving press release announced that she was to be aired on WBAI, 99.5 FM, for a one-hour radio special on June 6. "Her lyrics are insightful and revealing, and her music is her own, drawn from the many musical genres that she has grown up with, studied and performed." The songs in her program were from her cabaret acts, performed at such clubs as Reno Sweeney, Grand Finale, Freddy's, Panache, The Inner Circle, Mickey's and Mikell's. A few songs were from her many theatre scores which have been produced in various stages of completion by the Chelsea Westside Theatre, and 92nd Street YM-YWHA, Equity Library Theatre, WPA Theatre, Ensemble Studio Theatre. Shellen was accompanied by Laurence Exposito on piano, Bill Hamilton on bass, and Melody Davis and Elise Keller on vocals. She teaches and coaches voice, arranges music and acts, in addition to her other accomplishments, in New York City where she lives.

Alison Pearlstein: *"Alison Pearl* traveled from November 1981 - November 1982. Began in Puerto Rico, visiting *Dr. Helen Nunberg '74*... Then England, Egypt, Israel, India, Thailand, Malaysia, Singapore, Burma, Japan, Philippines, France, Switzerland and New Orleans. Mostly exploring, some work. Had a very bit part in an English feature film in Thailand called *Saigon* by David Hare. Choreographed commercials in Tokyo for a new electrolyte drink produced by Coca Cola Corp. Choreographed film of *Sister Suzie Cinema* in London. I'm now pioneering in Times Square and choreographing rock videos for MTV airing, and hopefully more films and commercials. New address: 142 West 44th Street #64, New York, New York 10036."

'75

Francie Camper: "Completed my master's in social work at Smith College in August, 1982. An article based on my master's thesis entitled 'Children's reactions to the death of a parent: maintaining the inner world,' is being published in the journal, *Smith College Studies in Social Work,* in June, 1983. Am working at Linden Hill, a residential treatment center for severely disturbed adolescents, run by the Jewish Board of Family and Children's Services in New York.

"Paul and I bought a funky 1860 Victorian farmhouse — the kind that needs a lot of work — in Rowayton, Connecticut, near the water, and happily kissed lotusland goodbye. So life is going very well, excpet for Reagan of course. Regards to all, and here's some money."

Susanna Reich presented the third program of a series of "Essays in Dance Criticism" held at the Greenburgh Public Library in Elmsford, New York. Her lecture, "The Challenge of Style: Historical and Cultural Authenticity in Choreography and Performance," was supported by the films *Incense, Two Ecstatic Themes, Tealia* and *Hoolaulea: The Traditional Dances of Hawaii.* The lecture series was free and sign-interpreted for the deaf through the aid of Chemical Bank, Westchester Division. Young Filmmakers/Video Arts provided a grant and the sponsors were the Library, the Greenburgh Arts and Culture Committee, the Mid-Westchester YM-YWHA and the Westchester Dance Council.

Susanna is program chairwoman and board member of the Westchester Dance Council. She is a certified movement analyst of the Laban Institute of Movements Studies and teaches movement analysis and Bartenieff fundamentals at the Laban Institute and the Dance Notation Bureau.

Maxine Stein sent word that Sarah Abigail Stein-Lobovits was born in June to her and her husband Dan Lobovits. "This is our first child and we are enjoying her a lot. I'm working as director of a hospice program here. Think of beautiful Bennington often." They are still in St. Louis, Missouri.

'76

Elizabeth Ottley Andrews sent word that she and her husband Craig have moved to Bath, Maine. Their daughter Caitlin Louise Andrews was born on January 26.

Tina Davidson's *Quintet,* flute, bass clarinet, viola, cello and bass, was performed in a concert at the Chatham College Chapel in Pittsburgh, Pennsylvania, this spring. The work, which explores the sounds of the low instruments, was premiered at Bennington during the Chamber Music Conference and Composer's Forum of the East in August, 1981.

Wendi Gross is a legal assistant for a law firm in Washington, D.C. She says she is still trying to decide "if law school is for me. Am taking voice lessons — for a year and a half now — becoming a fair to middling singer. Am in love!" Wendi was in the Peace Corps in Honduras from 1978 to 1980.

Sharon B. Jacobs received nationwide recognition early in May for her part in obtaining a stay of execution for two convicted murders from the Florida Supreme Court. This action came hard on the heels of her report, in the April issue of the *Florida Bar Journal,* on the Inmate Grievance Procedure Pilot Project.

"Operating at the Union, Broward and Sumter Correctional Institutions, the unique project provides the Department of Corrections neutral attorney factfinders to review inmate complaints on appeal... a significant new component to the formal grievance appeals process..." She concludes: "While the actual mechanics of the project are in need of some adjustment, this author considers it a success. It is suggested that the department adopt the recommendations of the Florida Bar's Corrections Committee and that it limit the implementation of the pilot project to the same three institutions for another year..." Sharon credits now-deceased lawyer Tobias Simon with the impetus for this project, which "may well evolve into the regular long-term grievance system for all of Florida's prisons... The inclusion of neutral outside factfinders in the

grievance process is an important step forward in improving the conditions within prisons as well as preventing major litigation and serious outbreaks of violence," and quotes Simon: "It simply cannot fail. It is that important."

Sharon practices law in Coral Gables and is vice chairman of the Corrections Committee.

Kanda (Carol) Magenau, violinist, has recently appeared with two chamber music groups. At Christmastime she played three concerts, with another violin, cello and piano in a program which included Telemann, Beethoven, Puccini and traditional Christmas music. Earlier in the year an expanded group (flute and percussion) performed as the Presque Isle Chamber Plyers. That program included C.P.E. Bach, Ernest Bloch, Leon Stein and Johannes Brahams. Kunda continues her work with youngsters at the Suzuki Talent Education Program at Ithaca College.

Liz M. Rosenberg, referred to as "L.M. Roxenberg" in a recent press release, was featured in a summer episode of New Letters On the Air, a weekly half-hour literary program heard on approximately 50 National Public Radio stations. One of the poems Liz reads was *"The Mourner's Christmas,"* which has been published in *The New Yorker.* With her appearance on the New Letters program, Liz joined an impressive list of readers: her former husband John Gardner (ex-faculty, deceased) and such noted authors as William Stafford, Susan Sontag and Louis Simpson.

'77

Sarah Albright Leahy and **Joseph Paul Cerami** were married in June at the Church of the Redeemer in Chestnut Hill, Massachusetts. Sarah is an artist and is employed as a textile colorist in New York. Joseph, also an artist, has been attending the New School's New York Restaurant School.

New Paintings by **Diane Green** were exhibited May 13 through June 15 at Galerie Taub in Philadelphia. Diane loves teaching at Tyler School of Art. She and her husband **John Dieboll '78** live in Philadelphia, Pennsylvania.

"Dear Bennington People" wrote **Jill Netchinsky,** "I have never before written *Quadrille* (and I daresay more alums might write in if queries were sent out), but this being the sixth anniversary of my graduation and the eve of my next institutional move, I though I'd write.

"The latest is that I am finishing up my Ph.D. in Spanish at Yale, where I have also been teaching for four years, and that I have accepted the position of assistant professor of Latin American literature at the University of Wisconsin at Madison, starting in the fall.

"That's terse enough for now; maybe I won't let six more years go by before the next time.

"My *warmest* regards to all."

Caroline Rennolds and Jeremiah Milbank 3rd were married June 19 at the home of Caroline's grandmother in Quaker Hill, Pawling, New York. Caroline is an appraiser of antique textiles, costumes and lace and a partner inTrouve, an antique clothing store in New York. Jeremiah, co-founder and a partner of Milbank Tanaka & Associates Inc., New York, is a graduate of the Stanford University Business School and the University of Virginia Law School; he was assistant to Harry S. Dent, a political counselor to President Richard M. Nixon.

Sally Sandberg and Clement Biddle Wood 3rd were married June 4 at St. James Episcopal Church in New York City. Sally has a master's degree from Harvard Business School and is working for Bantam Books. Clement is a graduate of the Northwestern University of Law and is associated with the law firm of Morgan, Lewis and Bockius.

Martin Winn says he is a writer, artist and chef. Martin has a bachelor's degree in fine arts from the College of Art, Maryland Art Institute, and a master's of arts degree from Hunter College. He was married to Brigitte Engler, an artist, in 1982 and they live in Manhattan.

'78

Gay Fraker and Frederick Falley Phillips were married February 26 at the Church of Our Savior in Chicago. After leaving Bennington Gay attended the University of California at Santa Barbara, and received a bachelor of arts degree. Frederick graduated from Lake Forest College and received a master's degree in architecture from the University of Pennsylvania. He is an architect with the firm Frederick Phillips & Associates in Chicago.

Paul G. Rathe is working in New York City for the noted Hindu astrologer and lecturer in the Hindu Vedas, Frederich Von Mieners. Paul has just moved to Armonk, New York.

Amy Beckjord Schecter has opened a gift shop in Washington, D.C. "Visions of Beauty" offers gifts for all ages from 1-inch high Koala bears to Japanese folk art. She invites Benningtonians in the area to come by 3502 Connecticut Avenue 'if you find yourself in Washington near the zoo!"

'80

Katherine Joyce (Feldman) and her husband, Brian Feldman, were married in 1982. Katherine left her job as assistant editor of a New York business magazine to have her baby, but continues a free-lance association with them, is still writing poetry and is working on a fiction piece about paranoia. Brian is playing in a band in and around Manhattan. They have bought a "lovely old Victorian home just this year on Watsessing Avenue in Bloomfield, New Jersey... would love to hear from Bennington friends."

'81

Mandy (Amanda) Degener is a specialist in both the Eastern and Western techniques of handmade paper. Her paper studio in St. Louis, called Cavepaperstudio, is complete with a hollander beater.

Deborah Elizabeth Finn is working in the anthropology department at Harvard University as research assistant to Professor Dorinne Kondo. Meanwhile she hopes to complete her master's degree in theological studies at the Divinity School by Fall, 1983. In November she will present a paper at the conference of the Society for the Scientific Study of Religion. The paper, on Performance, Messianism, and Transforming Relationships, wrote Deborah, "concerns a theoretical model for understanding charismatic religious authority as a performing art. My interest in this topic truly began at Bennington, where Ron Cohen taught me dramaturgical sociology, where **Daniel Porcher '80** and **Gil Sprague '80** endlessly played David Bowie's music for me until I began to recognize messianic typologies in popular culture, and where Joe Murphy constantly engaged me in dialogue about charisma and institution building. Thanks, Bennington!"

Joshua Paul Green and Denise Mary Suska were married May 29 in Pittsburgh, Pennsylvania. Josh and Denise graduated from the Cranbrook Academy of Art in Bloomfield Hills, Michigan, in May. He will be teaching ceramics the first two week in August at Bennington College's Elderhostel program. The couple is living in North Bennington.

"A letter to my friends:" from **Debora Maria Nash.** "Hello from the Sikasso region of Mali!! My third rainy season in Mali is well underway, with all of the huge flowers, birds, mangoes and festivals that that entails.

"Here in Kignan we've just had a visit from the U.S. Ambassador to Mali, Parker Borg, and the Peace Corps Mali Director, John Zarafonetis. It was an excellent visit for myself and for the Kignan Community as a whole. Our guests were able to look at our three completed wells projects and our Women's Community Mill Project. We also visited another village called Keremekoro where we have built several improved mud cookstoves and have also aided in two community gardens as well as nutrition demonstrations.

"In mid-June I will go to Bamako (Mali's capital) for an all-volunteer conference." This is an annual meeting of Peace Corps Mali volunteers and staff for discussions, workshops, lectures about development activities, strategies and the role of the Corps in Mali and Sahel. "Following this... I will take on the role of Community Development Coordinator for the 1983 Peace Corps Mali Summer Training Program. We are expecting around 50 new volunteer candidates to arrive in Mali the first week of July. The Peace Corps Summer Training will be held in Moribabougou, a small rural community of less than 1,000 people 40 km, from Bamako on the banks of the Niger River.

"Although I will be devoting a lot of time and energy to the Summer Training, I do intend to stay involved, peripherally, with our projects. My Malien counterpart, Ismaila Tigana, who is very capable, will be carrying out our anti-malaria program in the Kignan area as well as playing an important role in the Womens Community Mill project, our mud-stoves program and our health activites.

"In any event, for my last four months in Mali (June through October) if you want to write me (and I hope you do) my address is: Debora Maria Nash, Corps de la Paix, B.P. 85, Bamako, Republique du Mali, West Africa. I hope all of you are well and in good health. I miss you and look forward to hearing from you soon...In friendship...

"P.S. My Malien name is Aminata Cisse. Allah k'i sara. K'an ben Au revoir! P.P.S. Glad to hear about Stephen Sandy's new book: *Riding to Greylock* —look forward to reading it when I return."

[Forwarded to *Quadrille* courtesy of Debora's mother, Mrs. Lydia M. Nash.]

'82

Steven Albahari has left his position as photographer for *Quadrille* and the College Publications Office. He has accepted an offer from MIT to attend its graduate program in visual arts (film and video) starting in September.

Jill Beckwith was soprano soloist for the processional-recessional music which bracketed the inauguration of Michael Hooker on May 15. *Auguries,* the joint composition of Vivian Fine, Lionel Nowak and Jeffrey Levine, was performed by faculty students, alumni a townspeople, and conducted by Vivian Fine. The instruments were voice, piccolo, clarinet, trumpet, piano and percussion. Bennington-associated performers included Sue Ann Kahn, Gunnar Schonbeck, Marianne Finckel '44, Lionel Nowak, Jeffrey Levine, Jody Strasberg '81 and Randall Neale '81.

P.S. Jill finished the Miss Vermont Pageant as first runner-up.

Save the date

Parents' Weekend 1983-4

will be

October 14-16, 1983

Works by **John Hock** were included in a group exhibition, "Directions in Surface Desgin: painting, drawing, sculpture, photography, printmaking, ceramics, mixed media," at the Art Barn Gallery, Washington, D.C., during July. John is living in Chevy Chase, Maryland.

From **Cynthia Stix:** "... and just what *does* an anthropology major do after she graduates from Bennington College? She goes to work for an international company in PARIS, of course. The natives here are a bit more advanced than any peoples already studied — but why not! Something must be here, as my second year in 'gay Paris' is about to begin."

Faculty Notes

Continued from Page 20

Adams will be on leave from Bennington during the fall term, to accept a position at Yale University Graduate School of Art.

REINHOUD van der LINDE (Science faculty) pianist, and Lilo Kantorowicz-Glick, violinist, opened the 1983 music season at the Park-McCullough House with a concert program that included Mozart, Ernest Chausson and Brahms.

Calabro

Continued from Page 20

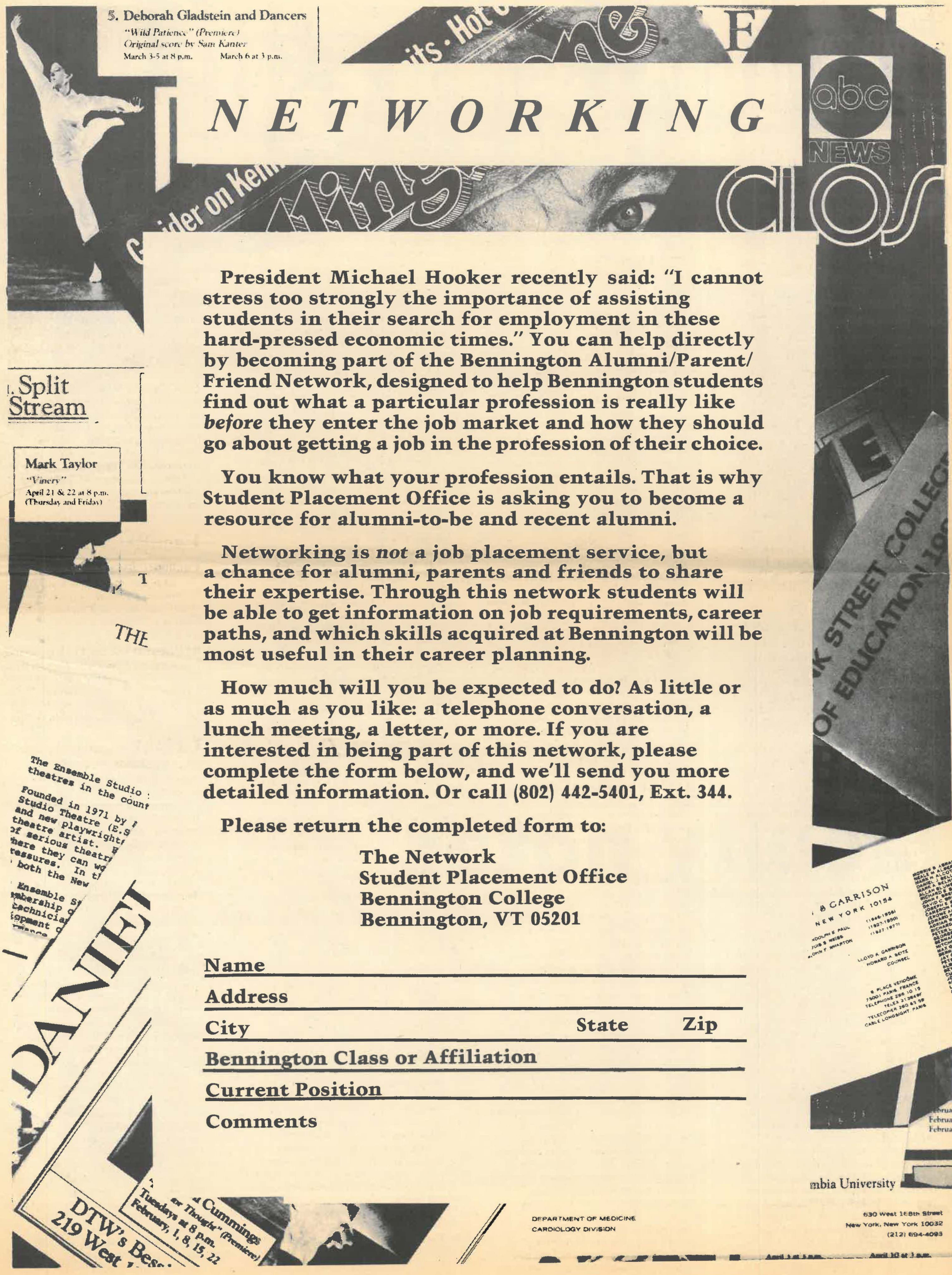
especially recognized by having works commissioned.

"At the center of all this artistic ferment is Lou Calabro. No other conductor-composer has contributed so much to contemporary music. In an expression of musical democracy which is a dramatic reversal of the usual practice in an orchestra, Lou encourages Sage City performers, ages 10 to 80, to compose, and to gain a hearing. Lou's generosity as a mentor and teacher means that Sage City has performed over 20 pieces by its own players. 'Perfection is not our goal,' a long-time player recently explained to me; she said, 'making music should be a living experience.'

"In another departure of the usual pratice in organizations a decade old — which have become institutions — no one in the Sage City is paid. Lou Calabro makes a subtle and eleoquent statement to the rest of us by solely acknowledging the composer in that way.

"The rest of you play for the demanding, expanding, loving experience of making music under the guidance of Lou Calabro.

"Thus it is an honor for the members of the Vermont Council on the Arts — who are other artists and audiences from all over Vermont — to present this citation to Lou Calabro, for your artistic vision and leadership, and to each of you who comprise the Sage City Symphony, for your support, commitment, and sheer sense of joy."



NETWORKING

President Michael Hooker recently said: "I cannot stress too strongly the importance of assisting students in their search for employment in these hard-pressed economic times." You can help directly by becoming part of the Bennington Alumni/Parent/Friend Network, designed to help Bennington students find out what a particular profession is really like *before* they enter the job market and how they should go about getting a job in the profession of their choice.

You know what your profession entails. That is why Student Placement Office is asking you to become a resource for alumni-to-be and recent alumni.

Networking is *not* a job placement service, but a chance for alumni, parents and friends to share their expertise. Through this network students will be able to get information on job requirements, career paths, and which skills acquired at Bennington will be most useful in their career planning.

How much will you be expected to do? As little or as much as you like: a telephone conversation, a lunch meeting, a letter, or more. If you are interested in being part of this network, please complete the form below, and we'll send you more detailed information. Or call (802) 442-5401, Ext. 344.

Please return the completed form to:

The Network
Student Placement Office
Bennington College
Bennington, VT 05201

Name _____

Address _____

City _____ **State** _____ **Zip** _____

Bennington Class or Affiliation _____

Current Position _____

Comments _____

Watchword for AAT project is authenticity

By Kim Kafka

The Art and Architecture Thesaurus Project (AAT), supported by the J. Paul Getty Trust, is now physically settled in its new Barn offices at the College. Renovations took place in space formerly occupied by the College Bookstore (which has moved next door into space that was once the Barn Studio Theatre, and before that the College library).

So that the College community could see the AAT project in action and also to hear about its purposes, an open house was held June 17 to coincide with Commencement and the June meeting of the Board of Trustees.

The AAT staff said that the open house became a good opportunity for them to clear up some misconceptions about the project.

The Art and Architecture Thesaurus is not a "thesaurus" in the sense in which one thinks of *Roget's*. It is a comprehensive data base of subject terms to use in researching art and architecture. Many thesauruses exist in other fields — medicine, chemistry, psychology and education have well-established ones. And many smaller thesauruses have been developed for independent projects on energy. The NASA program has one, as do many government agencies.

The AAT will not give a researcher a synonym, but will provide "the key word to research a data base," said Toni Petersen, Bennington College librarian who is also co-founder and co-director of the AAT project. "A data base could be books, an index of magazine articles, a slide collection, a collection of photographs or architectural drawings, even a collection of objects in a museum. Our thesaurus will be used as an intermediary tool — we call it a hinge — between the researcher and a mass of data which is arranged in a certain way."

Petersen discovered deficiencies in the art cataloguing process while she was editor of RILA, an index of art literature at the Clark Art Institute in Williamstown, Massachusetts. She had her own "authority file," a 3-by-5 card file of terms used in RILA, which enabled her to keep track in a cumbersome and not very efficient way of those subjects used in the RILA index.

Had the thesaurus then existed, she could have used it as an authority file by which to arrange the material being indexed. The AAT will allow indexers, librarians, curators and many others to arrange their data bases and collections in a standardized way. Researchers looking for certain information will be able to find these materials simply by referring to the thesaurus, which will lead them to the common terminology it provides for the fields of art and architecture.

Said Petersen of some of the needs for this kind of universal framework: "The National Gallery in Washington, D.C., has two million photographs they have to arrange; so does the Library of Congress; so do a lot of places which are building up big collections. There are architectural firms that need to arrange their papers, the drawings of the architects who have worked for them. These drawings, slides and photographs all have to be filed in a certain way, and the AAT will be the authority these people will use to select subjects by which they would catalogue their data."

"For instance, if you were a teacher in a college and you wanted to do a lecture on architectural arches, you would probably pull out slides to emphasize your lecture. Most slides now are arranged by place, so unless you knew where the arches were, you wouldn't be able to find the slides. What our thesaurus does is to allow the person putting the slide collection toether to also insert information about what kinds of monuments were placed in different locations, so that the lecturer wanting slides of, say triumphal arches, even though physically they might be in Brooklyn or Paris, the data about those slides would come up under several different subject headings ...The thesaurus would give you the word 'arches' or 'triumphal arches,' and then you would go to the data base under that word of series of words and find the appropriate slides."

The AAT is the very first thesaurus of this scope compiled in the humanities. Close on its heels is a thesaurus on literature, sponsored by the Modern Language Association. The Getty Trust is funding the AAT because it is also sponsoring several other projects that will provide the first massive art information database network composed not only of indexes to the literature of art but also to photo and slide collections and inventories of objects in museums.

The leg of the project housed at Bennington will take about three years, resulting in the actual first edition of the thesaurus. Petersen and her colleague, co-director Pat Moholt of Rensselaer Polytechnic Institute, had done four years of initial research on the project before the Getty Trust got involved. But the process of updating and expanding the file will be never-ending, and will be provided for in a permanent office to be established for that purpose, probably at Getty headquarters in California.

Tyler Resch

Staff members of the Art and Architecture Thesaurus project sponsored by the Getty Trust are, left to right: Victoria Noyes Peacock '83, Kathe Engle, J.A. Chewning, Cheryl Reeves, Toni Petersen, Louis S. Daher (and seated) Marguerite D'Aprile and Isabel Wellisz. Missing is project co-director Pat Moholt.

faculty notes

A feature of the Michael Hooker inaugural weekend was an exhibit at Park-McCullough House during May of the work of 11 Bennington College faculty members. "Colleagues: The Visual Arts Faculty of Bennington College" included works of photography, painting, sculpture, drawing, ceramics and woodcut: **Pat Adams, Jane Ford Aebersold, Robin Evans, Rochelle Feinstein, Guy Goodwin, Brower Hatcher, Neil Rappaport, Stanley Rosen, Edward Smith, Sidney Tillim and Philip Wofford.**

BILL DIXON (black Music) performed a benefit concert to assist in the support of the student art and literary publication, SILO '83. The Sunday evening concert on May 8 was held at the Paul Robeson House on campus. Dixon, on trumpet, was assisted by percussionist Lawrence Cook of Boston and double bassist Mario Pavone of Connecticut. The three musicians have toured Europe and recorded together.

VICTORIA KAHN (Literature faculty) reviewed John O'Neill's *Essaying Montaigne: A Study of the Renaissance Institution of Writing and Reading* for the May/June issue of *Society*. Next year Kahn will be a fellow at the Society for the Humanities at Cornell University. Her work has been published in *MLN, Philosophy and Rhetoric,* and the *Journal of Medieval and Renaissance Studies.*

LIONEL NOWAK (Music faculty) relinquished an extracurricular responsibility this spring with his resignation as the North Bennington representative to the Mt. Anthony School board. During the seven years he has represented North Bennington, Nowak served on the finance, negotiations and curriculum committees.

PAT ADAMS (visual arts faculty) served as sole juror of 800 artistic works for the 1983 Mohawk-Hudson Regional Art Exhibition, held during the summer at the Schenectady Art Museum. The field of 578 entries had to be whittled down to 80 pieces.

A selection of small paintings on paper by Adams was shown at Image Gallery, Stockbridge, New York, at the invitation of Clemens Kalischer, July 17 to August 13.

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Calabro wins Arts Council award

On the occasion of the tenth anniversary concert of the Sage City Symphony, held June 4 at Mount Anthony Union High School, composer-conductor *Louis Calabro* was presented with a surprise "Citation for Excellence in the Arts" by Ellen McCulloch-Lovell '69, executive director of the Vermont Council on the Arts.

The orchestra, consisting of current members and an array of former members who returned to play for this occasion, had just completed works by Calabro, Otto Luening, and the late Carl Ruggles — Calabro and Luening conducting their own pieces, "Triple Concerto for Three Celli" and "Sonority Forms II," respectively.

The Council on the Arts' citation reads as follows:

"Ten years ago the newly named Sage City Symphony played its first concert, initiating its unique history by premiering a commissioned piece by the distinguished composer Otto Luening. Then as today, a group of professional musicians, eager students and serious amateurs played for the joy of making music and introducing audiences to important new works.

"Tonight, artistic director and co-founder Lou Calabro again conducted the Sage City Symphony, and appropriately, we heard a new piece by Otto Luening who has a long and sentimental connection with Bennington and this orchestra. And so, Sage City repeats some of its many firsts: recognizing the work of Arlington composer Carl Ruggles when few others did; paying tribute to the Finckel family in a piece that also demonstrates the accomplishments of its composer-conductor. This event is a great recognition and celebration in itself. To this I would like to add the esteem of the Vermont Council on the Arts and the State of Vermont.

"Sage City is a gathering of musicians unique to this region and probably the entire country. In their over 10-year history of making a joyful noise together, over 330 musicians have premiered the works of 24 professional composers — some of the most accomplished of our age — who were

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