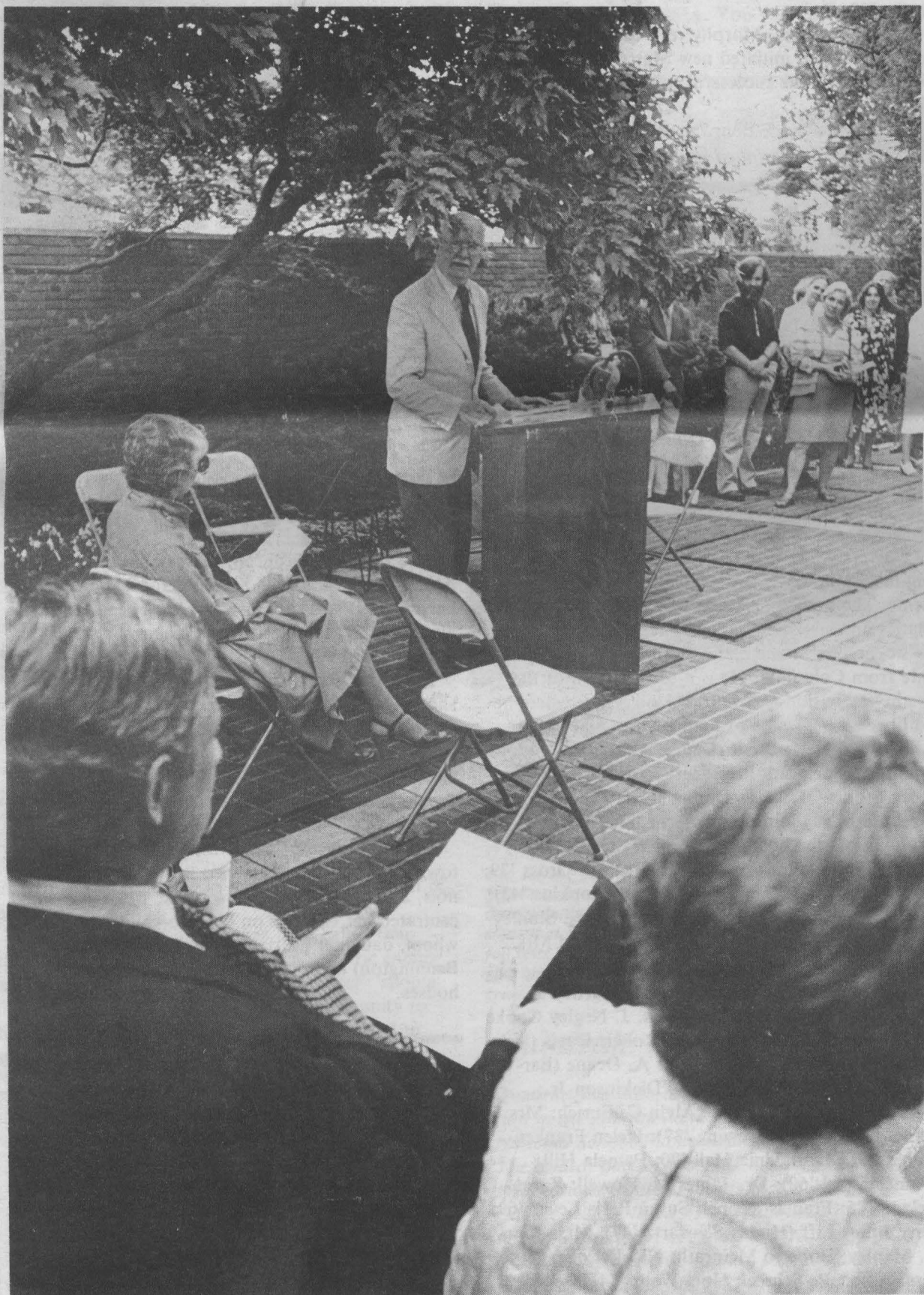


Quadri1le

For Alumni & Friends of Bennington College



Author Thomas P. Brockway acknowledges testimonials to his book *Bennington College: In the Beginning* during ceremonies in the Crossett Library garden. In foreground are President Murphy, Librarian Toni Petersen and Kathleen Harriman Mortimer '40. See details on Pages 6 and 7.

CONTENTS

Quotes from the exchange of letters marking the end of the era of the Murphy presidency	2
Enrollment way up for Fall; Annual Fund a superlative success; a senator visits the campus's new gasifier	3
A wrapup on Commencement, 1981	5
Excerpts from comments made at the launching of the Brockway book	6,7
Alumna Andrea Dworkin '68 is interviewed about her new book <i>Pornography: Men Possessing Women</i>	8,9
The Bennington Summer Writing Workshop and July Program: a photographic report	10,11
A new alumni relations person joins the College; a calendar of Fall activities	12
Class Notes	13-17
Faculty Notes	19
Progress is reported toward a new look at the Crossett Library	20

Stability marks era of Murphy presidency

On July 10 it was announced that the Board of Trustees had accepted President Joseph S. Murphy's resignation effective a year hence. In his letter to Chairman Susan Paris Lewis, Murphy wrote "It's hard for me to avoid hyperbole in telling you how much Bennington has meant to me... Bennington has come to be a place that I love. I take far more from it than I leave behind but I have great confidence that the future will see the blossoming of all that we have planted during the past few years."

He praised the College's unique energy and style. "Rarely, to my knowledge, has a College achieved such a comprehensive synthesis of constituencies—students, faculty, Board of Trustees, alumni, staff—committed to institutional change and progress. The fruit of that effort is a raising of more than \$4.5 million in capital funds, doubling of the Annual Fund and tripling of the number of Annual Fund donors, a 50% increase in faculty salaries, and sustaining enrollment. No one individual is responsible for these accomplishments. Many people working together share in the achievement of this greater stability and enhanced reputation of one of the nation's remarkable liberal arts colleges."

In her reply, Susan Paris Lewis cited Murphy's involvement with students: "Both as teacher and as

counselor, you have nurtured along with creative intelligence, an ethical and aesthetic sensibility among students. Indeed, your Presidency has been in large measure devoted to students, and for this we thank you."

She noted the College's increasing financial stability and the strength of its programs. "Contrary to national trends, our number of highly qualified applicants for admission is on the rise. Moreover, under your leadership, the coming year is likely to be the most active since the founding of the College. Finally," wrote Lewis, "we thank you for your grace, your wit, your eagerness for advice and ideas, and your resilience and good humor under pressure."

Murphy, who previously served for six years as president of Queens College in the City University of New York, told the Board, meeting in New York, that "Bennington has weathered the gales of the '70s and now has sufficient stability to flourish in the '80s."

During his term, Murphy revived *The Bennington Review* and initiated new Master of Fine Arts programs and the successful summer writing workshop.

At the New York Board meeting Mrs. Lewis also

continued on page 17



Joseph S. Murphy



Denise Rzewski Bredt '56

Trustee membership report

The following Board of Trustee changes have taken place since spring: Norman E. Auerbach joined the Board in April. A native of Minneapolis, Minnesota, he moved to Albany, New York, at an early age. He attended the University of Michigan, where he received a degree in economics, and the Graduate Schools of Business Administration at both Harvard and Michigan, receiving his master's degree from the latter school. Mr. Auerbach is also a graduate of St. John's School of Law and a member of the New York State Bar. He served in the U.S. Navy and has been prominent in both the activities of the American Institute of CPAs and the New York State Society of CPAs, holding a succession of important positions.

He is a member of Council of the American Institute and has served as a vice president of the American Accounting Association. He served Coopers and Lybrand as partner in charge of the firm's tax operation in New York, partner of the firm. Mr. Auerbach was elected chairman and chief executive of the U.S. Firm of Coopers and Lybrand, effective October 1, 1976. He is also chairman of the firm's U.S. Executive Committee and chairman of the International Executive Committee.



Norman Auerbach

Albert H. Bowker rejoined the Board for a three-year term. He is currently dean of the School of Public Affairs at the University of Maryland in College Park. He was named to the Bennington Board in April, 1977, for a seven-year term but resigned in March, 1980, when he was named by President Carter to be Assistant Secretary for Post-Secondary Education in the U.S. Department of Education. Now that he has left federal service, he has agreed to rejoin Bennington's Board. He is a former chancellor of the University of California at Berkeley, and before that was chancellor of the City University of New York system, which grew during his time there from 104,000 to 195,000 students. The author of books and articles on mathematics and statistics, Mr. Bowker holds his bachelor's degree in mathematics from MIT and a doctorate from Columbia. He is a former dean of the graduate division at Stanford University, where he had been a professor of mathematics and statistics.

Mrs. James H. Bredt (Denise Anne Rzewski '56), Alumni Association President, joins for a two-year term. Student Trustees Donna Jordan and Soli Ozel, both '81, join for two-year terms.

Going off the board are Mrs. Walter S. Bernheimer II (Rosalind Moger '62); Howard Gross '79; Mrs. T. Edward Hambleton (Merrell Hopkins '43); Lucien M. Hanks; Joseph S. Iseman; Mrs. Stanley G. Mortimer (Kathleen Harriman '40); and Mrs. John W. Nields (Lila Franklin '37).

Remaining on the board are Mrs. Hartley J. Chazen (Lois Schulman '56); Mrs. J. Negley Cooke Jr. (Nancy Reynolds '37); Mrs. Robert Davis (Virginia Todahl '40); Mrs. Maurice A. Deane (Barbara Ushkow '51); Fairleigh S. Dickinson Jr.; Frances Edwards '80; Mrs. Alvin C. Eurich; Mrs. James Ewing (Ruth Dewing '37); Helen Frankenthaler '49; Ms. Lavinia Hall '70; Pamela Hill (Pamela Abel '60); Dr. James M. Howell; Karen Keland '46; Francis Keppel; Susan Paris Lewis '69; Mrs. Julius Liff (Hudas Schwartz '47); Mrs. Joan D. Manley; Roberto Meinrath; Nicole Polier '80; Mrs. Albert R. Schreck (Joel Wells '54); George C. Seybolt; Rebecca B. Stickney '43; John H. Williams II; and Nathan Williams '79.

Alumni president active in D.C. area

Denise Rzewski Bredt '56, the new president of the Alumni Association — and therefore a new member of the Board of Trustees — has been an active alumna in Washington, D.C., where she served as alumni chairman.

Bredt is a photographer. In Washington, where she now lives, she has worked in a number of volunteer jobs, including most recently a stint at John Anderson's campaign headquarters. She organized an African art symposium and has helped maintain the orchid collection in the Smithsonian's greenhouses.

She grew up in a small western Massachusetts town and spent early married life in Urbana, Illinois, and Schenectady, New York, where she concentrated her energies on her two children (one of whom, daughter Marianna, subsequently attended Bennington) and on renovating a sequence of houses.

Quadrille (USPS 506-070) is published bimonthly (February, April, June, August, October, December) for friends and alumni of Bennington College; Joseph S. Murphy, President.

Editor: Tyler Resch, Director of Publications; assistant editor, Valerie Restivo, Assistant Director of Publications; alumni editors, Christine Graham '69, Director of the Alumni Relations and Annual Fund Offices, and Lynn Hood '78, Assistant Director of the Alumni Relations and Annual Fund Offices.

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Enrollment up for Fall Term

Bennington College is over-enrolled for the fall, with a total of about 630 students, or 30 more than the normal enrollment of 600 — an appropriate celebration for the launching of the college's 50th year.

This represents a 13 percent increase in freshman applications and an increase in the number of students who accepted the offer of admission as well. When classes begin on September 14, there will be about 210 freshmen and 45 transfer students.

"The increase reflects a recognition on the part of parents and students of the importance of a liberal arts education and an understanding of the increasingly important role that individualized learning will be playing in our society," said Admissions Director John Nissen.

Because of increased need, and the reduction in federal and state scholarship programs, Bennington is offering \$1.3 million in scholarship funds to students who meet admissions standards but cannot afford the full fees. This is a 22 percent increase beyond the \$1.1 million offered last year; 90 percent of those who were accepted for admission and who applied for and were eligible received financial assistance.

The College's tuition fee has been following the cost-price index, and went up 12 percent in the past year. Nissen cited "good management by the College's administrative staff" as a reason the tuition increase is "one of the lowest of any of the nation's private schools."

This year will also see an increase in diversity, with more international students enrolled. These include a Chinese student who plans to study writing, an Icelandic resident interested in architecture, and a French national who plans to study dance.

Benefit concert set November 1 for Fairfield area

Elizabeth Lauer '53 will give a benefit concert for the Fiftieth Anniversary Fund at Pequot Library in Southport, Connecticut, on Sunday, November 1 at 4 p.m. The composer-pianist will offer a varied program including: "Preambulum," Nowak; "French Suite," J.S. Back; "Barcarolle," Chopin; "Variations," Beethoven; "Annalibera Notebook," Dallapiccola and Ravel's "Une Barque sur L'ocean."

The concert will be sponsored by the Fairfield County Alumni of Bennington College; a reception will follow the performance. Anyone interested in attending is encouraged to send in the reservation request.

Elizabeth Lauer's playing has been called "authoritative;" one reviewer cited her "electric energy" and another her "fire and force," and her "spontaneity of phrasing." This will be an opportunity to hear "the multi-talented Elizabeth Lauer" and to support Bennington College as well. Don't miss it!

to: NANETTE OFFRAY RICH
90 Olmstead Hill Road
Wilton, Connecticut 06897

Benefit
Concert

Please reserve _____ places at \$10.00

I would like to add a contribution of _____

I regret I cannot attend and I enclose a contribution of _____

total amount enclosed _____

Your check is tax-deductible. It should be made out to: Bennington College 50th Anniversary Fund.

Superlatives reign over Annual Fund

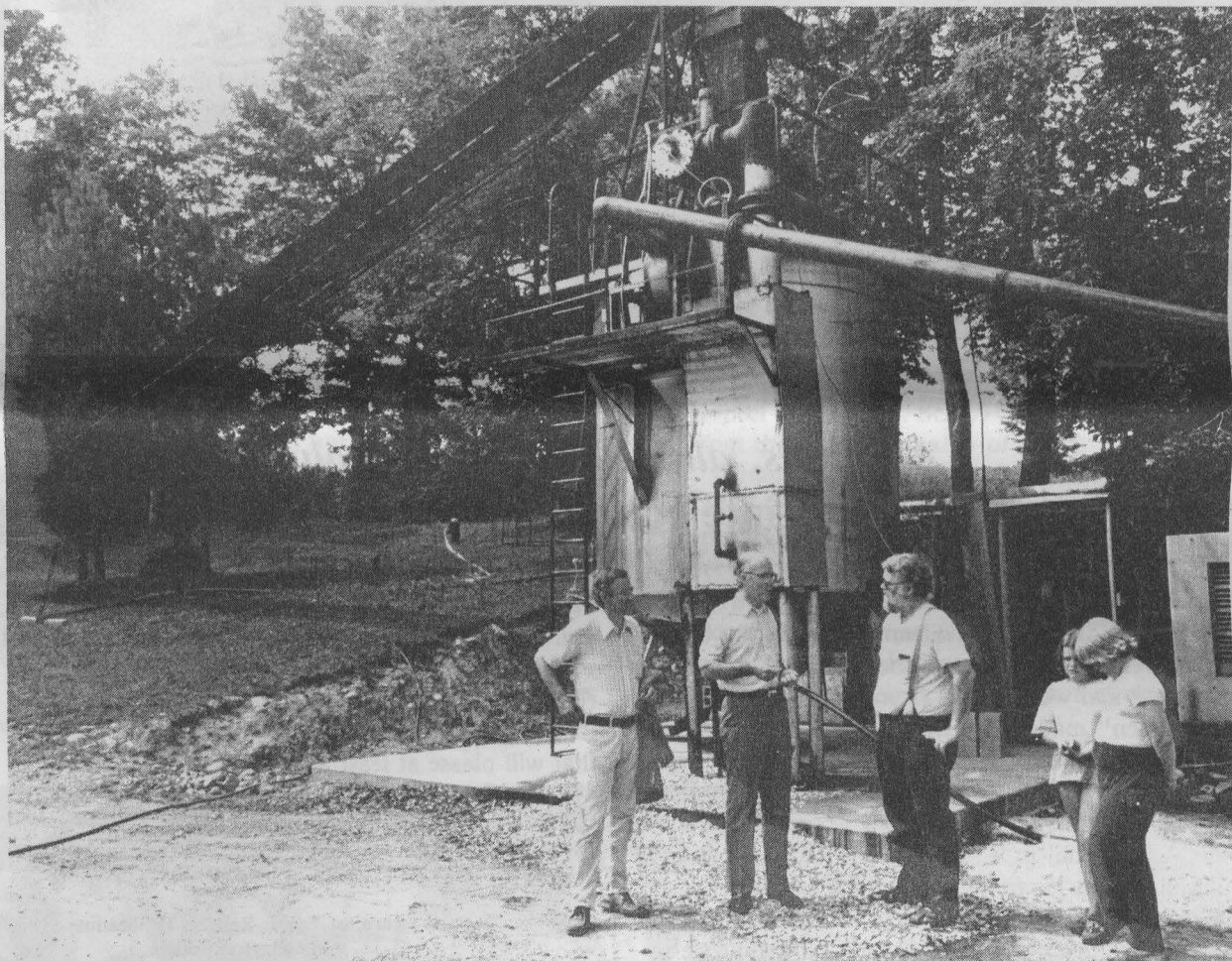
Participation, dollar totals, Associates' contributions

The 1980-81 Annual Fund was an overwhelming success, with the College exceeding its goal of \$500,000 by 9%. There was a 34% increase in dollars raised; when the books closed June 30 the College had received \$543,800 from 2,670 donors, including gifts from 2,330 alumni. There was a 42% response from the total number of alumni solicited.

Bennington is engaged in a wide-ranging effort to increase not only dollars given but percentages of participation. While the amount raised is obviously important, it is more crucial that the number of donors continue to rise. There was an overall increase in donor number of 9%, with the number of alumni donors up 21%.

The Associates, those who give \$1,000 or more annually, numbered 109 this year, with their contributions totaling \$310,688. Thirty percent of those Associates were new this year, but the actual number of 33 was only up 5%, proof that regular renewal of all Associateships can mean a significant increase in the numbers of Associates in the coming year.

The College Development staff has spent the summer planning and gearing up for a well organized, intelligent and productive Annual Fund campaign for 1981-82, scheduled for a September launching. You will hear about it directly very soon.



U.S. Senator Patrick J. Leahy, Democrat of Vermont (second from left) visited the Bennington campus on August 4 to see the gasifier unit being built by Paul Scott (in suspenders). At left is President Murphy, and at right are Scott's children, Kirsten, 9, and Par, 11. Still in an experimental stage, the gasifier would burn wood chips to produce volatile gases that would fuel the campus boilers, saving as much as \$100,000 a heating season. Scott envisions that if all goes well, the device could also generate more electricity than the College could use. Summer and fall tests will determine its practicality. Leahy said he likes to inspect personally alternate-energy installations to give himself "something to pound the table about" with the U.S. Energy Department and fellow members of Congress.

Quadrille award

Quadrille has been awarded an Honorable Mention in the Alumni Newsletter category by the National School Public Relations Association. The award, part of the 1981 School and College Publications Contest, means that Bennington College will be listed in a special issue of the national newsletter, Education U.S.A., to be published in September. Winning publications were displayed at the annual NSPRA Seminar in July in Phoenix, Arizona. The College has received a certificate, which will be visible in the Publications Office.

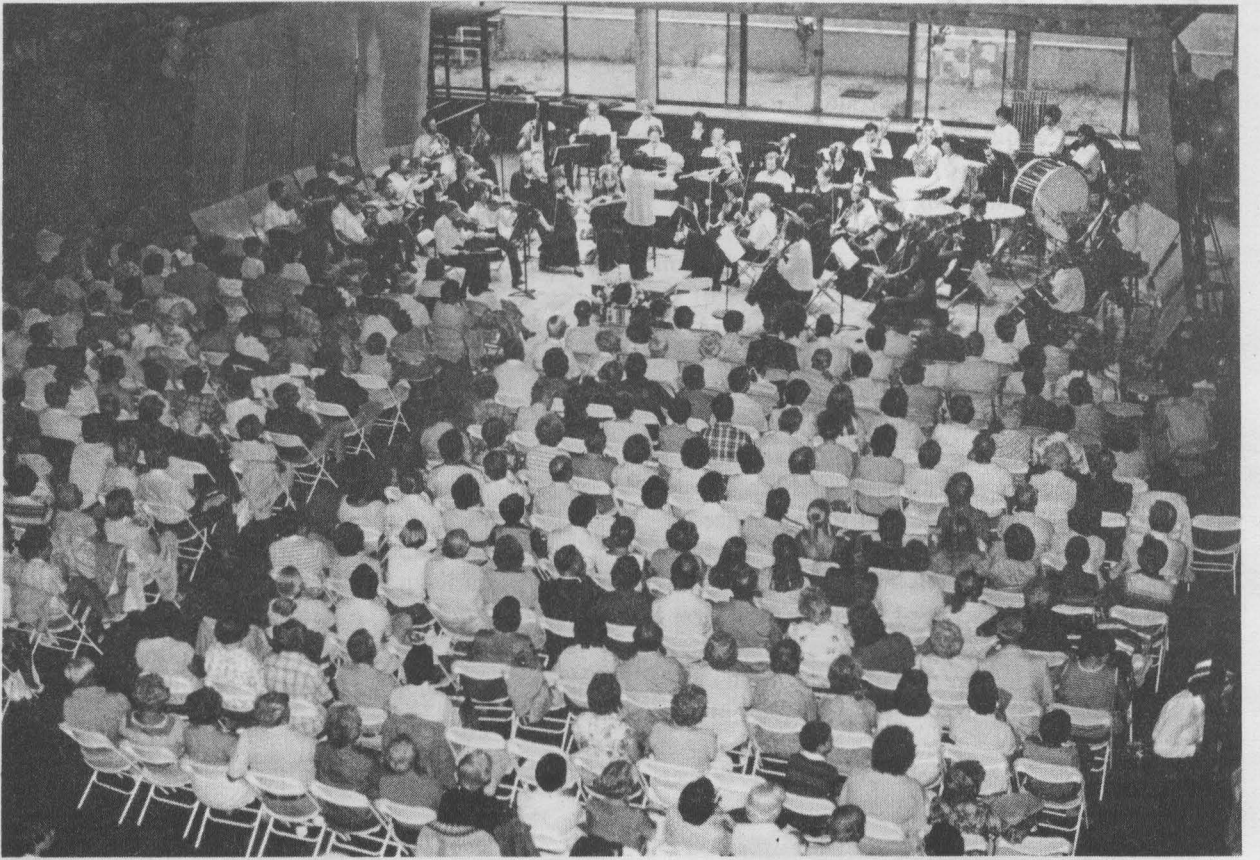
Assistant named

Valerie Restivo began work in July as Bennington's new Assistant Director of Publications. She has done free-lance writing and photography for *Quadrille* during the past two years. She was Assistant Director of College Relations for Bradford College, Haverill, Massachusetts, and has worked as an arts critic and reporter for several newspapers and for UPI. She co-authored 1982, a book on disarmament, with members of the Canadian Peace Research Institute, and coordinates the Media Task Force for COPRED (Consortium on Peace Research, Education and Development).



Photos by Noa Ben-Amotz '81

Campus hosts rousing Vermont Symphony concert



On July 29 the Greenwall Music Workshop was filled beyond capacity for one of a series of summer pop concerts by the Vermont Symphony Orchestra, directed by Maestro Efraim Guigui, left. It was probably the most well-attended non-College event ever seen on the Bennington campus, and proved to many that there is a good potential for attracting members of the southwestern Vermont community to activities at the College. The concert was one of five sponsored by the First Vermont Bank, which handles the College's local account; in all, the bank contributed more than \$20,000 for the series and the receptions that followed.

Can you help?

Alumnus, alumna, alumnae, alumni: A collegiate editorial dilemma

Dear Quadrille Reader:

Please help us resolve a dilemma. People are becoming increasingly sensitive to the relationship between language and world view. If you grow up hearing that "men" made the history of "mankind," it may affect your sense of what women can do.

Using "man" as a universal "people" reference is one of the clearer examples of what some consider a significant problem. Less clear is what to do about pluralizing our *alumnae* and *alumni* when we want to refer to all of them together. When Bennington was for women only, it was easier. Now that we've lost our exclusivity we have to find ways to move linguistically toward the 21st century.

If we continue to refer to those who attended Bennington as "alumnae" we exclude the many men who've graced our halls and landscape. If we refer to everyone as "alumni" we adhere to the old form of using a male noun to indicate everyone; but we offend those who feel this excludes women. (Some people think it's inoffensive because it's Latin.)

At CASE (the Council for the Advancement and Support of Education) the decision has been to use "alumni" in its monthly "People" column. But CASE officials say most colleges in Bennington's situation (former women's colleges now coed) form the universal plural with a slash: *alumnae/i*. It takes a bit more type and is visually and verbally cumbersome. But it does clarify the issue. One other thought: we could create a new plural entirely, perhaps something like "*alumne*." Using *alum* alone sounds too close to "alum" — a sour thought.

As you must surely see, this issue needs all the help it can get. Send in your comments and sugges-

tions. Do you think the whole thing is absurd? Do you think it's crucial? Is it interesting, boring or just ordinary? Please use the blank space below for your reply. We will publish ideas and responses in a future issue; perhaps we'll be able to make a decision that will please at least a majority of Bennington alumnae, alumni and others. Thank you for your help!

Please tear out and return to: Valerie Restivo, Publications Office,
Bennington College,
Bennington, Vermont 05201

name _____ class _____

address _____

occupation _____

I think the plural form of alumnae/i is _____ is not _____ important for the college's future use of nonsexist language.

I suggest the following solution: _____

Note: including your name and other personal information is optional.

Special interest day

On Saturday, November 21, the Admissions Office will hold a special interest day for students who would like to know more about Bennington College. The program will include sessions with faculty from each division, a discussion of the Non-Resident Term, and a chance to talk with current students. The College would like to invite all alumni who have children who are appropriate for Bennington to join in. In addition to the regular program there will be activities for alumni families.

The term "special interest day" evolved from part of its previous identity as "legacy day," but with other activities added.

If you would like to come, please contact Betsy Williams, Admissions Office, Bennington College, Bennington, Vermont 05201, or call 802 442-5401, Extension 255.

South American Indian experts gather

The fifth annual Conference on South American Indians drew thirty-eight specialists to the campus from August 14 to 16. It was a weekend filled with shoptalk in addition to formal sessions on topics ranging from the esoteric "Patrilineality and Uxorolocality in Amazonia" to the mundane "Fertility and Shipibo Ethnomedicine" to the practical "The Potential Impact of Planned Economic Development on the Amhuesha."

Among the participants was Connie Talbot '70, who with her husband Richard Chase Smith has been assisting the Amhuesha of eastern Peru in their attempts to deal with problems created by the migration of other groups into their traditional tribal territories.

As in the past, faculty anthropologist Kenneth M. Kensinger organized and presided at the conference. (See mention of his new edition of *Working Papers on South American Indians* in the Faculty Notes on Page 19.)

'A certain courage is called for'

Malamud reads from forthcoming fable as 124 graduate during '81 commencement

Graduates, parents, guests, faculty members and college officials tried on June 12 to keep the spirit of the traditional outdoor commencement picnic, while accepting the reality of a rainy evening. With Friday's festivities moved indoors to Greenwall, both spirits and attendance were high; 1,100 diners were served.

President Joseph Murphy introduced commencement speaker Bernard Malamud, saying that "he has infused our lives here with grace, humor, wisdom, and intelligence." Murphy read from John Cheever's statement on the occasion of Malamud's induction last May into the American Academy and Institute of Arts and Letters:

"[Malamud's] brilliance and originality seem based on the conviction that narrative fiction is some part of the main human enterprise. Into a literature dominated by the Christian tradition, Malamud has introduced the rich mythos of the Russian Jew and the lingual brilliance and improvisation of a spiritually adventurous people."

Malamud spoke of "how excitingly one may grow here, provided that he or she is inspired to grow." He said that the college's outstanding features are the "extraordinary people on its faculty, and, of course, a good many of its gifted students. Richness comes from richness; people are the gift—those who give and those who keep on giving."

Malamud read from his most recent novel, *God's Grace*, which he described as a fable about a human survivor of a thermonuclear war, one of God's mistakes, as no survivors were intended. The writer, who has been a Bennington faculty member since 1961, also discussed his craft.

"One . . . must learn to function in uncertainty. In one of his wonderful letters John Keats uses the term 'negative capability,' which he defines as the state of 'being in uncertainties, mysteries, doubts, without an irritable reaching after fact and reason' " or 'of remaining content with half knowledge.' "

"I would add," said Malamud, " 'remaining content' as one seeks beyond 'half knowledge' for



Ben Belitt warmly congratulates Bernard Malamud, left, following the novelist's commencement address in the Greenwall auditorium on June 12.

that knowing which is needed. Keats may be saying life is uncertain because we can't see the next minute of the future; but one must have faith in his talent to foresee. Although his hand and the ground are shaking the artist goes on working. A certain courage is called for."

Malamud spoke of the strenuous revisions necessary before a manuscript is ready. He ended by connecting life and work:

"I've spoken of working in uncertainty, revising, completing. In art as in living life one achieves results through purpose, daring, discipline, respect

for one's work, knowledge of the work of others, respect for oneself. Self-respect can't be divorced from the ultimate quality of art."

Commencement itself was held Saturday, with 122 graduating seniors and two receiving master of arts degrees. Eighteen of the seniors were December graduates.

The only break with tradition was that for the second year in a row diplomas were distributed from a wooden platform next to the Dickinson Science Building instead of from a circle on Commons lawn. □



The Class of 1981 poses for a mostly informal portrait taken by Steve Albahari '82.

The Brockway book is launched

'Bennington College: In the Beginning' an anniversary history of the institution's origins, and Leigh era, is given a sendoff

The festive garden of the Crossett Library was the site of a ceremony on June 13, immediately after commencement, to mark the official publication of *Bennington College: In the Beginning*, the history of the early years of the College by Thomas P. Brockway.

Librarian Toni Petersen presided and introduced a series of distinguished speakers that included President Joseph S. Murphy, Trustees Lucien M. Hanks and Ruth Dewing Ewing '37, former Trustee Robert R.R. Brooks and Brockway himself.

Sales of the book itself were brisk following the ceremony, as they have been ever since. (See the advertisement on Page 18 of this issue, with an order form.) The book was produced by the College Publications Office — also known, for these purposes, as the Bennington College Press — and edited and designed by Publications Director Tyler Resch, in connection with the 50th anniversary celebration of the College.

The overall concept was that costs of publications were to be underwritten by private contributions, and that all proceeds from the sale are to go into a Thomas P. Brockway Scholarship Fund. Contributions have not yet, in fact, covered all costs of the book and therefore more donations would be most welcome (tax-deductible; make checks payable to Bennington College Press).

The book is being distributed commercially to the book trade through the Countryman Press of Woodstock, Vermont, so it can be ordered and purchased through any retail bookstore.

The genesis of the book came about through Brockway's own sense of fascination about Bennington's origins. He arrived on the campus with his wife Jean to teach what was then called "social studies," in the fall of 1933, or one year after the College opened. Much of his book is devoted to the nine years after the first serious suggestion for a college at Bennington until the time it opened; the book ends with the resignation of President Robert D. Leigh in 1941. It contains a foreword by Robert R.R. Brooks; an introduction by Barbara Jones, widow of former President Lewis W. Jones; acknowledgments and bibliographic notes; an in-

dex; and two eight-page sections of photographs. The paperback retails for \$10 and the hardcover for \$12.95.

Brooks, the former long-time dean of Williams College who described himself, as of June, as a friend of Tom Brockway's for 49 years and six months, was given the opportunity to write the foreword because of his role as instigator of the publication of the book. Several chapters had appeared over the years in *Quadrille*, and Brooks was among those who pressed vigorously in recent years to see the result of all of Brockway's labors appear in book form — and he also was among the significant contributors to the publication fund.

Some of the comments of speakers at the Crossett Library Garden ceremony follow:

Joseph S. Murphy

... Tom claims not to know any particular reason why he began doing this. Perhaps it was because he was not here that very first year, 1932-33, that he developed an uncontrollable need to know what happened here then, and before. All we know is that he and Jean arrived in the fall of 1933 (which is when I was born) and somehow the chemistry worked so that they remained here all this time, while he was a distinguished member of the social science faculty, dean, and acting president. And it was not until he retired in 1965 that this unquenchable need developed to record all possible details about Bennington's beginnings.

Several of Tom's chapters appeared in various forms in *Quadrille* over a period of years. . . . This procedure served to sharpen his research, and add to his store of anecdotes, because alumnae responded to his writings, and in some cases disputed them. In the end, the cause of scholarship was served because Tom revised and rewrote as necessary.

The result is the volume we celebrate today. And I should add that it is being considered Volume I, since it only covers the era of the first president of Bennington, Robert D. Leigh. Tom is now working on Volumes II and III, corresponding with alumnae and former faculty. I think I can feel safe in perhaps being considered part of Volume VII, especially since it took Tom 15 years to produce Volume I!

Seriously, I think this book will be useful to Bennington not merely to purvey to alumnae from the era of 1932 to 1941; but it will be of interest to many other constituencies also — to the world of higher education, to the world of philanthropy, to current students, to younger graduates, as an Admissions device to help explain the foundings and ideals of this place, and to the various publics from southwestern Vermont who may not always seem on the same wavelength with the College.

A further beneficial aspect is that the book is being published through private contributions which might not otherwise be given to Bennington. The proceeds from its sale are allocated exclusively to establish the Thomas P. Brockway Scholarship Fund. We need more projects like that.

Robert R.R. Brooks

I have known Tom Brockway for 49 years and 6 months. So it is at least possible that there may be a basis in fact for comments I make about him.

The first thing to note about Tom is that he is indestructible. Born in 1898, he rode the rods of freight cars on the west coast at the time when hoboes were Wobblies. Now, sixty years later, he still plays tennis at the age of 82. . . .

His second quality is that he is flexible — even reversible. His favorite joke is that after he returned from Oxford where he was a Rhodes Scholar, his first job, at St. John's of Annapolis, was as an Associate Professor. His next assignment was at Dartmouth as an Assistant Professor. Then he went to Yale as an Instructor. And finally he came to Bennington, without rank. In academic terms a man can go no lower — except, possibly, to the position of Acting President which he twice occupied with distinction, or Dean, a post he held for many years. His third quality is that he is versatile:

— That he is a great teacher has been asserted by many generations of Bennington students;

— That he is a fine scholar is attested by many articles and two books which bear witness to his meticulous intellectual honesty;

— That he is a gardener with a green thumb will be sworn by those who have eaten his early lettuce;

— That he is a gourmet cook has been proven by many splendid loaves;

— That he is a talented carver of wood is borne out by scores of beautiful toys and a few precious mobiles treasured by their possessors;



President Murphy offers words of wisdom and mirth at a commencement-day ceremony marking publication of the Brockway history of Bennington, held in the Crossett Library garden. At left are author Brockway, Ruth Dewing Ewing '37 and Lucien M. Hanks, and at right Librarian Toni Petersen.

— That he is a great wit has been so well established that people laugh even when he is trying to be solemn...

But more important than all these unusual qualities is that Tom is the most civilized spirit I have encountered in the last 70 years. By "civilized" I mean: wit, humor, compassion, tolerance, generosity, patience, mellowness, wisdom, knowledge, and brains. Tom has all these in abundance and, what is more, he has Jean. Tom without Jean would be less than one. Jean without Tom would be less than one. But together, they make more than three.

So, on this lovely occasion, which marks the completion of 48 years of their presence, and 20 years of devoted scholarly effort, we congratulate ourselves on having the Brockways.

Lucien M. Hanks

(Hanks titled his talk "A Quick Review of an Unseen Book" since he had had no opportunity to read it before the publication date.)

When writers are seeking to plot ever racier novels for jaded readers, it is nice to find a handsome volume-telling a familiar tale. Like music which we hear, play and whistle again and again, readers will delight in well-known episodes dextrously retold and restyled by Brockway who proves himself again a lively and amiable performer. Of course, a tale like this awakens our own tangential feelings for the past. It brings to mind those long winter evenings when I sat at the knees of Aunt Barbara Jones, as Lewis sipped an "old fashioned," and she told me with her British accent this very American tale, until I fell asleep. Others have since spoken or referred to characters and episodes in it, so that it has become a significant ingredient in our heritage. At the same time here is a tale of origin that parallels Genesis, Lucretius' *de Rerum Natura*, Origin of the Species, and many others. Perhaps it too answers the question, when did life begin?

Brockway's version of the beginnings follows Aunt Barbara's quite faithfully with only minor changes. Both set the action in the misty timelessness of people returning each spring, century after century, to the lands of the two sisters, East and West, each upon her own hill top. On the land of the Eastern sister they planted their corn but watered it from the sacred spring on the hill of the Western sister. Without this water the corn would not grow, and this sacred spring with its weeping willows, skate bugs and tadpoles, was called in the language of the ancestors Haw-Pak Ma-ku-lo, a word that can no longer be translated but was undoubtedly a source of blessings. Anyone interested in the significance of these two enigmatic sisters and the sacred spring would be interested in the forgotten controversy provoked by the anonymous article in the May, 1901, issue of *Stoop* entitled: "Why no Corn Father, O Author of the Golden Bough?"

This blissful, eventless age ended with the arrival of a missionary who sought to make our grandfathers believe the tales he read from a great Book. Of course, this was no other person than Rabbi Boot, who was travelling on evangelical rounds and sometimes travelled under other names. The "great division" resulted from this visit, those who followed Rabbi Boot moved their village to the south, while those who rejected it remained in the north. Thus arose South Bennington, now known as Old Bennington, and North Bennington. Then kinsmen of the north no longer spoke to kinsmen of the south; both honed their scalping knives and threatened with death or exile anyone speaking of consolidation. This was the moment of supreme tension when the hero appeared. We need no reminding that his name was Rabud Dilee, who, after a romantic courtship, married the daughter of a local sachem and in a succession of power struggles became chief of the people. Then began the arduous labors of reuniting the southerners with the northerners in what is now known as Bennington Callee (sic), evidently to signify the union of disparate elements. Incidentally Brockway flatly denied in conversation that Rabud Dilee later became the hero of Richmond and Shiloh, saying "There is absolutely no connection between Rabud Dilee and Rabud Ely."

While Aunt Barbara confined her tales to this archaic period with its simple, four-directional divisions, Brockway continues the tale into the preclassic phase with the emergence of junior and senior divisions. Then the classic era dawns with the art, music and dance divisions springing from a protean mother called the "arts." An adept painter of ikons might be able to represent this sequence as a two dimensional "x" or compass-like figure first metamorphosing into a spool- or anchor-like figure, and then emerging into a figure with eight more dimensions like Siva with her many arms. So the tale winds into deeper complexity, yet Brockway clearly marks the transition from timelessness to time. As in Genesis, here was the movement from a world of serenity to a world of toil with the marshalling of new strength to survive sorrows. Or in Darwinian terms we see the evolution of a simple cold-blooded snake into warm-blooded tarsiers, monkeys and apes during the course of selection and adaptation. Brockway might well add that life begins perhaps a little before birth and carries many ingredients from the mythical age. Here is a book of importance to all of us. □

Andrea Dworkin's call to consciousness

Author of widely reviewed '*Pornography: Men Possessing Women*'
talks of 'the true social-sexual system in which we live'

By Valerie Restivo

Andrea Dworkin's recently published book, *Pornography: Men Possessing Women*, has received a tremendous amount of attention in the nation's major book reviews, among them The New York Times, The Washington Post, and The Village Voice. The August, 1981, issue of *Ms.* called it a "major new book . . . an original, well-researched, rage-filled work that unearths the current and historical connections between woman-hatred and race-hatred; between sexual violence and the pornography that legitimizes and teaches it."

A surprising number of reviewers have concentrated their remarks on linking feminist anti-pornography work in general to that of the Moral Majority; thus, although the book has received abundant attention, not all of it has been constructive. Dworkin is impatient with the "they're all the same" comments that place people opposing pornography in the same camp. She says the final word came from Jerry Falwell himself: "He has disassociated from feminists. He says 'They want an end to pornography.' I do not," Dworkin explains, continuing, "The right thinks women are dirty . . . the main thing for them is keeping pornography from women and children."

This is her fourth book and "the first one that's been decently published." It was issued simultaneously in trade paperback and hardcover, a fact she says has contributed to improved sales. The book was published by Putnam/Perigee.

Dworkin does not seek a ban on pornographic material. "I don't see censorship as even a possibility. People are saying 'She wants to ban this.' It's an insult to my intelligence!"

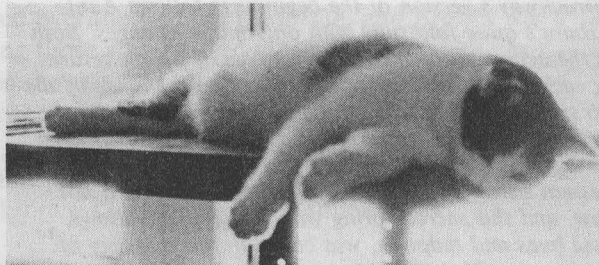
After the effort it took to reach her via the several flights of stairs to her New York walkup apartment, I found Dworkin herself surprisingly accessible. Her first greeting was "Take it easy" as she heard me panting up the last couple of flights. She came out on the landing to say hello — a very un-New York gesture of friendliness. It was late on

too embarrassed to be seen carrying *Woman Hating* out of the public library but checked out *Our Blood* instead. "It's a more radical book than *Woman Hating* but she figured people might think it was about hematology!"

Not everyone I talked to was afraid to read her. One woman who heard her speak at a public meeting recalled the riveting presence and linguistic clarity. Others spoke of her as "one of the successes" among contemporary women writers. Harper & Row, publishers of *Our Blood*, called her "perhaps the most powerful voice in the Women's Movement today."

Despite her impact and apparent success, Dworkin laughed when I told her she has been called "one of the feminists who's made it."

"I've never made anything even resembling a living," she admitted. The apartment's simplicity reiterated the statement, and her priorities: comfortable, aging furniture there to be used; the luxury of a large library. Most of the color in the place comes from book jackets. I settled into an over-



George the curious cat

stuffed chair, a glass of seltzer at one hand and George the cat at the other. George soon began to explore my pack of cameras and clothing. Persistently curious, George is "named for all the great female Georges in literature." A photograph of one namesake, George Sand, graces the wall behind Dworkin's desk.

took him on in a public debate. "I lost the debate, but I was only 16. I could win now," she said with a smile.

Her New Jersey family was "classically liberal." She recalled being taught to value reading and writing and that "Adlai Stevenson was the hero of the house I grew up in." For her, liberalism had its limits. "Liberalism doesn't acknowledge the depth of certain kinds of hatreds . . . the reality of certain kinds of abuses of power." It allows "so-called good people to ignore their own relationship to the things they deplore." She "went in a different direction much more activist oriented." She has worked for change on many fronts, linking issues others saw as separate.

"When I was at Bennington I was active in anti-war politics. I was one of the few people who was explicitly political. I remember being with a group of women sitting in Commons (during the Vietnam War) and they were talking about holding themselves hostage — their fathers were all in the Pentagon. Then I really knew where I was!"

Arrested at a demonstration at the U.S. Mission to the U.N., she landed in the Women's House of Detention, where doctors hurt her badly in the name of performing "necessary" examinations. "We knew there was the possibility of arrest. I went to the demonstration knowing I was going to break the law. We were blocking the doors of the U.S. Mission in protest of Adlai Stevenson's defense of the U.S. position in the war."

The conditions she discovered in the Women's House of Detention led to nationwide news coverage. "I wrote to newspapers all over and told them what had happened. It was a major news story all over the country. The prison people defended it and I wrote the letter as a response." She was referring to her open letter to the woman who then headed the prison system, published in the Village Voice. She left Bennington College for a year. When she returned she continued to work on local issues as well as national ones.

"I tried to get the College to provide birth control. Abortions could be obtained (illegally) but not birth control . . ." She and others challenged parietal hours that allowed students freedom except from "two to six a.m. It was a joke." Her main complaint was the selection of "token people to be punished." The Bennington she remembers was "very tolerant of ineffective challenges to authority."

Dworkin chose Bennington from among a large number of colleges, "My father was a guidance counselor. I got about seventy catalogues. First I eliminated all the colleges that had dress codes. Then I eliminated all the colleges that had compulsory chapel. Then, dummy that I was, I eliminated all those where you had to study ancient Greek and Latin."

'I decided that this book was not going to have one word of apology'

a weekday afternoon, the time when she habitually greets the world. She does her writing and research at night, "From 11 or 12 until 6 or 8 in the morning; people who know me never phone before 2."

When I mentioned the interview to friends, I discovered something of Dworkin's public image. People who had never read her articles or books worried about what they might contain. "I've heard she's trying to shut down the pornography industry." "Does she hate men?"

Dworkin recalled a woman who reported being

Andrea Dworkin is no newcomer to political activism. At Cherry Hill High School "near Camden where I was born" she was part of a group of students who challenged a book-purging project begun by a branch of far-right young Republicans. The students' main action was to put the missing books back into the library. (Since then, Dworkin has written some books that were then missing from libraries, adding generously to the literature on women in society.) When right-winger Fulton Lewis III came to speak at Cherry Hill High, Dworkin

Publications of Andrea Dworkin

Books:

Woman Hating, N.Y.: E.P. Dutton, 1974.

Our Blood: Prophecies and Discourses on Sexual Politics, New York: Harper and Row, 1976, To be reissued by Perigee, a paperback division of G.P. Putnam's Sons, 1982.

The New Womans Broken Heart (short stories), Palo Alto, California: Frog in the Well, 1980

Pornography: Men Possessing Women, New York: Perigee/Putnam, 1981.

Forthcoming: *Women and the Right*, New York: Perigee/Putnam, fall 1982.

Pamphlet:

Marx and Gandhi Were Liberals: Feminism and the Radical Left, Palo Alto, California: Frog in the Well, 1978.

Articles:

Published in *The Body Politic*, *Mother Jones*, *Ms.*, *The San Francisco Review of Books*, *The Second Wave*, *The Village Voice*, *VIVA*, *Win*.

She then concentrated her studies in literature and philosophy, learning to love Greek and Latin from Claude Fredericks and retaining her love of philosophy and literature throughout her own emerging writing career.

"I wonder a lot about my generation of college students," she said wistfully, speculating about where her classmates went. "The women's movement came along. The men in my generation . . . spent the last ten years eating brown rice and going to California. The women got involved in the women's movement." She credits "the media blitz at the end of the '70s" with distorting the movement's impact. "In fact, there had been the largest political movement in a long time . . . more than the anti-war movement." She debunks the claim that nothing politically important happened after Vietnam. She is convinced that history and the media have contributed to "the purposeful erasure of women's politics from the political map." The women's movement was "more deeply challenging" and was "dismissed as intrinsically trivial."

She is concerned that the political left has been as reluctant as the right to accept the importance of changing interpersonal relationships in general and women's status in particular. When women organized against pornography, "the left dismissed our political backgrounds and called us all fascists. Most of us were active in civil rights, anti-war work and other issues." She stresses the need "to

wing ideology claims that sexual freedom is in the unrestrained use of women . . . as a collective natural resource. The metaphysics is the same on the Left and on the Right: the sexuality of the woman actualized is the sexuality of the whore . . . her sexual will can exist only as a will to be used." "Men of the Right and men of the Left have an undying allegiance to prostitution as such, regardless of their theoretical relationship to marriage. The Left sees the prostitute as the free, public woman of sex, exciting because she flaunts it . . . The Right sees in the prostitute the power of the bad woman of sex, the male's use of her being his dirty little secret. The old pornography industry was a right-wing industry: secret money, secret sin . . . The new pornography industry is a left-wing industry: promoted especially by the boys of the sixties as simple pleasure, lusty fun, public sex . . . the whore brought out of the bourgeois (sic) home into the streets for the democratic consumption of all men; her freedom, her free sexuality, is as his whore — and she likes it. It is her political will as well as her sexual will; it is liberation. The dirty little secret of the left-wing pornography industry is not sex but commerce."

' . . . women still don't have actual power; women have influence, men have power'

make people see that the premises are wrong, the assumptions are false."

"Political thinkers on the Left," she wrote in *Pornography*, claim (the Marquis de Sade) as an avatar of freedom," despite the fact that "In his work he relentlessly celebrated brutality as the essence of eroticism . . ." and "his ethic (was) the absolute right of men to rape and brutalize any 'object of desire at will . . ." She questions how "leftists who champion Sade" can ignore his preference for "whores or servants" and for claiming absolute power over them, while at the same time championing a more egalitarian society.

Without abandoning her own wish for a more just society, Dworkin calls on left and right to change. "The right-wing ideology claims that the division of mother and whore is phenomenologically real. The virgin is the potential mother. The left-

She cites the elevation of Larry Flynt to the status of "working-class hero" and mentions a full-page New York Times ad signed by distinguished Leftists, which proclaimed Flynt an "American Dissident."

Dworkin expresses anger and disillusionment with the failure of many leftists to challenge their own inconsistencies. "The new pornography is a vast graveyard where the Left has gone to die. The Left cannot have its whores and its politics too."

If this is a depressing view of politics Left, Right and Center, it is also a call to consciousness. "People on the left are using the right to try to stifle dissent among their own people. The only possibility is to change the whole structure. We did wonderful and humane things in the '60s. They didn't work because we didn't get beneath the surface."

She wants to see a new art. "Pornography exists



Andrea Dworkin '68

because women have been excluded from cultural discourse. It's an active, dynamic, hate-filled industry that's fighting to perpetuate the silence of women."

In the *San Francisco Review of Books* she wrote, "I had been a hopeful radical. Now I am not. Pornography has infected me. Once I was a child and I dreamed of freedom. Now I am an adult and I see what my dreams have come to . . . As a worldly writer — mired in time and meaning, infatuated and obsessed with the much of real life — I decided that I wanted women to see what I saw . . . I insist on the ultimate social meaning of writing: in facing the nightmare, I want another generation of women to be able to reclaim the dreams of freedom that pornography has taken from me."

Dworkin is candid about the difficulty she had researching the book. "In writing my new book, I experienced the most intense isolation I have known as a writer. I lived in a world of pictures — women's bodies displayed, women hunched and spread and hanged and pulled and tied and cut — and in a world of books — gang rape . . . man on woman rape . . . evisceration, torture . . . and bad prose. I worked on the book for three years." She reports experiencing nightmares and nausea. "The President's Commission on Obscenity reported (nausea) as a frequent effect of pornography on women and then concluded that pornography had no harmful consequences."

When she offered to show me the pornography "archive" I was unprepared for my own response. I expected to see nudity. What I saw was a succession of women and a few men bound, gagged, humiliated and injured. Whether they were in "real" or "fake" pain was beside the point. I was unable to look directly at most of the photographs or read most of the text. Queasiness and a nightmare followed; I could only imagine what three years of study had done to Dworkin and what many years of seeing material like this had done to the men and women who buy and read it.

I wondered what happened to children who, seeking answers to their curiosity found image after image portraying sex as power of people over other people. It began to make sense why so many people are asking for a new literature of the human body; what bothered me about the pornography

continued on page 12

'81 Bennington Summer Workshops

Photos by Noa Ben-Amotz '81

John Updike delighted participants in the Bennington Writing Workshops during his July 24 appearance at the college. "One begins by seeking celebrity and ends by being impatient with everything," Updike had told an Adelaide, Australia, audience in a talk titled "Why I Write." Nicholas Delbanco, who heads the workshops, quoted the Adelaide talk in his introduction to the final program of the workshops' fifth year, adding, "There's no one I can think of who can read from a greater variety of work and . . . confound our expectations more completely."

Having been thus introduced, Updike proceeded to surprise, if not confound: "I would rather write a great poem than anything else," he confessed, demonstrating his love of the medium with both a lushness and a compactness of language. He read the first of a collection of 16 sonnets, privately printed, dedicated to Ed Siskin, a friend and writer who died of Hodgkin's Disease. (Siskin, Updike explained, began to write poetry only after his illness was diagnosed, continuing to write during the last ten years of his life.)

In "The Double Sonnet," Updike quoted many times from *Gulliver's Travels*; here and throughout the evening, his sense of humor prevailed. "I will indicate when I'm quoting not by changing my pitch but by putting my hand on my head." The poem, addressed to his own visage as seen in a shaving mirror, was part of a series "written in Spain during a bout of insomnia." Worried about reading a poem out of context, he quipped, "You don't expect poetry to make a great deal of sense."

Updike also read from "a small book of interviews with insufficiently famous Americans." These included "The Bankrupt Man" who dances "at the Chillblains Association Charity Ball . . . He has discovered something about America that we should have known all along . . ."

The interviewer asks, "When did you first know that you were bankrupt?" and the man replies, "I think from birth." Another little-known American is "The Pal," who "is not easy to keep up with, but one wants to . . . At parties, one never talks to the pal. He dances all the slow dances, often with one's wife."

"Question. What has been the primary ingredient in your career of palship? Answer. Beer."

He read a story recently published in *The New Yorker*, which received some criticism from readers who assumed, Updike said, that his protagonist-narrator was the writer himself. Titled "The Lovely Troubled Daughters of Our Old Crown," the story documents a townful of young women . . . "hanging in the shadows of their old homes. Our daughters haunt the town as if searching for something they missed, taking courses in macrame..."

Updike read his words with evident pleasure, an elfish smile sometimes brightening his face. Unpretentious, he seemed nevertheless aware of his own magnetism. The gray shag of hair looked stuck on to his head like an actor's mop; the pale blue suit was casual and the half-lens reading glasses were worn unselfconsciously when needed.

When it came time for questions and answers he seemed less comfortable, muttering that it was time

to respond to queries about "whether I type or write with a piece of charcoal." He answered the questions as if he weren't entirely happy being an "expert" producer of pithy commentary. He listed a few favorite writers, "who in some way spurred me on," among them Salinger, Proust and Henry Green.

He spoke of "all the sort of sludge a language has—the word 'the' for example." He commented on reviewing: "A lot of reviewers blab away your plots—those precious little bits..." and said he tries to review books the way he'd like his own to be reviewed.

He exited, going off into the night to become printed words once more, having been for a short time more vivid to us.

* * *

The Bennington Writing Workshops ran concurrently with the Bennington July Program, from June 28 to July 25. The Writing Workshops continue to attract a large and diverse student group and a distinguished faculty, headed by novelist Nicholas Delbanco of the College's Literature & Languages Division. Delbanco's own works include the *Sherbrookes* trilogy. Also on the regular staff were poets Dave Smith and 1978 Yale younger Poet Leslie Ullman, who is a former assistant publications director at Bennington.

Fiction writers included Alan Cheuse, literary journalist and author of *Candace and Other*

Stories; Village Voice columnist Blanche Boyd; novelist Susan Shreve; poet, journalist and fiction writer Richard Elman; and George Garrett, whose voluminous historical novel on Elizabethan England will be issued in the coming year. Cheuse and Garrett are former faculty members.

Along with the permanent faculty were many guest authors, including John Ashbery, Toni Morrison, Grace Paley, John Updike and Stephen Sandy. The visiting writers offered readings, seminars and one-to-one critical sessions. Also scheduled were visits from agents, publishers, and editors.

This year's Workshops included about 65 participants, ranging in experience from beginners with a sheaf of poems or a couple of stories in hand to practiced writers honing their first completed books. Each participant's work was read by at least two instructors, to enhance the chances of finding a suitable mentor.

Delbanco feels that the Workshops differ from other summer writing programs in that they are long enough for students to have time to begin new work under the guidance of their instructors, rather than simply bringing the products of past work here to be judged. Emphasis is placed on development, rather than evaluation.

In an introduction to an anthology of writing from the first Workshops instructor and novelist John Garner said, "I have never seen so much good student writing produced in so little time."

The Bennington July Program entered its second year, offering workshops in the arts to high school students between the ages of 15 and 17. Students

were asked to choose a major and minor from courses in music, creative writing, dance, and painting. Like the Writing Workshops, the July Program had an accomplished faculty with Jeffrey Levine of the College faculty directing the music, Stuart Kaufman in charge of writing, Ellen Robbins teaching dance and the painting course directed by Pat Colville.

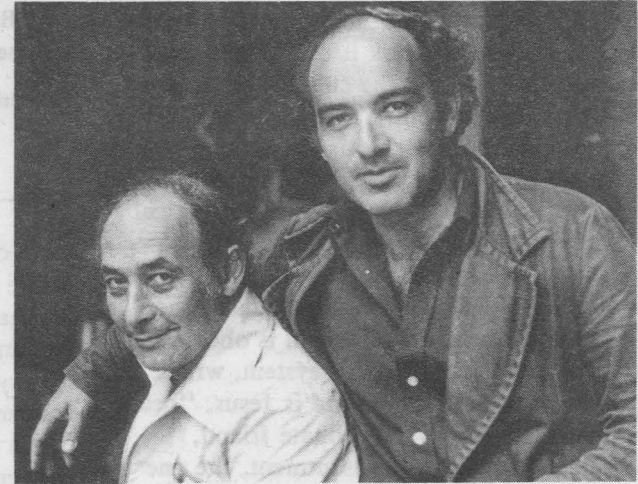
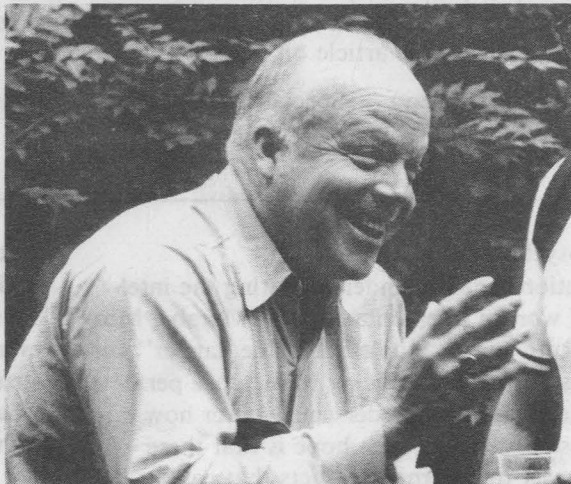
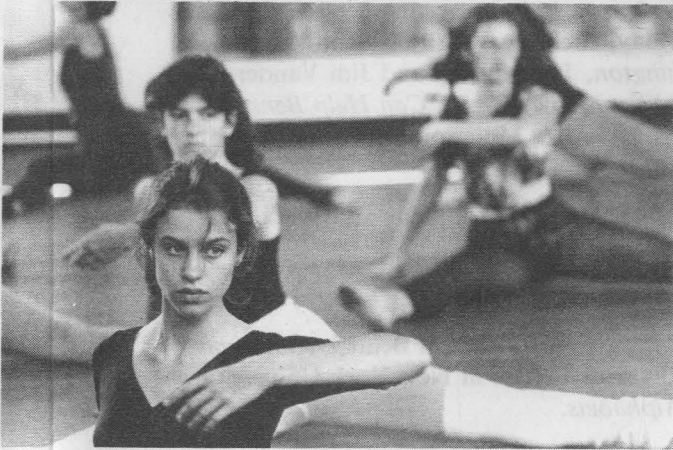
About 85 students attended the program, which has been designed much more rigorously than most summer "arts camps." Barbara Roan, director of the program, said she and the faculty expect a high level of seriousness and commitment from students to the forms they choose. They are expected to be able to work alone, unsupervised. Besides attending daily meetings, July Program participants work steadily on projects outside of class. The program included social and athletic activities, but the month centered on the class meetings and tutorials with instructors.

Like the Writing Workshops, the July Program depends on guest artists to vary the curriculum; Roan and her assistant Ed Hines '81 arranged for experts in all four fields to visit the college.

Participants also traveled away from the campus for cultural events, including programs at Jacob's Pillow, the Clark Art Institute, and the Saratoga Performing Arts Center. Each Friday the July Program community met, with each workshop performing or presenting its week's efforts. Relatives and friends were invited to the final program on Parent's Day, July 24, when participants showed the entire month's achievements.



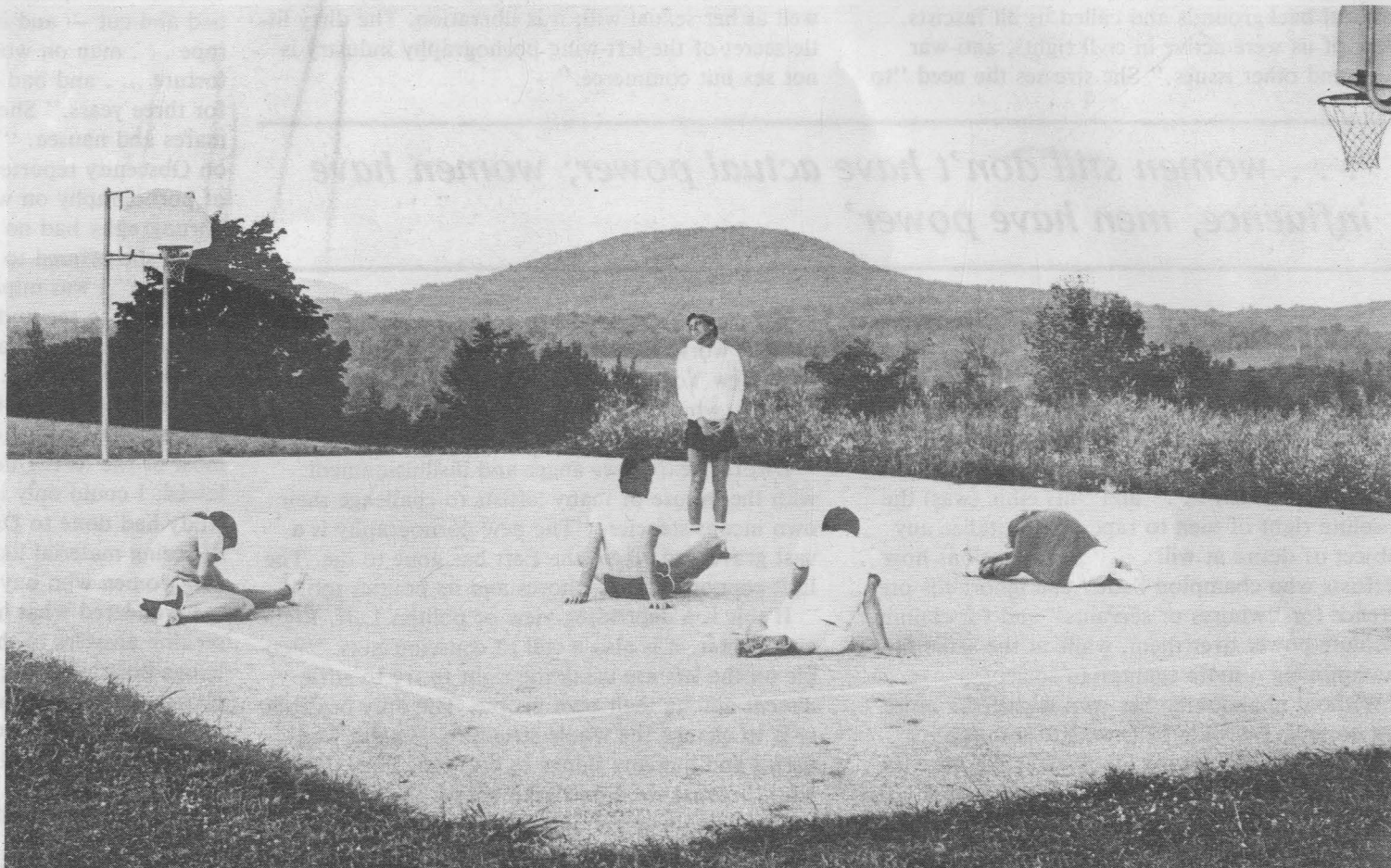
Author John Updike, below, gave a reading for an attentive Bennington Writing Workshop audience.



Among other author guests of the Writing Workshops were Joe McGinnis, left, and George Garrett; at right are director Nicholas Delbanco and his faculty member Richard Elman.



July program activities included a prose workshop with Michael Napolillo, above; early morning tennis warmup with David Finnegan, right; an open music rehearsal with Arthur Brooks; and dance.



wasn't its direct relationship to sex but its exploitation of power.

I asked Dworkin about her sometimes lengthy description of the literature. "I felt it had to be there. It was only a tiny part of what I dealt with; I selected some of the milder examples. One of the problems with this book was not having any credibility." She mentioned "the extraordinary double standard about women writers. If we're not writing fragile, intuitive, personal stuff (it's not accepted). I decided that this book was not going to have one word of apology."

Dworkin worries more about clarity than about writing too strongly: "You never know when it is that what you've said will become important to that person. Regardless of the reaction at that moment, there will come a time when those words will have meaning. They have to become part of our social discourse."

"In the beginning, organizing around the issue of pornography, we were tied to the issue of the First Amendment; we realized that what we were concerned about was the sexual colonialization of women." Thus, her book is about "the meaning of pornography and the system of power in which pornography exists . . . Pornography by definition — 'the graphic depiction of whores' — is trade in a class of persons who have been systematically denied the rights protected by the First Amendment and the rest of the Bill of Rights. The question this book raises is not whether the First Amendment protects pornography or should, but whether pornography keeps women from exercising the rights protected by the First Amendment."

"People will not acknowledge how pervasive force is in that industry. We make the assumption that the woman is there because she wants to be. The credibility problem for women is incredible." She mentions the trouble Linda Lovelace has had in claiming she was forced to work at gunpoint. "This kind of use of women is basically considered to be natural. There is a high correlation between women who are working in prostitution and incest victims. An incredible number of women are first pimped by their fathers and close male relations. The relationship between the family and the prostitution industry is an absolute, direct one. And then there's the kind of self contempt that engenders in women. Women learn the rules of the game that they have to play. Pornography shows us the true social-sexual system in which we live."

Although she supports the decriminalization of prostitution, Dworkin takes issue with other feminists who support prostitutes' rights. "I'm completely opposed to this lifestyle view of prostitution. I think it's liberal bullshit."

Although she is a widely published and successful author, she has had "terrible trouble publishing." She explains that "women still don't have actual power; women have influence, men have power." Her research has revealed a publishing pattern: "If you're a feminist and your first book is successful, the second book is universally trashed." Because men are "on the cultural landscape" their problems are different.

Andrea Dworkin's all-night vigils continue. A 1979 *Ms.* article offered a preview of her next book, which will be about women on the political right. "For women, the world is dangerous . . . The Right acknowledges the reality of danger, the validity of fear. The Right then manipulates the fear. The promise is that if a woman is obedient, harm will not befall her." In this system, writes Dworkin, a woman's true husband is Jesus, "beautiful brother, tender lover, passionate friend, perfect healer of sorrow and resentment, the one male to whom one can submit absolutely — be Woman as it were — without being sexually vio-

Lynn Hood '78 joins Alumni staff

August 10 marked a day of achievement for the Alumni Relations and Annual Fund offices of the College, as well as for the Alumni Association and many dedicated alumni, all of whom have urged the hiring of a Bennington person in the position of Assistant Director of Alumni Relations and Annual Fund. Lynn Hood, a member of the Class of 1978, began work in the midst of all the summer planning for the 1981-82 Annual Fund, the September Alumni Association meeting and the year's Alumni Association schedules.

Christine P. Graham '69, Director of Alumni Relations and the Annual Fund, reports the culmination of a search of several months "for the best applicant," during which college administrators "put our finalists through two grueling days of on-campus interviews, and sent them to New York to be interviewed by three alumni. Lynn came out of it all with raves. Despite the pressures of the situation, she remained calm, happily anticipative, and full of ideas for the Alumni Association. I'm sure you'll agree with me that she is an ideal candidate."

Lynn was born and raised in Mississippi but has made Vermont her home for the past 8 years. Her daughter and son, ages 18 and 19, are off to college this year, following fairly quickly on their mother's heels, as Lynn graduated from Bennington only five years ago as a 36-year-old art major. She continues her work in ceramics and fabric collage quilts, which she shows throughout New England. (She currently has work in the Park-McCul-



Lynn Hood '78

lough House group show and plans a one-woman show there in October.)

With her husband David Scribner, Lynn created the *Yankee Horsetrader*, a monthly regional magazine devoted to the interests of Northeastern horse people. It's a lively, fast-growing and highly esteemed journal for which she has acted as advertising sales manager, art director, and general administrative overseer. □

Calendar of Fall activities

September 18-19 (Friday-Saturday) — Alumni Council Meeting. On Campus. All council members and officers, as well as class agents, are invited to discuss the coming year's programs, events and goals.

October 1 (Thursday) — Presidential Luncheon. New York City.

October 2-4 (Friday-Sunday) — Parents Weekend. Highlights: Friday, cocktails with President Murphy followed by dinner; Saturday, faculty panel on *Teaching at Bennington*, Joe Murphy and Jim Vanderpol on *The State of the College*, panel on NRT moderated by Alice Miller, *How Parents Can Help Bennington* with Don Myers on Development, John Nissen on Admissions and Alice Miller on NRT; Sunday concludes with 11:30 brunch and Student Life Panel.

October 6-8 (Tuesday-Thursday) — Bennington-Hampshire Counselor Program. Tuesday and Wednesday at Hampshire College, Amherst, Massachusetts. Thursday on campus (Bennington).

October 9 (Friday) — Presidential Luncheon. San Francisco.

October 29 (Thursday) — 8:15 p.m., Paul Robeson House on campus. Fourth Annual Belitt Lecture featuring Irish critic Denis Donoghue, who holds the Henry James Chair of Letters at New York University. His most recent book, published by Little, Brown, is *Ferocious Alphabets*.

October 30 (Friday) — Presidential Luncheon. Boston.

November 1 (Sunday) — 4 p.m., Elizabeth Larsen Lauer Concert. Pequot Library, Southport, Connecticut. Benefit 50th Fund. Reservations and information: Nanette Rich, c/o Olmstead Hill Road, Wilton, Connecticut 06897. (See article on page 3.)

November 21 (Saturday) — Special Interest Day. On campus. (See article on page 4.)

lated or psychologically abused."

She cautions against underestimating the intelligence of women like Anita Bryant, Marabel Morgan and Ruth Carter Stapleton. "The danger" for society "is that self-sacrificing women are perfect foot soldiers who obey orders, no matter how criminal those orders are. The hope is that these women, upset by internal conflicts that cannot be stilled by manipulation, challenged by the clarifying drama of public confrontation and dialogue, will be

forced to articulate the realities of their own experiences as women subject to the will of men . . . This is the common struggle of all women, whatever their male-defined ideological origins; and this struggle alone has the power to transform women who are enemies against each other into allies fighting for individual and collective survival that is not based on self-loathing, fear, and humiliation, but instead on self-determination, dignity, and authentic integrity." □

Class Notes

'39

Elizabeth Schoepperle Colman of Middlebury, Vermont, reported that this year she and her husband Richard spent the winter in Sarasota, Florida. "The chief delight was in renewing acquaintance with Barbara Jones (Bennington social studies teacher and widow of former President Lewis Webster Jones). We went to the theatre together, exchanged meals and books and attended a course on Medieval France, as well as met some of the many Bennington alumnae for whom Barbara Jones is the lively focal point."

'40

Vera Hall Dodd is teaching a second session this summer of "The Language of Music," in addition to her full schedule of piano students. The language course is for adults who enjoy listening but have had no musical training of any kind. "I also continue to raise sheep and am president of our local (Milford, New Jersey) Unitarian-Universalist Fellowship, which I was active in forming."

Mary Averett Seelye performed "Kinesis" during March in Beirut, Lebanon. Youma Goraieb wrote in *L'Orient-Le Jour*, "Movement and poetry joined in the person of Mary-Averett Seelye, one of the most effective combinations, perhaps, since that known and practiced by the ancient Greeks to honor their gods. It is not dance; nor is it theater. It is the evolving of a body on stage, an artist's body expressing her deepest feelings, most abstract thoughts, interpretations and ideas . . ." Goraieb quoted Mary-Averett: "I attribute the facility I have for expressing myself through movement and the spoken word to my childhood in Beirut. I grew up here, and so observed people who, as they speak, express themselves with their whole bodies. They gesticulate, moving their heads, totally occupying the space around them . . . In a sense, I'm sort of like a moving sculpture on stage . . ."

'42

Harriet Grannis Moore celebrated the opening of an exhibition of her sculpture, drawings and pastels on June 7, scheduled to continue through July. The event also celebrated the opening of a new erotic art gallery at the Sutro Bath House, San Francisco.

'43

Ann Wickes Brewer exhibited her photographs of China during the last week of May at the Park-McCullough House in North Bennington. The photographs were taken during Ann's trip to China last fall with a tour sponsored by the Smithsonian Institution. The *Bennington Banner* of May 18 reported that the group "followed the silk route and covered many outlying areas not included on the tours usually given to Western visitors. The 40 black-and-white photographs concentrate on the people of China." Ann said she was "struck by the variety of faces . . . there are over 50 recognized minority groups in China." Ann's free-lance photography has recently been featured in *Yachting* and *Sail* magazines. She lives in Manchester, Massachusetts.

'49

Helen Frankenthaler was among those honored at Yale University's 280th commencement on May 25. Her citation for the Honorary Doctor of Fine Arts read, in part: "Artist and teacher, you achieve a glorious fusion of form and surface when you stain and soak color into raw canvas."

Barbara Corey Mallonee of Wichita, Kansas, is vice president and one-third owner of a "kid's stuffed toy store." She also runs an artists' registry for Kansas artists, a studio and gallery through which she books artists' work, puts people in touch with artists, has invitational three-week shows and allows artists to come in and work.

'51

Cynthia Coe Smith is a part-time juvenile counselor at Phoenix House, a group home in Louisville, Kentucky. She reports that she "departed the children's treatment service in September 1980 . . . and plans to test the waters of further college work by taking a course this summer." Cynthia's husband, Leland, is an architect with the Louisville firm of Bechtel-Girdler.

'52

Jane Neal Keller of Weston, Massachusetts, has agreed to serve as chairman of regional organization for the Alumni Association.

'53

Elizabeth Larsen Lauer reported that her song cycle (voice, clarinet, cello, piano) had two performances this spring; she appeared in two-piano (four hands) programs featuring her arrangement of "Peter and the Wolf," and gave a solo performance at Lincoln Center on June 1. She is planning a 50th Fund benefit for Bennington November 1 in Southport, Connecticut. The publication of her piano music, "Soundings," (14 early-level works) by Carl Fischer "was well reviewed and is producing royalties." Liz will give a lecture course on music of Mozart for the Westport Adult Education group in the fall.

Carolyn Lissner Ottley concluded her second season in June as producer of the Children's Theatre Place Company, a not-for-profit, equity resident theatre dedicated to producing plays for children and their families in New York City. Carolyn asked us to note that her daughter, **Elizabeth (Lisa) Ottley '76** is engaged to Craig Andrews.

'54

Sylvia Sanborn McKinney graduated from Wellesley College on May 29, 1981. She was so delighted with this accomplishment she typed her message with a broken finger! In the fall Sylvia will begin a master's program in art history at Tufts University. The McKinnys live in Belmont, Massachusetts.

'55

Jane Buckley Chapman '38 of Plattsburg, New York, writes: "My mother, Mrs. Margaret E. Buckley (Margaret Garry), who graduated in 1955 at age 64, will be 90 years old in November. She is healthy and I am sure Bennington helped to keep her young."

'58

Bourne Gaffill Morris was one of 38 women to receive a TWIN award (Tribute to Women in International Industry), a project of the National Board of the YWCA of the U.S.A., at a San Francisco awards program June 16. According to a YWCA press release, the award was initiated three years ago, at which time 32 prominent women were saluted by the YWCA and a host of U.S. corporations.

Bourne is managing director of the Los Angeles office of Ogilvy & Mather, International. Her profile read, in part: "In 1964, five years after entering the advertising field, she joined Ogilvy & Mather. In 1972, guided the strategy for Avon 'You Never Looked So Good' promotion. Member, U.S. Management Council, Olympics committee, Los Angeles. A co-founder of ICAN Associates, fund raisers for the Los Angeles County Council on Child Abuse and Neglect."

The honorees were introduced by Mrs. Evelyn Atwater of the National Board of the YWCA and originator of the TWIN program, and co-chairpersons of TWIN Leland S. Prussia, chairman of the board of BankAmerica Corporation, and Robert L. Brown, chairman of the board of AT&T.

'60

Ruth Ann Fredenthal had her first major show, at the Clocktower, Institute for Art and Urban Resources, in New York City. The exhibit brought together paintings from 1973 to 1980. In *Art International*, Nina Ffrench-Frazier described the "luminous, serene paintings" on canvas and linen, with their "infinitely slow, deliberate, concentrated application of layer upon layer of subtle opaque pigment." Ellen Lubell wrote in *Art in America* that "Fredenthal's arena is the expressive and spiritual content of color . . . These pain-

tings are to colors what chords are to music — complex wholes affected by but superior to their individual components."

Claire Hirschhorn Wolchinsky's Masque for Elizabeth, a ballet about the eight wives of Henry VIII, was performed May 22 at the City College Theatre of United States International University, San Diego, California. After graduating from Bennington, Claire studied with Martha Graham Company, then studied ballet with United States International University. She choreographed her first classical work in 1978 and has concentrated on ballet ever since. She formerly directed modern dance education in the university's School of Performing and Visual Arts and choreographed *Masque* as a thesis project for a M.F.A. degree she earned at USIU. Claire lives in Poway, California.

'62

Joan Greenberg Gruzen works as a clinical psychologist with a private practice in New York City. Dr. Joan is also a clinical supervisor on the staff of the Fifth Avenue Center for counseling and psychotherapy.

'63

Betty Aberlin has been a member of the *Mister Roger's Neighborhood* cast (educational TV) since 1967. An ETV press release describes her: "Someone who cares about people's feelings — an adult friend who helps others grow while growing herself — these qualities describe sensitive portrayal of Lady Aberlin, King Friday's niece in the Make-Believe segments of the program. In the 'real' neighborhood, Betty's Little Theatre provides a natural setting for the actress's versatility and also as a showcase for performers such as mime troupes, magicians, and dancers who visit the 'Neighborhood.'" Mister Rogers is produced by Family Communications Inc. of Pittsburgh.

Betty's successful musical comedy career, continues the release, began at age eleven when she first appeared in the off-Broadway musical *Sandhog*. She toured with the Joseph Gilford Dance Group, *West Side Story*, and the national company of *Stop The World I Want To Get Off*, with Joel Grey. Also to her credit are the touring company of *The Mad Show*, Ovid's *Metamorphoses* at the Callboard Theatre in Los Angeles; in TV, the *Smother's Brothers Show* (NBC), *3 Girls 3* and NBC summer musical series; in regional theatre companies, *The Odd Couple*, *Guys and Dolls*, *Berlin to Broadway*, *Fiddler on the Roof* and *Anything Goes*. Betty created the role of Cheryl in the original production of *I'm Getting My Act Together and Taking It On the Road*,

Alumni well represented in 'Crafts Month' events

Bennington College was well represented in the southern Vermont celebration of Vermont Crafts Month during August. Lynn Hood '78 showed a collection of her quilts at the Park-McCullough House in North Bennington. She has been quilting for the past eight years and prefers natural fabrics such as cotton and silk.

Her work explores both color and texture; she is especially interested in fabrics that have a great deal of natural sheen.

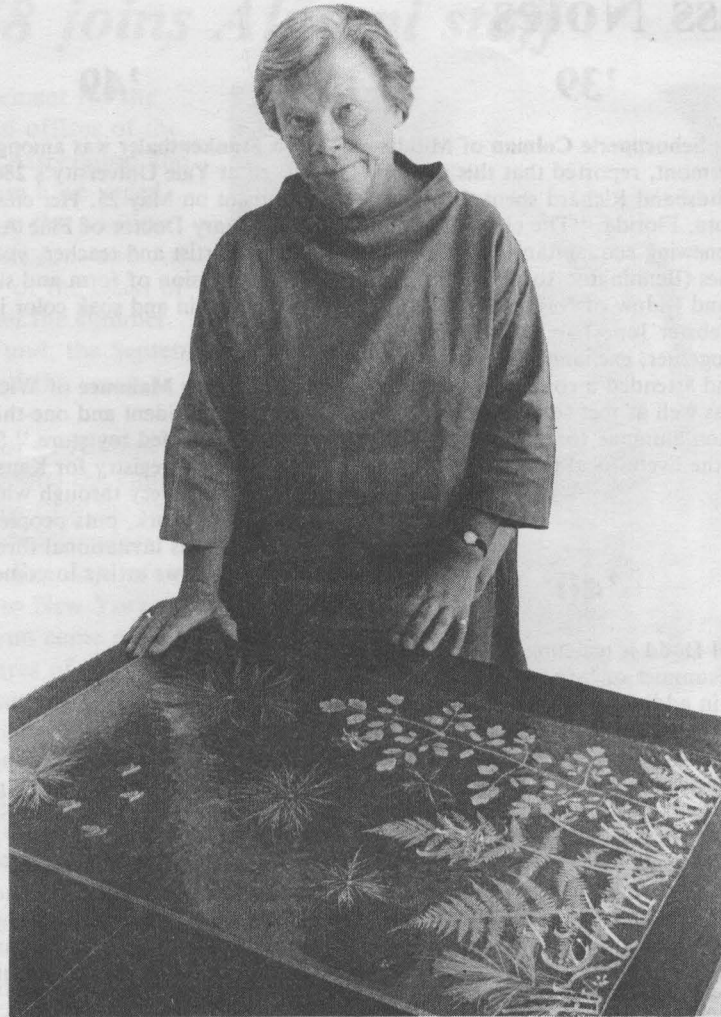
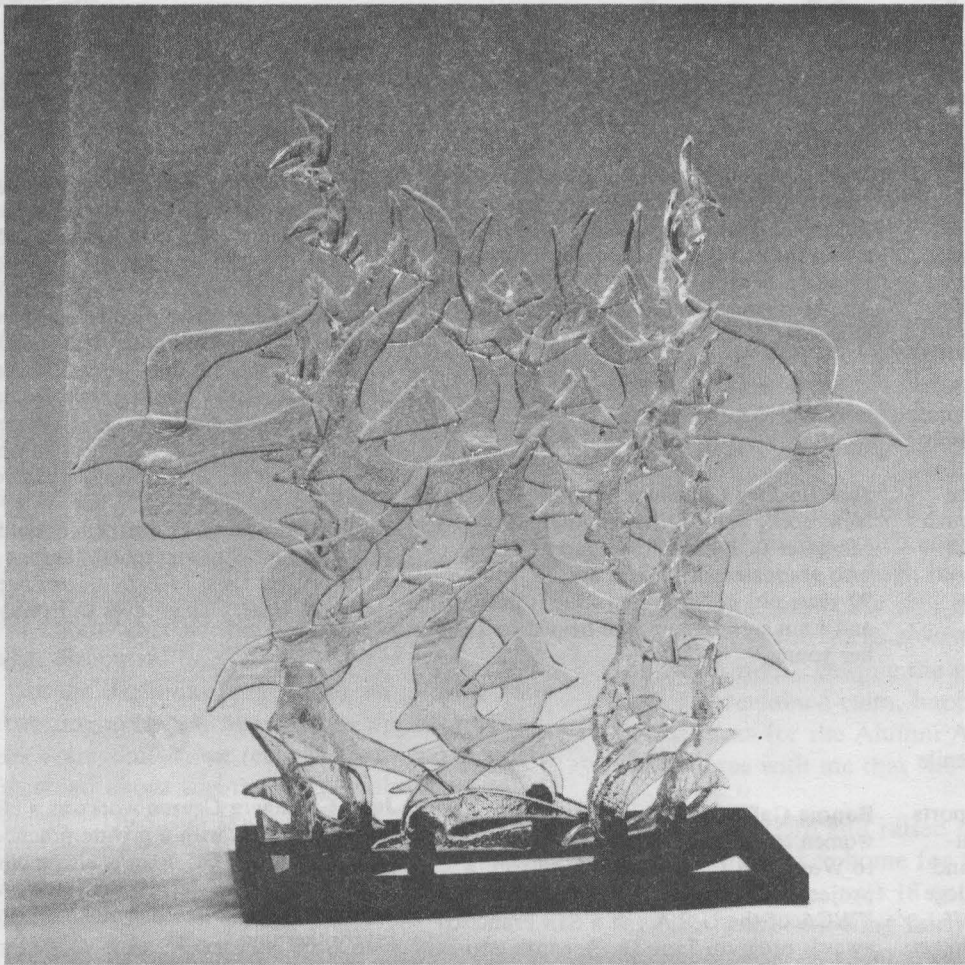
Londa Weisman '67 was included in the Crafts Month show at the Bennington

Museum. In addition to pottery, she has been exploring sculpture and welding at her Mechanic Street Pottery and Iron Works studio in North Bennington.

Jane Ford Aebersold of the Bennington faculty showed her pottery in the Bennington Museum show. Originally from Texas, the Alfred University graduate has taught pottery at Bennington since 1972. She has exhibited her work in the United States and abroad, for the past ten years.

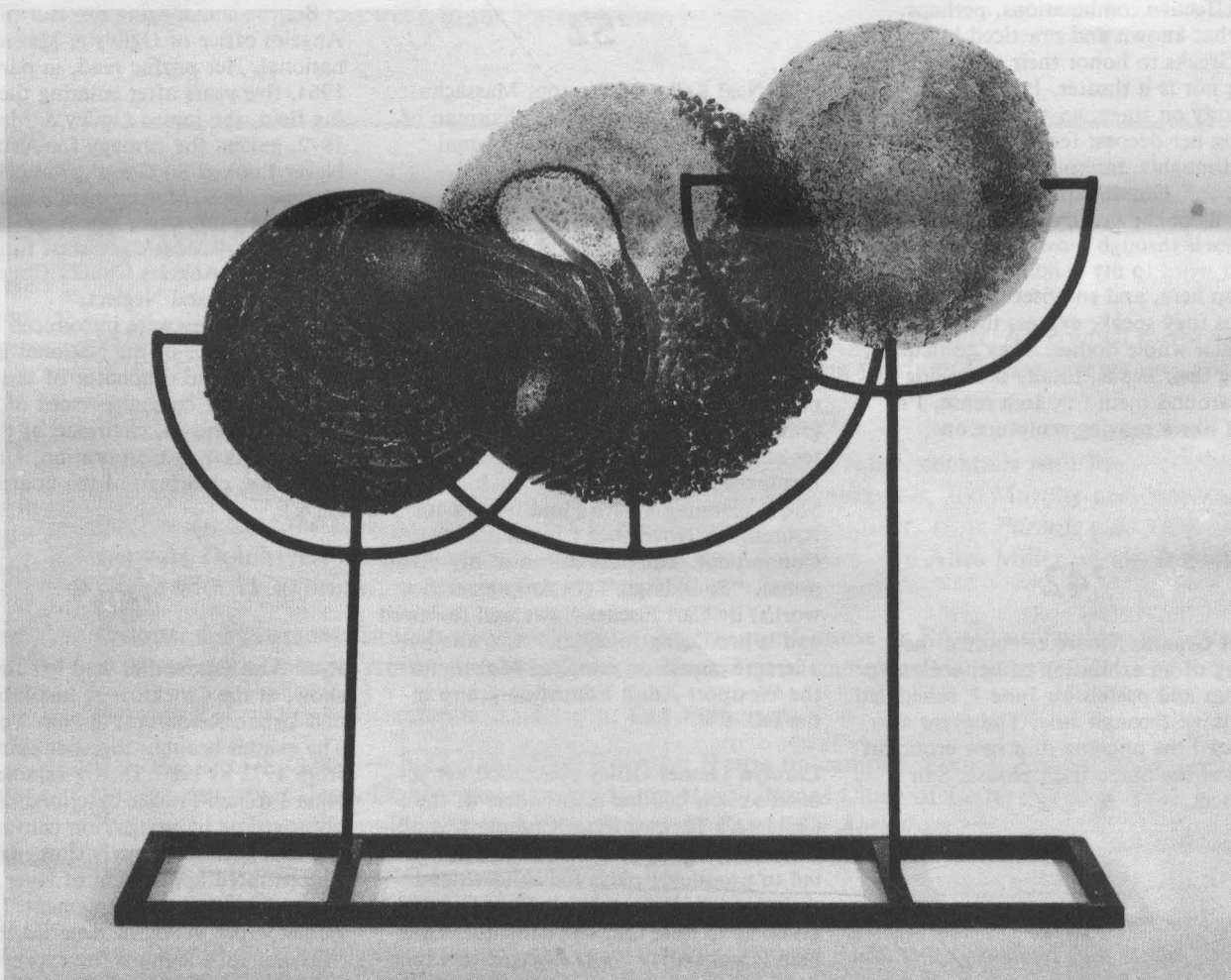
Vermont Governor Richard R. Snelling proclaimed August Vermont Craft Month,

supporting a statewide celebration. The Bennington Museum, Hawkins House, the Park-McCullough House, the Southern Vermont Craft Fair and Hildene in Manchester featured special events and exhibits. The Park-McCullough and Bennington Museum shows were conceived as two parts of a single presentation, of women in crafts.



Priscilla Manning Porter '40 of Washington, Connecticut, has become nationally distinguished for her work in fused glass. She began working with glass while teaching a course in mosaics at the Museum of Modern Art in New York. Her studies at Bennington had been in science, and she taught biology before returning to an earlier love of ceramics. Her work has been widely commissioned and exhibited. One of her fused cathedral glass church crosses was shown by the Smithsonian Institution and she has received window commissions from Tiffany and Company, and Bonwit Teller.

A feature article on her work recently appeared in the Bridgeport Post, which published the photograph of her with a wall panel in fused construction glass with "weed-ash" decoration. She explains that "The weeds used in the piece were equisetum or horsetail (the cross-section of the plant, the spiderweb-like designs), wild meadow rue and fern." The photograph above is of "Flight," a sculpture in fused and bent clear construction glass. To the right is "In the Beginning," of fused in molded cathedral glass in an iron frame. The piece is now in the collection of the New Britain Museum of American Art. Photographs of the sculptures are by E. Irving Blomstrann; the photo of Porter was taken by the Bridgeport Post.



and later played the leading role of Heather Jones in New York and Chicago. Recently Betty was involved in the Joseph Papp production of *Alice in Concert* at the New York Public Theatre, and in the televised version of that production. Betty lives in Manhattan.

Linda Appleman Guidall-Shapiro received a Master of Science degree in human development and counseling from the Bank Street College of Education this spring. She interned at a mental health clinic. Linda is helping to create a woman's counseling service and plans to work in a

clinic setting part time and see clients privately as well. "Our two daughters both study music and dance. Keren (11½) enters seventh grade in the fall and is off to Sleepaway Camp Lenore-Owaissa for the summer. Mia (8) enters fourth grade in the fall and will be attending the Usdan Center for the Performing Arts this summer, majoring in voice, minoring in ballet. My husband, actor-director George Guidall, will be starring in a pre-Broadway production at Lucille Lortel's White Barn Theatre in August."

Corinna Harmon writes that she is studying acting at the HB Studio in New York and seeing as many plays as possible. Cor-

inna lives in Pleasantville, New York.

Peggy Adler (Robohm) is commuting daily to New York City, working as an agent at the Jan J. Agency, "probably the best kid talent agency in the city. We've had 3 'Annie's,' lots of 'orphans' (including two in the upcoming movie), two 'Peter Pan' Michaels, lost boys, the kids in three new fall TV series, etc., etc."

'64

Jean Morgan Reed is studying French at Sonoma State University in California. She writes that her husband is a cardiolo-

gist in Santa Rosa and that they are part owners of John Ash and Company, a wine store, restaurant, and catering business in Santa Rosa. Their older daughter, Ann, will enter Harvard in the fall and younger daughter, Wendy, will be a high school senior.

'65

Roberta Elzey Berke sent a copy of the dustjacket for her latest book, *Bounds Out Of Bounds: A Compass for Recent American and British Poetry* published in New York by Oxford University Press

1981. Publishers Weekly commented, "Her unstuffy, uncannily incisive readings of modern American and English poets are full of uncommon good sense and a rare ability to distinguish the genuine from the put-on. One of the best critiques of modern poetry to appear in many years, her book is a gem that will serve as a touchstone for poets, critics and the general reader."

Roberta, her psychiatrist husband Dr. Joseph Berke, and their daughter Deborah live in London. The Berkes are restoring a Regency town house which is listed as being of special architectural and historical interest.

'66

Alice Helfferich Orsini says that she still hasn't received her B.A. and is still a junior after years of taking one or two courses a year. She writes that she has been, for 11 years, "concentrating on perpetuation of the species in the form of motherhood; the last 5 years as a single parent. This is perhaps the most important function I can serve as a human." Alice lives in Fairbanks, Alaska.

A note from **Jane Wechsler**: "It has been a long time since I have surfaced. But since I have been reading *Quadrille*, I have been inspired to write news of myself, as I immensely enjoy news of friends and teachers of the past." Jane is living in Berkeley, California, with her 5½ year-old son Gabriel and has been teaching school for many years: for Headstart, for the Quakers, and most recently, Montessori. In September she will be opening her own school designed to serve the whole family. "I feel many of the seeds of creative education were sown while I was at Bennington, and I write now to share my warmest thanks with you."

'67

Deborah Chaffee is the only native New Englander in the New England Unstrung Quartet, which the Valley News describes as "... a five person 'quartet,' incorporating music, dance, mime and theater into an apolitical satire that leaves no sacred cows ... Much of their comedy is developed from or directed toward the highbrow Epicurianism and pomposity of which they were a part only a short time before. Yet aside from the vague descriptions of dance, music and mime rolled into comedy, the group is difficult to define." The quartet has a cast of 40 characters to draw from for any particular show. Since 1968 they have toured the United States, working in major theaters, including Carnegie Recital Hall and on Broadway, have choreographed ballets and operas in New York, Los Angeles and St. Louis, but mostly they perform in Vermont and New Hampshire. Deborah lives in Montpelier, Vermont.

The Changing Consciousness of Reality: The Image of Berlin in Selected German Novels from Raabe to Döblin by **Marilyn Sibley Fries** was published in 1980. Marilyn is currently writing a book on the East German author Christa Wolf, as well as articles on various areas of German literature. She resides in Guilford, Connecticut.

Barbara Gates reports that she lives in San Francisco and teaches at the Urban School. She helped to start The Group School in Cambridge and has written several books which have been published by the Feminist Press.

Roberta Sue Mull Johnson is putting toge-

ther a small book of poetry illustrated with line drawings. She writes: "hopefully, money for publishing will also be put together when the book is complete!" Roberta has two children, Kathryn, 15, and David, 14, and lives in Salem, Oregon.

Sheila Kiley Largay is living in Woodbury, Connecticut, with her husband, George, and four children. The fourth, Galen, was born December 23, 1980. Sheila writes that she is an emergency medical technician, active with the Woodbury ambulance Association, treasurer of the Waterbury YWCA.

'68

Ann Sheedy Bradburd wrote a quick note to say that she has finally learned to drive a standard transmission. Ann lives in Blacksburg, Virginia.

Gillian Cockburn Burch stopped at the alumni records office in early July to update her address and ask for back copies of *Quadrille*. She then sent this chatty note: "What am I doing? Was working as account executive with a printing company ... as assistant to the chairman of the board of several local companies ... then left to put more time into raising my three-year-old, Matthew ... Have renovated a 15-room 1775 house, joined the Currier Gallery of Art as a volunteer setting up publicity displays and travelling shows for nearby industry, organized a preschool group in my home, and become very involved in community affairs as a member of the board of directors of our community service organization ... Also am working on my pilot's license, learning to read hieroglyphs, and making very fattening brandy-filled chocolates." Gillian lives in Wilton Center, New Hampshire.

'69

Gremlins crossed **Daiva Balkus** with **Alexandra Reed '72**, with the result that a statement sent by Alexandra was wrongly

attributed to Daiva in the June issue. Alexandra has since updated her news and it is included in this issue's class notes.

Kathryn L. Girard co-directs the Women's Educational Equity Program at University of Massachusetts/Amherst College. "This year we've received continued funding for a project dealing with sexism and racism in physical education and another grant to study patterns of underemployment of women in our local areas. I've just returned from a wonderful three-week vacation in Arizona and Colorado, pleased to have learned that I'm *not* the workaholic I thought." Kathryn lives in Amherst.

Lori Lawrence majored in French and theatre at Bennington, "but later found painting to be her forte and has since graduated from Albany State University's master of fine arts program ... (Albany, New York, Times Union). "I've always needed to be creative," said Lawrence, "and painting is something I can do anytime, anywhere and no one controls it." Lori's art work was exhibited at the Center Gallery in Albany during May and June. She told the Times Union, "I love motion, or at least the orchestration of moving things in space." On canvas, they report, she has translated that feeling into dance, her fascination with birds, portraits of herself and friends. Lori is probably best known for her mural of the history of air flight at the Albany County Airport.

'70

Susan Toepfer and **Lorenzo Carcaterra** were married May 16, 1981, in Pound Ridge, New York. The wedding announcement, with the masthead *LEISURE Saturday, May 16, 1981* and the headline *Editors Marry!*, reads: "She was born in the Mayo Clinic. He was born in a second-rate Catholic hospital. She lived in upper-crust Ohio. He lived in a run-down area of New York. She spoke and read English by the time she was four. He spoke and cursed in Italian by the time he was two. Her friends were Brownies. His

friends were juvenile delinquents. These were all the things they had in common. *To be continued.*"

Hilary Apjohn Trigaux is second violinist of the Connecticut String Quartet, which has appeared widely in the eastern United States, on radio and CPTV, and in Europe. The May 23 issue of the Meriden Record Journal reported an afternoon of chamber music to be given May 31 at St. Rose Convent Chapel — the last in the St. Rose Church music series for the season. The only all-woman quartet in the state, the quartet was expanded with an oboist, a singer, a bassist and a harpsichordist to perform the Fifth Quintet for Strings and Harpsichord by Antonio Solar (1719-1783), the Latin motet "Silete Venti" by G.F. Handel and Franz Schubert's Quartet in D Minor, "Death and the Maiden."

Nancy Finnegan (Watkin) has owned and operated the Main Street Dance Theatre in Burlington, Vermont, since 1976 after dancing professionally in New York City (See note in this issue about ex-faculty member Judith Dunn Lackowski). She is also artistic director of Ketch Dance Company, a modern dance company, and the Yazz Company, a cabaret jazz company. Nancy, who lives in Charlotte, has received a grant from the Vermont Council on the Arts.

'71

Stephanie Fleischer and **David N. Osser** were married on May 3, 1981. "We are very happy and want anyone who is interested to know about it!" Stephanie also thanked *Quadrille* for the class note about her book illustrations, and added, "I will continue to use Stephanie Fleischer for my illustrations as people know me by this name in the field." The Ossers live in Wellesley Hills, Massachusetts.

Joel Katz won a Canada Council Fellowship to study for a year with Ed Zambara at the St. Louis Conservatory in St. Louis, Missouri. Joel's home is Toron-

Liz (Elizabeth) Lerman '69. "Seven of them stand watchfully in a row, five women and two men. Slowly, eerily, they move, their mouths open as they sing almost inaudibly. The sound rises, the melody grows and divides into harmonies, the dancers flow into new patterns, surrounding one young woman with huge eyes who does not sing but speaks with sinuous gestures, the silent center of the circle, the mystery."

"The sonorous fifths of the song turn into words, phrases, fragments, and the movements become angular and dissonant, no longer fluid but urgent and literal, conveying some message. The figures jerk about like robots. 'I. I-move-parts-of-my-body.' 'Became-conscious.' 'I. I. I.' Then silence and again the melody and the lovely slow turnings and windings and pairings, a tai chai for lovers ..."

"Liz Lerman's Giant Step — The Urgent Journey of the Dance Exchange" is the title of an article by Michael Kernan in the May 3 issue of the Washington Post. "On Tuesday Lerman's Dance Exchange, a performing and teaching company, will appear at the Kennedy Center for the first time, taking a giant step from the downtown lefts and college studios where they have always worked. They don't dare talk about what it might mean. They hate to be told that they are about to be discovered. This dance, 'Journeys,' has been developing for years. It begins with a solo by Lerman, in which she seems to invent a sign language for the

whole body and with it narrates lines from Peter Handke, the brilliant German writer and filmmaker. The music is by composer-dancer Don Zuckerman ... Liz told Kernan, "I started using words with my dances in '74. I didn't realize how important it would be to my work ... I did some work at Gallaudet College for the Deaf, but this didn't come from that. It isn't really a sign language, literally, it's a combination of expressive and utilitarian and arbitrary movements. It's hard for an audience to integrate words and dance, they're so separate. I'm a content dancer, the content is very important to me. That's not chic these days, but my work is full of it."

Kernan describes a workshop performance and further quotes Liz: "When I first started, I wanted people to be entertained. To be touched, moved to tears. People used to cry a lot at my performances. These days I want them to be angry. Which is very hard because people have been trained for so long not to express their feelings. Some other artists are trying to make connections about Cambodia, Watergate and so on, but the result usually looks naive and superficial — 'abstract pieces with long, complicated titles' — because the artists don't know how to get anger across." "No one ever accused Liz Lerman of being abstract," Kernan continued, "She brings dance into the community every week ..."

"A dozen gravely ill children in wheelchairs, some of them dying, watch the wild-haired woman in sweat pants sitting

in the corridor at Children's Hospital. 'My name is Liz, and I like to dance with my fingers ...' Soon she has them moving their hands and arms and heads, inventing little dances. 'Can you spell your name with your foot? ... Now we're going to be very cold, and we shiver ...' A young man accompanies her on an old upright piano. Gradually even the sickest ones, the ones whose eyes don't seem to see, feebly begin to move their fingers and even wave a bit and watch the woman with the kind face."

Kernan: "The Dance Exchange, now housed in a loft at the Lansburgh building, lives hand-to-mouth on small grants and student fees, with a \$1,000 monthly deficit. The members are paid by the performance. There wasn't enough money to videotape the last series or to formally notate the dances ... What if someone came up with some real money? She's so ready for the question she must have been lying awake thinking about it. 'If I had money, I'd make a good home for us first,' she says in a rapid burst of words, 'with a \$15,000 salary rate and six dancers and our classes ... and time for community work and rehearsals for two or three seasons a year. We'd need one administrator, a secretary to handle bookings and run the school. And a contract of some sort with the city, or a hospital, or school, or jail ... it could be anything. We're not talking that much money. It could really have an effect. We have so much to give ...'"

to, where he has sung with the Canadian Opera Company. He will do a one-year master of arts program in St. Louis and will then travel to Europe to perform; in addition, he expects to perform in several concerts across Canada and will give a recital in Philadelphia in November. Last May he was a finalist in the Pavarotti International Competition in Philadelphia.

Anna Lillios and George Douglas Everett were married May 31 at St. John's Greek Orthodox Church, Cedar Rapids, Iowa. Anna received her master's degree from Wesleyan University, Middletown, Connecticut, and is a doctoral candidate and teaching assistant at the University of Iowa. This summer she is part of the Upward Bound program at Coe College. Dr. Everett received his medical degree from the University of Iowa and is a member of the University Hospitals and Clinics faculty in Iowa City, where the couple resides.

'72

Elizabeth Ayer reports that she is editor in chief of the *Rutgers Art Review*, a journal of graduate research in art history. She makes her home in New Brunswick, New Jersey.

Elna Barnet visited the college in July. She received her LL.B. from George Washington University Law School in 1976, and is living in Arlington, Virginia.

Sharon Couch DeBonis and her husband, Victor, received their J.D.s from Albany Law School in June. Sharon writes that they have bought a house in Troy, New York and that she will continue to be associated with Couch, Coulter and Howard, P.C., as an attorney. Son John Christian Stanton DeBonis was born December 19, 1980.

Judy DiMaio lives in an apartment around the corner from the Pantheon. She is academic chairman of the Rome Program for the University of Notre Dame (South Bend, Indiana) at their Rome (Italy) campus, as well as assistant professor of architecture, teaching architectural design and theory. Judy has time to work on her own design projects for clients in Italy and in America. "I spent part of last summer in California working with a landscape architect on a design project for a formal garden north of San Francisco. Whatever free time I have, I spend exploring this fascinating city, and travelling." Judy spent spring 1981 vacation in Egypt — Cairo, Luxor, Aswan and Abu Simbel. "Luxor and the Valley of the Kings and Queens was one of the most awesome sights I have ever seen. In Aswan I even got to sail an Egyptian sailboat on the Nile, and the most exciting adventure was riding an Arabian stallion across a three-hour stretch of the Libyan desert from the pyramids of Giza to the Stepped Pyramid of Saqqara. In all the journey was six hours, but well worth the subsequent soreness! . . . Rome is beautiful, and eternal. I love living here, and 'la dolce vita' still does exist here."

Over the past nine years **Pamela Downs Feiring** has been an associate editor at *Gourmet Magazine*, working in its test kitchen. She tells us that she has performed an opera or two with Amato Opera, sang professionally at the Church of the Ascension in its excellent choir, had a brief siege of studying for a master's degree in experimental psychology at Hunter College, and worked as a chef for the top executives of a large corporation. Pamela says she is married to Marshall, a tax attorney, and "all this has happened in New York City." She is now taking care of her six-month-old baby girl, Julia, in Alexandria, Virginia, along with studying voice and soloing in a church choir.

Cheryl Niederman Lilienstein. See ex-faculty notes under Judith Dunn Lackowski.

Julie Nobel writes that last September she purchased a townhouse in Anchorage, Alaska . . . "So I guess I plan to stay in Alaska." She says that she hopes to complete her cabin in McCarthy by next October and spend the winter there "in magnificent isolation . . . (almost)!"

Alexandra Reed is editor of two business quarterlies, *Directors and Boards* and *Mergers and Acquisitions*, based in the Philadelphia headquarters of Hay Associates. On the side she is writing *poemes de l'occasion*. "Still feel pride and satisfaction when I say 'Bennington.'" Alexandra received a Ph.D. in comparative literature from Princeton in 1978. Then, finding the job market rough going, she pursued and received an MBA from Loyola in 1981.

'73

Alexandra Hughes is singing the role of Erika in Barber's *Vanessa and Volpino* in Haydn's *Apothecary* with the Pennsylvania Opera Festival this summer. When not on tour or assignment she lives in Manhattan.

Ted (Theodore) Mooney wrote that his first novel, *Easy Travel To Other Planets*, will be published by Farrar, Straus & Giroux in early September. "They bought the book at auction last October; I had been working on it for the three and a half years prior to that. I am now making notes toward a new novel." Meantime Ted continues as an editor at *Art in America* magazine.

Valerie Pullman and her husband Andrew Neidich are living in Norwich, Connecticut. Valerie teaches dance and gymnastics. She is again performing and choreographing for the dance company "The Yard" this summer.

Jo Schneiderman. See ex-faculty notes under Judith Dunn Lackowski.

In January, **Robert (Robin) Stark** left the Congressional Joint Economic Committee in Washington to join the United Missouri Bank in Kansas City, Missouri, as special assistant to the chairman. "On the civic side, I was recently elected to the Truman Medical Center board of governors and serve on the finance committee." After leaving Bennington, Robin worked in New York City before returning to school to earn a master's in public and international affairs degree, University of Pittsburgh, and a law degree, Duquesne.

"I plan to marry in seven years, as soon as my fiancée reaches the statutory age of consent and can get an exit visa from the Ukraine."

'74

Doris Elisabeth Andrews was awarded a 1981 Charlotte W. Newcombe Fellowship from the Woodrow Wilson National Fellowship Foundation, for her doctoral work in history at the University of Pennsylvania. The fellowship provides a monthly stipend for up to fifteen months of uninterrupted research and writing for doctoral dissertation candidates working on their dissertations. The competition is open to doctoral candidates in the humanities and social sciences and is designed to "encourage the study of ethical and religious values in a broad spectrum of fields."

Doris's dissertation title is "The Self-Made Methodist: A Study in the Social and Political Significance of Evangelicalism in the Early American Republic."

Elizabeth (Casey) Compton is the originator of the Mettawee River Theater Company. Determined to bring theater to people's front yards in the far reaches of upstate New York and New England, and backed by her family and friends, she put together a troupe that performed three one-act plays in 1975. An article in *Ford Times*, June, 1981, brings the story up to date. "The band of eight actors and musicians travels throughout much of the Northeast during July and August, bringing live theater to farm villages that otherwise would have virtually none. The plays that the troupe performs are adaptations of folk and fairy tales from many cultures: American, English, American Indian, Greek, Chinese and Czechoslovakian." Base for the group is an old barn near the village of Salem, New York, where they create costumes, masks and puppets, rehearse and do all the chores preparatory to tour and performance. Ralph Lee, a well-known New York maskmaker, joined the group early on and is artistic director. Casey is business manager.

"They travel about the countryside in a large van with Mettawee River Theater Company emblazoned on its sides. The strange inhabitants of the Salem barn are transported easily in portable cartons and trunks. When the season ends in late August, the company will have traveled hundreds of miles and given more than 40 performances in meadows, hay fields, parks and cow pastures, and at carnivals, flea markets and town festivals. They also perform in urban settings . . . Baltimore . . . Portsmouth . . . the Bronx . . . Lincoln Center . . . The combination of eerie music, frolicking creatures and swaying giants is awesome . . . One Vermont farmer summed it up after viewing a performance last summer in a meadow: 'Man, those people are really somethin.'"

Scott McClay sent us his new address in Cambridge, Massachusetts, with this note: "Hi! Doing fine ('The older I get, a whole lot better I feel.' H. Near). Four years from a Ph.D. in evolutionary biology, hope to work in the tropics. If that doesn't work it's back to the desert — my first love. I'm off to see Baja and Mexican cloud forest this summer, plus a four-week tropical botany course in Miami. Any aspiring botanist should write for info — it's a great course."

'75

Elizabeth Cohen is the first woman associate professor in the department of physics at Stanford University. In the fall Elizabeth will go to Peking, China, on a three-month fellowship in acoustics. She is now living in Palo Alto, California.

Polita Cohen Gordon continues to work for the Massachusetts Department of Education in school desegregation programs. Polita also works with two production groups, El Pueblo Nuevo and Rock Against Racism. "Both of these groups have been producing concerts and festivals in the Boston area."

Liana Dellabough Rodegard wrote that she is about to study for her master's in physical therapy and gave a temporary address in Demarest, New Jersey.

'76

Susan B. Braus received a juris doctor degree from the New England School of Law at the June commencement. According to a press release from the school, "The New England School of Law, the first American law school exclusively for women, was founded in 1908 under the

name Portia Law School. The school became coeducational in 1934, yet it has never failed to honor its early commitment to legal education for women. The present name, New England School of Law, was adopted in 1969. Last summer the school moved to larger, modern facilities in a newly renovated building at 154 Stuart Street, Boston."

Susan was a member of the editorial board of the *New England Journal on Prison Law*, a member of the 1980-81 Moot Court Board and a member and co-author of the Honors Moot Court problem for 1981 competition. In addition, she was employed as a legal intern at the Massachusetts Consumer's Council and as a research assistant to Professor Michael Wheeler at the Law School.

Susan is married to Lindsay P. Rand, also a 1981 graduate of the New England School of Law.

Ish Bicknell Finckel was the oboe soloist in June when the Sage City Symphony performed Mozart's Concerto for oboe and orchestra. Ish wrote her own cadenza for the performance. Ish also plays the English horn.

Deborah Kreda wrote in June that she is living and working on an Israeli kibbutz. She is looking forward to receiving Quadrille and other Bennington mailings at her Israel address. "For the moment, I am working in the cotton fields, but we also have corn and wheat fields, chickens, cows, citrus orchards and pear groves, so I can expect to try my hand at other tasks in future."

The big news is that Deborah won the U.C.L.A. English department's Shirlie Dorothy Robbins Creative Writing Award for 1981, an award which is offered for poetry every other year and which carries a cash prize of \$500. (She also won the award in 1979.) The judges' letter reads in part, "The writing was accomplished, varied in subject, and revealed a notable talent, already showing signs of artistry."

'77

Ronald Dabney was choreographer for *The Meehans*, "a hard-boiled musical with a somewhat soft center," according to Mel Gussow in the *New York Times*, Friday, June 5. "The show shifts from a police station, where tough cops sing and dance about their daily war against perpetrators, to a more familiar scene of domestic intranquillity. During off-duty hours, the evening suffers from sentimentality. Nevertheless, *The Meehans* is a show of considerable musical freshness. For that, credit the composer, the late Sam Pottle, and the lyricist-author Charles Choset, both of them musical veterans of *Sesame Street* . . . Ronald Dabney lends some fluidity to the evening with his vigorous choreography, most of it by cops in a chorus line. He also manages to inject — out of the blue — a pas de deux for two hefty but graceful patrons of a bar."

Diane Green paintings were those included in a show at the Lousi K. Meisel Gallery, New York. Held in July, the show's title was "9 Painters Invited."

Anne Hemenway reports that she is editorial assistant for Urizen Books in New York City and is running, writing, and seeing a lot of movies.

Katherine Humpstone, as reported in June Quadrille, and **Jeremy Koch '74**, were married on May 2 at their home in Manhattan. Katherine is a textile designer and owns Cheney Designs in New York.

Jacqueline Kennedy works for Houghton Mifflin Company, Boston, in the Chil-

dren's Trade Books department, which includes picture books, non-fiction, and young adult novels — books that are sold to libraries and bookstores, differing from text books. She lives in Cambridge.

David Smallman is "currently hard at work writing an epic novel about continental drift and supporting myself as a part-time test pilot for the 'New' Chrysler Corporation." David lives in Manhattan.

Thomas Clay Andres is a graduate student at Texas A. & M. University in College Station, Texas . . . "making an intensive study of the personality and peculiarities of the Texas gourd for master's thesis. Also teaching botany classes."

'78

Lisa Burri informs us that she was married to Theodore Jick in October, 1978, and resides in Dorchester, Massachusetts.

Andrea Joy Davis reports that she is living in San Francisco and loves it. "Must be the fog!" She is working as a free-lance photographer and has been accepted on a team of professional freelancers. She hopes to phase out her commercial advertising work and is beginning to show her photographs in galleries. Joy's most recent exhibit was a show of portraits in an Albany, California gallery. She reports that "it was a great hit!"

'79

A son, Henry Hall Westcott, was born to Tim and Cate Noyes Boddington on March 15. Cate writes: "I had given up smoking, eating junk food and coffee and it must have worked; he is beautiful, fat, blue-eyed and ready to apply to Bennington." She and Tim are thrilled with the baby and aren't getting anything else done . . . "We miss the College and Vermont and hope to make a trip back East before too long." The Boddingtons make their home in Colorado Springs, Colorado.

Ada Fradkin played the part of Malicia Facade in a play called *Cinderella: Update!* which was presented at Hartley House Theatre, Manhattan, giving eight performances April 11 through May 9. On Stage, Children!, the company, has been performing a full season of plays for children in and around the metropolitan area since 1976, and tours with its productions to area schools and institutions. To quote its flyer, "Basic to the philosophy underlying the work of O.S.C. is the desire to bring together audiences of children from diverse economic, ethnic, and racial backgrounds and to have them share in the experience of viewing (and often participating in) plays that focus on various important aspects of their lives and the world they live in." All plays are original and "have been devised for the multi-ethnic, interracial company of professional actors. Most include audience participation — thus the name On Stage, Children!" It is a non-profit unincorporated association, has not received funding of any sort and produces on box office receipts. Ticket prices are at the barest minimum level to keep the productions accessible to anyone who wishes to see them. "It goes without saying, therefore, that we would be delighted to accept any contribution that any individual or organization might like to make."

Scott Furman had a one-man show of his paintings during July in the Barn Gallery at Bennington College. Scott also reports that he won a grant from the New Jersey

Council on the Arts for his sound sculpture, a concept by which he is exploiting the sounds that shapes make — people striking or plucking, wind playing, and so forth.

Erin Quinn Mico is in Spain "but plans to return to the United States in the fall with hopes to attend the University of Southern California school of public administration in spring 1982 while Juan is in the Navy." Erin still gives her home address as Los Angeles.

Laurie Ruth Moss is still living in Seattle, Washington, working as a waitress and says she loves it. She writes that in September she will enter Antioch University to begin formal graduate work toward an M.A. in psychology . . . "contributions are welcome!"

Pamela Nicholson '80 and **Howard Gross** were married in Boston on August 2. A note from Howard, in June, said, "Pamela is currently working with a design firm, while Howard is spending the summer doing research in communications law at Harvard Law School. They will be moving to Toronto, Canada, in the fall, where Pamela will be continuing her art work in furtherance of a master's degree and Howard will complete law school."

'80

Dana Rosenfeld felt compelled to contribute "a concise and honest account of her activities since leaving Bennington . . . After selling my thesis to Williams College for \$50 I bought a bus ticket to New York. There I spent the month of July snaring Social Democrats in Washington Square Park with a large net. An employee of Citibank and a successful Lower East Side intellectual, I spend my time at an exclusive West Village Health Club patronized by young dancers and academics with back problems." Dana is currently working on the first issue of *Pathos*, "a quarterly journal of alternative discourse publishing articles which, in accordance with *Pathos'* correlation of creativity with inductive irrationality, replaces empirical research with lengthy and bombastic footnotes."

Dana is also immersed in the preliminary stages of establishing a journal entitled *Autotautology*, "dedicated to the critical analysis of issues which, given the contemporary socio-political and cultural milieu, are tautological. Issues will include topics such as 'Auto-Eroticism,' 'Mad Dogs and Englishmen: An Analysis of the Irish Question,' 'The Iraqi Nuclear Family,' and 'Permanent Revolution.' The editorial board is now being formed and will be international and inter-disciplinary in scope. Anybody wishing to participate in any aspect of the journal's formation is urged to do so."

Quadrille cannot guarantee how much of the above is non-fiction, but Dana does solemnly attest to the veracity of the following: Dana will enter the University of Chicago in September to start work on an M.A. in modern European history. Ultimately she hopes to get a doctorate in the same area or in political sociology. So we can expect her to change her address from New York City to the Chicago area.

'81

Mary Ashton conducted beginning and intermediate classes in modern dance this summer in the carriage barn of the Park-McCullough House. After completing her degree last December she taught dance classes at Buxton School. Mary lives in North Bennington and plans to continue teaching at Buxton in the fall.

Susan Beth Grossman appeared in two Dorset Theatre Festival productions early this summer, *God* and *Feiffer's People*. This is Susan's second summer with the Dorset theatre group.

Holly Markush was part of a group organized by Bill Dixon to perform "Summerdance," Judith Dunn Lackowski's dance and Bill Dixon's music. According to the Burlington (Vermont) Free Press, May 27, the performance at Edmunds Junior High School, included cellist Holly Markush and four trumpeters, Arthur Brooks, Stephen Haynes, Vance Provey and Dixon. Dixon also led off on the piano, and five dancers completed the group.

Debora M. Nash addressed a note to all her Bennington friends as she prepared to go to Africa in early July with the Peace Corps, saying, "I am very excited about gaining practical experience while simultaneously continuing my education in rural Africa. I am going to Mali, which is a predominantly Islamic culture, but also has a spectacular indigenous past, from which to build its future . . . Even though my training and eventual assignment will be in small isolated villages, my mailing address will remain as follows: Debora M. Nash, s/c Corps de la Paix, B.P. 85, Bamako/MALI, West Africa. You should know that mail takes a long time to and from Mali. In any case, please keep the good 'vibes' going."

Faculty Notes

continued from page 19

Jane Ford Aebersold's pottery was featured in "A Class Portrait: Vermont Council on the Arts Grantees 1978-1980," a statewide exhibition of work by 28 Vermont artists which was co-sponsored this summer by the Robert Hull Fleming Museum in Burlington and the Vermont Arts Council. These 175 works by Vermont artists and crafts people were shown simultaneously at three sites around the state. Jane's were among those displayed at the Bennington Museum in August. Jane has a one-person show of her recent work at the Museum of Art, Carnegie Institute, in Pittsburgh August 15 through October 11.

Sidney Tillim of the Visual Arts faculty had a succinct letter to the editor of the New York Times published on August 18. It was brief enough to reproduce in full: "President Reagan's decision to build and stockpile the neutron 'bomb' is hardly surprising. These weapons are designed to kill people but preserve property. One might say the same, albeit figuratively, of his economic and social policies. If a government can rationalize such a weapon, it can rationalize anything."

Sue Ann Kahn appeared in concert with the Jubal Trio on July 5 in the Park-McCullough House Stable, North Bennington.

Barbara Roan danced her solo *Serpent Song* at Carnegie Hall June 3 as part of an Annabelle Gamson program celebrating Isadora Duncan. Student Jill Beckwith, singing an original score, appeared with Roan.

On February 23, **Betsy Sherman** and her husband Mark Novotny had a baby boy, Joshua Sherman Novotny. Betsy will return to teach biology this fall.

William DeMull collaborated in May with the Dance Construction Company and composer John Driscoll on *Stall*, an event in dance, sound and light at the Academie der Kunste, Berlin. Also in May he designed lighting for Peggy Lyman, a soloist with the Martha Graham Company in two weeks of solo performances at the Theater de la Ville, Paris. This performance was

also seen at the City Center as part of the Dance Umbrella Series, New York, in April. In addition, he was the lighting designer and production manager of a dance concert at the American Theater Lab, New York, by Jan Van Dyke.

Ex-Faculty

Judith Dunn Lackowski's *Summerdance* (Bill Dixon's music) was performed at Burlington, Vermont, on May 24 and subsequently reported in the Vermont Vanguard Press, by Jo Schneiderman '73: "Five dancers moved across the stage forming and reforming patterns in counterpoint to live trumpet and cello music. They leapt and ran, created tableaux, broke them, blossomed into brief unison, then separated into individual movements. The whole piece evoked images of a painting in movement, rhythm and sound . . . Lackowski's vision and sophistication as a choreographer are sorely needed in Burlington . . . Main Street Dance Theatre and other modern dance groups have equipped many Burlington dancers with the ability and desire to create exciting, modern innovative work. Hopefully, Lackowski's unique vision can raise the caliber of dance performance in the community."

The dance ensemble for this performance came together under the leadership of Burlington resident **Cheryl Niederman Lillenstein '72**. *Summerdance* was first produced by Judith Dunn/Bill Dixon Company in 1971 at Bennington College under a grant from the College to work with five dancers and six musicians.

A new book by **Peter Drucker**, *Toward the Next Economics and Other Essays*, was released in April by Harper & Row. The press release quotes Drucker: "The concerns to which these essays address themselves are those of the time in which they were written — our time. The intention in every one was, however, to gain understanding, to project, to see the permanent through the transient."

Murphy

continued from page 2

praised his "informal personality, his incisive wit, his philosophical acumen, and his erudition," which, she said, "succeeded in deflating overblown problems and in providing a renewed sense of leadership." She said his five years at Bennington have been marked by a sense of stability, both financial and academic.

A search committee has been formed, chaired by Fairleigh S. Dickinson Jr., chairman of the Budget and Finance Committee of the Board, and husband of Elizabeth Harrington Dickinson '43. Joan D. Manley, also of the Board, Group Vice President of Time-Life Books, will serve as vice chairman. Other members from the Board are Albert W. Bowker, Barbara Ushkow Deane '51, Board Chairman Susan Paris Lewis '69, and Rebecca B. Stickney '43, who is serving as Board secretary and as liaison person on campus with the search process. Another member is former Trustee Kathleen Harriman Mortimer '40. Awaiting the start of the Fall Term are the election of three members from the faculty and the appointment of two students by the Board chairman.

The Search Committee encourages all to suggest candidates for the eighth president of Bennington College. Please forward suggestions in writing to the Presidential Search Committee, Fairleigh S. Dickinson Jr., Chairman, Bennington College, Bennington, Vermont 05201.

'Pandemonium . . .' will appear on campus September 30

Caroline Simonds '71 will give an all-day performance using a variety of locations around the Bennington campus on Wednesday, September 30. She works with Marie Nimier as "Pandemonium and the Dragonfly," a company that combines mime, circus, musical theater and improvisation in a theater of celebration and enchantment. The two-woman company recently returned from a ten-year stay in France, during which they gave many performances, including one for Valerie Giscard D'Estaing, and appeared in a one-hour television film and *L'Incorrigible*, a film by Phillipe de Broca.

They expect to inspire bystanders to become part of the performance at Bennington. Caroline explains that "our characters, a flute-playing Woman-Dragonfly accompanied by a singing Centauress who plays the accordion, will present tableaux vivantes and exotic theatrics, perform lazzi, wild dances, and original-traditional sidewalk cafe songs. There is a constantly evolving relationship with the participants that walks the thin wire of poetry and humor." Their appearance will be cosponsored by the Music and Drama divisions.

Photographs; Caroline Simonds and Marie Nimier as "Pandemonium and the Dragonfly."



NOW AVAILABLE

Thomas P. Brockway's history of the Robert D. Leigh era (and all that went before), titled *Bennington College: In the Beginning*.

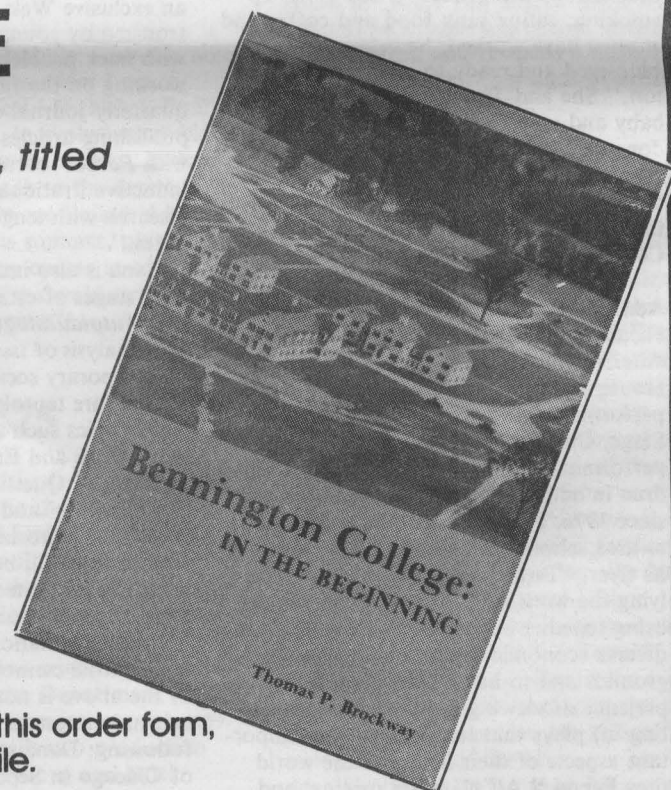
Excerpt

Settled in New York in the fall of 1928, Leigh was able for the first time to devote himself continuously to the propagation of Bennington College. As before his appointment, fund raising remained a constant but unproductive preoccupation. In hiring the John Price Jones Corporation to run a campaign, the trustees had hoped that this would solve all their financial worries. While still at Williams, Leigh said the hope was naive and argued for another approach. The idea of Bennington College, he said, appealed strongly to educators and the discriminating public, while people in general accepted the existing educational situation with complacency. The trustees should therefore appeal directly to a few persons of enlightenment and means, and for this John Price Jones was not required. The trustees agreed and in June paid off the public relations firm (the amount, \$23,602.64), leaving a balance on hand of \$1,009.33.

Following Leigh's line of thought, Mrs. McCullough and other trustees compiled lists of persons of discernment and wealth; and in due course Booth and some of his party were on the committee, Mrs. Swan, chairman, Mrs. McCullough and Kilpatrick were the active members. Kilpatrick had no hesitation in exercising a veto power as when he wrote opposite the name of President Aydelotte of Swarthmore, a man Booth admired, "An undoubtedly good man if we wish to repeat at Bennington what he has already been doing. I don't think so."

Still there was no consensus on what sort of a college the Kilpatrick philosophy would produce, the funds so far pledged were totally inadequate, and the country's worst depression was soon to break.

The Brockway history is being distributed to the book trade by the Countryman Press, Woodstock, Vermont 05091, and therefore can be ordered through local bookstores. Copies are also available through the College Publications Office, a.k.a. Bennington College Press, in which case all proceeds go into the newly established Thomas P. Brockway Scholarship fund.



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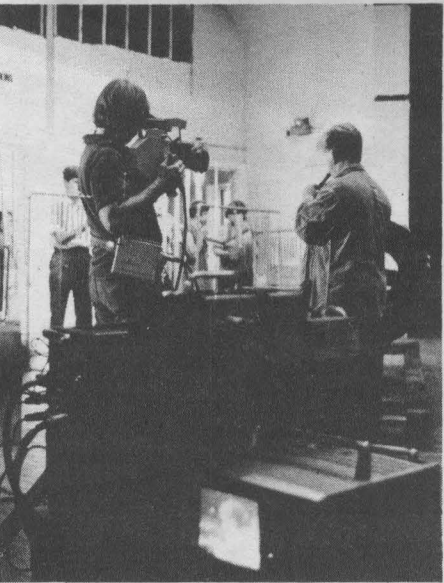
Faculty Notes

Wendy Perron produced two original works this spring with the help of a Choreography Fellowship from the National Endowment for the Arts: *The Paris Sciences*, in New York in March, and *Aststoryry: Impossible To Tell*, in New York and at Bennington in May. Perron collaborated on a new piece, performed August 2, with choreographer Stephanie Woodard and composer Peter Zummo for the Art on the Beach series at the landfill site outside the World Trade Center in New York.

The third edition of Working Papers on South American Indians was published in August, edited by Kenneth M. Kensinger and Waude H. Kracke, who will be a visiting scholar in the Social Science Division next spring. This edition is titled "Food Taboos in Lowland South America" and is available for \$7 postpaid by writing the College. Its publication was made possible in part through a grant from the Center for Latin American Studies, Program for Tropical South America, at the University of Florida at Gainesville.

Jack Glick performed in the Mohawk Trail Concert Series at Charlemont, Massachusetts, on July 17 and 18. During the first ten days of July he was member of the faculty at the Apple Hill Summer Chamber Music School in East Sullivan, New Hampshire, and on a Sunday in August conducted an afternoon reading for mixed instrumentalists of Mozart for the Chamber Music Conference of the East at Bennington.

The Boston, Massachusetts, Phoenix for June 2 reported the release of a new album, *Bill Dixon In Italy* — Volume One. This latest Soul Note album is "a logical extension of Dixon's RCA set . . . As befits a veteran of the avant-garde controversies of the '60s, Dixon does not fall back on traditional structures to validate his efforts. As befits a composer,



Schonbeck being televised

he also does not simply give everyone in the band his head. It's good to have Dixon back, and encouraging to know that there will be a volume two."

Dixon appeared in a mid-June concert at the New England Repertory Theatre sponsored by WCUW-FM Worcester.

Nicholas Delbanco's visit to Hollins College (Woodrow Wilson Fellowship) in May to counsel fledgling authors and to examine their work was reported at length in a feature in the Roanoke, Virginia, Times & World-News. It quoted Delbanco: "... the more successful a writer becomes, the less time he or she has to write, because of visits such as the one to Hollins." Delbanco also visited Marietta College this spring. Since then he has been kept busy giving readings and serving as judge of the Nick Adams Short Story Contest. His essays have appeared in *The Dream Journal* and the *Harvard University Gazette*, and short stories were published in the *Bennington Review*, *Crazy-horse*, and *Prime Time*. Delbanco's new book is scheduled to be published in spring, 1982.

During the spring and summer Pat Adams has been especially busy lecturing and exhibiting her paintings: In April she accepted an invitation to lecture on her work at the University of Southwestern Louisiana. Her "Clearing," a Childe Hassam purchase from an American Institute and Academy of Arts and Letters exhibition, was received by the Kent State University Art Museum, and her "In Stretto" was exhibited with recent acquisitions at the Montclair, New Jersey, Museum. Four small paintings on paper were shown at the Herter Gallery at the University of Massachusetts in conjunction with the first Printmakers Institute of New England Land Grant Universities. And three of Adam's large canvases were exhibited from June 6 to August 9 at the Berkshire Museum in Pittsfield, Massachusetts, along with works by former faculty members Carol Haerer and Kenneth Noland.

After spending a most rewarding and memorable year at Bennington, Geoffrey Hodgson is returning to his native England to take up a teaching position at Newcastle upon Tyne Polytechnic. While at Bennington, Hodgson published two major articles and two books. Both books are scheduled to appear in the fall under the imprint of Martin Robertson, a British publisher.

Capitalism, Value and Exploitation is the result of a five years' interrupted effort, and it is an attempt to provide a new and radical foundation for economic theory.

The second book, *Labour at the Crossroads*, is aimed at a wider audience and is on the politics and economics of the British Labour Party.

Even though the latter work was completed before the recent spate of rioting in

Britain, it takes the current political and economics crisis in Britain as its point of departure: "It is hard to avoid the conclusion that after a decade of economic stagnation and governmental impasse, and a subsequent economic nose-dive under Thatcher, in some sense the proverbial chickens of the post-war epoch are at last coming home to roost. As things crumble on all sides, possibilities loom large and movements for change march with many thousands in their ranks."

July 9 was the big day for Gunnar Schonbeck when televised snippets of his particular kind of musicianship appeared on "The American Trail" program nationwide. In most areas the program lasted only five minutes: other versions lasted ten minutes, and in a few cases the program was given a half hour. The program is carried in different regions by all three networks and by independent stations. Schonbeck was interviewed with some of his handcrafted and unusual instruments. A few of his Bennington students were shown, as well as some of the group of retarded adults with whom he has been working for several years.

An exhibit of Jack Moore's fabric collages was presented at the Simon/Maier Gallery by Marden Fine Arts in New York from April 24 to May 22.

Phebe Chao has earned an extraordinary honor: she is one of three American literature authorities in the nation to be named a Fulbright Senior Lecturer at the University of Beijing (Peking) next year under the United States' first such program to be conducted in the People's Republic of China. She will be the only member of the U.S. team of six senior lecturers (three will be American histor-

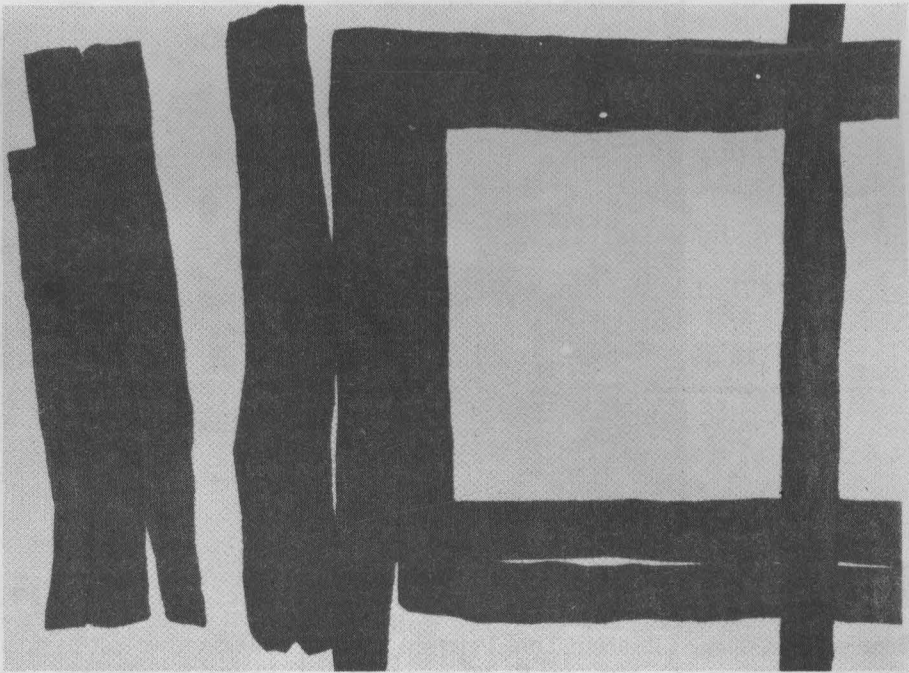


Phebe Chao

ians) who can speak Chinese. She is also believed to be the first member of the Bennington faculty to be given the status of Senior Lecturer under the Fulbright program. Competition for the appointment was national. Overall purpose of the exchange program is to improve the teaching skills of Chinese teachers of English in China and to upgrade the American Studies curriculum under terms of a cultural agreement between the two countries.

Chao will be reporting to the U.S. International Communications Agency (formerly U.S. Information Agency); and will be given free housing and transportation while in China. After a visit to her farm in New Hampshire this summer, she planned to depart August 27.

continued on page 17



One of Jack Moore's Fabric Collages

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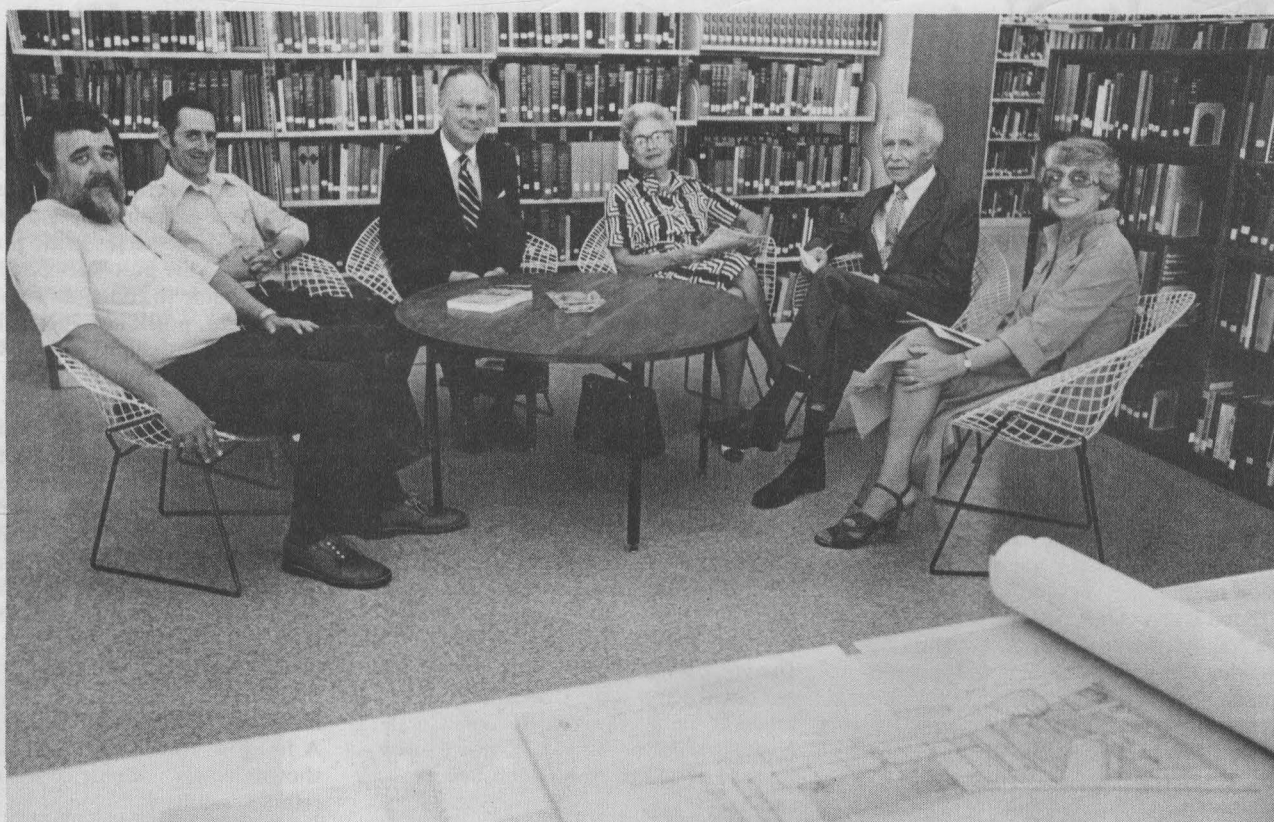
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Progress toward a new look at Crossett Library

This issue of Quadrille's report on the library takes a pictorial form. At right: Pietro Belluschi, architect of the library, flew to the campus in June with Carolyn Crossett Rowland '37 for a day of reminiscing and planning for the future. Judicious use of available space and re-arranging some areas may yield another five years or so before expansion needs are critical, it was concluded. From left in the photo are Kenneth M. Kensinger, who heads the Library Committee; Physical Plant Superintendent Robert Ayers; Vice President for Finance James Vanderpol; Mrs. Rowland; Belluschi; Librarian Toni Petersen.



During the summer, many needed renovations have taken place at the library including repairs to the roof, new lighting, new reference facilities, an electronic security system and, perhaps most noticeable to users, new flooring. Photos here show the old well-worn cork floor being swathed in mastic for new carpeting; cataloguer Elisa Lanzi, below, does her job amid chaos in the background.



Librarian Petersen on NEH grant team to codify architectural terms

Bennington College Librarian Toni Petersen is one of three recipients of a National Endowment for the Humanities grant awarded to support the development of a new universal "language" of architectural terms.

The three-year project is a cooperative effort of Bennington and Rensselaer Polytechnic Institute in Troy, New York. Principals in the effort are Toni Petersen, who is former executive editor of the International Repertory of the Literature of Art (RILA), Dora Crouch, an architectural historian at the RPI School of Architecture, and Pat Moholt, associate director of libraries at RPI. The three have been planning the project since 1979 with the aid of planning grants from the Council on Library Resources and the NEH. The new NEH award will provide for the production of the architecture thesaurus and will develop policy and methods for future work in visual arts. The thesaurus of about

4,000 terms will be available to indexers, archivists, librarians, visual resource curators and architects. Until now there has been no comprehensive or consistent listing of terms used widely in both architecture and art.

While a long-range aim of the three-year project is to develop a new vocabulary of commonly used terms in the area of decorative and visual arts as well as architecture, the \$100,192 NEH grant covers this year's portion of the project for architectural terms.

In the world of information science, a "thesaurus" is defined as "a compilation of words and phrases, showing synonymous, hierarchical and other relationships and dependencies, the function of which is to provide a standardized vocabulary for information and retrieval systems." The architecture thesaurus will be available both in paper form and "on line" for computer storage and re-

trieval systems.

A first phase of the project, according to Petersen, will be to coordinate all existing lists, such as those provided by the Avery Architectural Libraries Index to Architectural Periodicals, the British Architecture Library's subject index, the architectural thesaurus of the picture division of the Public Archives of Canada, the thesaurus of the Journal of Architectural Historians, and the subject list of RILA.

All these lists will be merged with the Library of Congress Subject Headings, Ninth Edition.

To insure acceptance of the new thesaurus by libraries, the group will publish a sample bibliography for distribution to a wide variety of potential users. The project already has the formal cooperation of the Art Libraries Society of North America. □