

MRS ARCHIBALD R MURRAY
100 LASALLE STREET
NEW YORK
NY 10027

Quadrille

For Alumni & Friends of Bennington College



Valerie Restivo

Photo identification, starting at top and going clockwise: Drew Vershon '79 describes his job with a pharmaceutical lab for one of Jean Short Aldrich's alumni career seminars (see Page 4); Barbara Roan of the Dance faculty is featured in an article on her division (Pages 6, 7); Rebecca Lax '83 works during the NRT for artist Patsy Norvell '64 in New York (see NRT report, Page 3); Liz Swados '73 will be this June's commencement speaker (Page 2); and students work hard at the Annual Fund Phonathon under Jennifer Zuch '82, seen at right (Page 12).



Martha Swope



Julia Driskell



Swados will be commencement speaker

Elizabeth Swados '73, whose writing, composing and directing has met with considerable success on Broadway and elsewhere, will be the commencement speaker this year, on June 13.

The subject matter of Bennington commencement addresses is traditionally unknown until they are heard, but some clues as to Swados's interests may be obtained from a listing of some of her accomplishments during a career that has yet to mark a decade.

Her new theatrical oratorio *The Haggadah* opened at the New York Shakespeare Festival March 27. Her new book *Lullaby* is being published by Harper & Row this spring. Her most recent Broadway success, *Runaways*, for which she received four Tony nominations, is being filmed by Twentieth Century Fox and published in book form by Bantam.

She has also recently completed two film scores for the Faith Hubley animated films *Step By Step* and *Sky Dance*, using fifty instruments from all over the world, and children from the United Nations School. She composed two ballets for the National Theatre of Canada and scored the acclaimed NBC film *Too Far To Go*, and the CBS film *Ohms*. She has scored films for PBS's Short Story series.

Her book *The Girl With the Incredible Feeling* has been adapted into *The Incredible Feeling Show*

for children. Another book, *For All Our Children*, is being published by Harper & Row.

Swados has won three Obies and an Outer Circle Critics award. She received a New York Council on the Arts playwriting grant in 1976, and was a Guggenheim Fellow in 1978, among several other awards. She has traveled extensively through the United States, Europe, Scandinavia, North and West Africa, the Mideast and Caribbean researching indigenous instruments and vocal styles, and she has composed in many languages. One theme that recurs in her work is toward creating a world music that is entertaining and educational.

She has also taught at several universities and high schools, and believes that music is a teaching process as well as an entertaining one.

After leaving Bennington, Swados worked with Ellen Stewart at La Mama in New York, with Peter Brook in Paris, Africa and the U.S., and collaborated with Andrei Serban on *The Greek Trilogy*, *Good Woman of Szechuan*, *The Cherry Orchard* and *Agamemnon*. Her first independent work off Broadway was *Nightclub Cantata*.

Her most recent New York Shakespeare Festival productions have been *Alice in Wonderland in Concert*, featuring Meryl Streep, and *Dispatches*, based on the Vietnam war. She is working on a jazz opera, *Lullabye and Goodnight*.

Fee and aid both up 12%

The College this winter announced a 12 percent increase in both its comprehensive fee for 1980-81 and the financial aid it makes available to students. Announcement was made the same week in which an article in the Chronicle of Higher Education told of increases, typically, of 18 percent at other institutions.

No sooner had a press release on the matter gone out from Bennington but a telephone call from Muriel Cohen, education editor of the Boston Globe, reported that her calculations show that Bennington's new fee will be the highest in the nation, as it has occasionally in the past.

Bennington breaks the \$9,000 barrier for the 1980-81 academic year by raising its comprehensive fee from \$8,420 to \$9,430. That figure comprises tuition of \$7,380, room at \$910 and board at \$1,140.

President Joseph S. Murphy, in a letter announcing the increase to parents, wrote that this is a time when other institutions are diluting their academic programs by increasing the student-faculty ratio, while Bennington is "steadfastly" holding to its 8.6-to-1 ratio. He added that the College has "every intention of continuing to do so."

Murphy also wrote that for the first time in a decade, Bennington is operating on a truly balanced budget, and has instituted "financial controls of a rigorous sort" so that the College is living within its income. "Our intellectual vitality is dependent on our ability to continue to provide excellent education, to control our spending in non-essential areas, and at the same time to increase our endowment," he continued.

Bennington always makes clear that its seemingly high fee includes many services for which other college charge extra, such as private music and art instruction, laboratory use, studio space, graduation, and the services of a psychological counseling office.

Murphy's letter also observed that Bennington will spend about \$12,000 in the coming year for the education of each undergraduate. The difference is made up by the Annual Fund and by the endowment fund which the 50th Anniversary Capital Campaign is building up. The Annual Fund is rapidly approaching its \$350,000 goal (the campaign ends June 30). The 50th Fund has reached the \$4 million mark toward its goal of \$8.9 million, and the three-year campaign runs through 1981.

Bennington's financial-aid allocation for the current year is \$733,000, and that will be increased to nearly \$1 million in 1980-81. For the current year, the comprehensive fee had been raised 7 percent above that of 1978-79.

Alumni vacations offered again

Alumni, their families and friends, are invited to vacation on the College campus this summer. The first Alumni Vacation Program, last summer, attracted 50 alumni who lived in the dormitories, dined at Commons, and enjoyed College facilities and programs as well as the vast array of activities in southern Vermont and nearby states.

This summer, vacation space will be offered during the weeks of July 27, August 3 and August 10. A limited amount of space may be available during the earlier weeks of July as well.

Charges per adult will be \$150 a week, and \$90 for children. This includes room, meals and linens. A fee of \$50 should accompany your reservation; all other charges are due upon arrival.

Alumni are also encouraged to apply to the Summer Workshops, which include *Fiction*, *Non-Fiction*, *Poetry*, *Children's Literature*, *Painting*, *Violin-Viola*, and *A Taste in Time*. All meet from June 29 to July 26 except for *A Taste in Time*, which meets July 13 to 26.

For applications, and vacation reservations, please write to: Christine Graham, Director, Bennington Workshops, Bennington College, Bennington, Vermont 05201.

Alumni directory nears mailing date

Bennington's first new alumni directory since 1972 is scheduled to be mailed early this summer from the Taylor Publishing Company, a firm that is known nationally for its production of college directories and yearbooks.

The directory will have a four-color aerial photograph of the campus as its cover, and will contain three kinds of listings — alphabetical, by class, and geographical — of the 6,000 names and addresses of alumni.

Everyone on the College's list will be sent a directory.

Admissions volunteers wanted

The Bennington Admissions Office is looking to increase its number of alumni volunteers for the coming year. If you are interested in assisting the College by contacting prospective students, giving interviews to candidates for admission, or representing Bennington at local college nights, please send your name on this form, or by note or postcard, to John Nissen, Director of Admissions, at the College.

name _____

mailing address _____

city, state, zip _____

home phone (_____) _____

year of graduation from Bennington _____

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New emphasis on placement and employment

Focus broadens beyond NRT

When the College created the Office of Students and Student Placement last summer, one of the goals was to develop a comprehensive employment center for students to seek not only Non-Resident Term jobs, but also term and summer employment as well as post-graduate placement.

For the third year in a row, the College NRT listings topped 1,000 with more than half of the jobs offering some form of remuneration. The majority of students employed found their jobs through the NRT Office, continuing last year's pattern of more students obtaining jobs through College listings than on their own. Letters requesting participation in the 1981 Non-Resident Term will be mailed to prospective employers early in the summer.

During the 1980 NRT, regional alumni members coordinated NRT get-togethers in New York City, Boston, Washington, D.C., Chicago and San Francisco. Thirty students were visited at their job sites, and NRT student directories were mailed to those in geographical areas where there were large numbers of students.

When the College reopened this spring, the Placement Office offered more than 200 College Work-Study positions and nearly 70 regular pay positions to students wishing to earn money while attending school. Special emphasis has been placed throughout the year on locating paid employment for non-financial-aid students, both on campus and in town.

Summer job listings for students exceed 600 to date, including nearly 500 paid opportunities, as well as individual listings of 130 summer study programs in the U.S. and abroad. The summer jobs are designed to complement the College calendar; Bennington students have traditionally had difficulty acquiring summer jobs because of the College's late dismissal date.

The Post-Graduate Office is open daily for students and includes nearly 300 graduate school catalogues and 175 post-graduate employment possibilities. Placement files for June graduates, testing information, fellowship materials and personalized counseling to assist with resumes, cover letters, interviews and portfolios are also available. Even though it is still in early stages of development, the Placement Office has received enthusiastic support from students.

Alice T. Miller, director of Students and Student Placement, spends a considerable portion of the year "on the road" seeking NRT and permanent employment offers, as well as traveling for Admissions. "We are always finding new opportunities for NRT, summer or permanent jobs for the students," Ms. Miller states. "We depend heavily on alumni, trustees, and parents for ideas and, in many cases, actual jobs."

Commenting on the centralized placement services, Associate Director Deborah Harrington, in charge of the day-to-day operations, reports, "The beauty of having all jobs in one location is that once students have learned the job listing system, they can work on their own without a lot of staff supervision. We are then free to do individual counseling and job development."

Ultimately, the Placement Office hopes to provide services to alumni as well as current students, to offer more career-oriented seminars and, in time, to be able to guarantee Bennington students employment from the time they enter school until they secure their first permanent position.

50th Fund campaign nears \$4 million mark

Bennington's 50th Anniversary Capital Campaign stands, as of this writing in early April, at "virtually" the \$4 million mark, reports fund director Rebecca B. Stickney '43.

When the \$4 million point is actually reached, the College's 50th Office is prepared to distribute a special newsletter that will also include a list of all donors to date.

The drive has thus reached the halfway point — a year and a half gone and a year and a half left to go. And the financial status has reached the effective halfway mark toward the goal of netting \$8.9 million.

"In running this drive, I have become aware," said Ms. Stickney, "of how long it takes, when dealing with a 7-digit number, to move toward fill-

ing the next zero in . . . or to move from \$3.5 to \$3.6 to \$3.7 million.

"Right now, we need one \$50,000 gift, or two \$25,000, to hit the \$4 million mark," she added.

The drive was launched in November, 1978, with a dinner held at the University Club in New York City, and is scheduled to end in November, 1981. Each of the three years has its own rationale: the first was devoted to "leadership" gifts, primarily from trustees and alumni, the second is concentrating on an unprecedented canvass of every alumna and alumnus of Bennington, and the third year will focus on corporate and foundation giving as well as a continuing roundup of leadership and other giving.

'Builders' from 1945-'60 classes invited to May 16-18 reunion

Alumni of the classes between 1945 and 1960 have been notified of the "great and wonderful plans" taking shape for what will be called the Builders' Reunion on campus May 16, 17 and 18. It is all part of Bennington's 50th Anniversary Celebration, and will be a sequel to the successful Pioneers' Reunion held last May for the classes of 1936 to 1944.

Reunion class agents have written to all "Builders" to invite them and their spouses to attend three days of socializing, seminars and soirees at the height of Vermont's lilac season. Food and drink (six meals, three cocktail parties) are offered for the modest sum of \$49.50, and a schedule of events is being designed both to remember and appraise the past and to acquaint everyone with the world of Bennington in 1980 and the future.

The schedule, still subject to minor modification, shapes up like this:

Friday, May 16

6 p.m., cocktails in VAPA; 7 p.m., dinner in Commons or VAPA; 8:45, Builders' Concert in Greenwall Music Workshop, VAPA; 10, wine and cheese in Newman Court, VAPA.

Saturday, May 17

9 a.m. to noon, student work-in-progress in music, dance, literature, drama, science, social science, visual arts, black music; noon, luncheon (alfresco if possible) at Dickinson Science Building and/or VAPA; 1:30 to 2:45 and 3 to 4:45, Alumnae Seminars: Our Lives-in-Progress (subjects and participants are: Mid-Passage, Kay Crawford Murray '56; the Professional Woman, Eleanor Gottlieb Manucci-Glass '48; the Word, an open workshop for alumnae readings, Eleanor Rockwell Edelstein '47; the Feminine Eye, a sharing of visual art experiences and techniques, Marianne Byk Schnell '50; Our Children — Art and Education, Sally Liberman Smith '50; the Community, Ella K. Russell Torrey '47 and Grace Russell Sharples '48; Performance, with leader to be announced; 6 to 7 p.m., cocktails with students on

Commons, third floor; 7:15, dinner in Greenwall, VAPA, followed by Bennington Awards Ceremony and speakers; 10, 25 reunion classes ('54, '55, '56) reception at President and Mrs. Murphy's home, followed by Dan-sante and Soiree in Greenwall.

Sunday, May 18

10 to 11:45 a.m., faculty round-table, with participants to be announced; noon, brunch with present faculty in Greenwall.

Library wants to expand alumni books

The Crossett Library hopes to use the 50th anniversary of Bennington as the occasion to review books and other publications by alumni, and to increase the library's collection of such materials. "At least," in the words of Librarian Robert Agard, "it would be nice to have a collection of bibliographies of these publications."

There are now 100 items in the library's collection of alumni publications. This has been developed mostly by gifts of the authors, and its increase will depend upon the continued generosity of the authors. In addition to receiving gifts of publications, the library would be glad to have bibliographical references for any books or magazine articles which the authors cannot supply.

Prints and photographs could also be incorporated into the collection for any alumni who are engaged in those activities. The library would be glad to tell any alumni who wish to inquire which publications are already in the collection.

"We would look forward to the preparation of a catalog or at least a short title list of such publications," said Agard. "We certainly would appreciate whatever contributions you many send to us."

Alumni career seminars held on science, film-TV, law, teaching

Another series of panel discussions on careers has been arranged during this academic year by Jean Short Aldrich '43, director of the Student Services Office. Careers in science, teaching, law, and film and television have been described to students by alumni — most of them very recent graduates — who are working in those fields.

The discussions have proven of intense interest to current students, who are given a real-life look at the careers they may wish to follow.

Science was the topic for five recent graduates on March 22, and the range of sub-topics proved how varied that field can be. Robin Brickman '76 showed samples of her work as an illustrator, mostly in book and magazine sketches that involve detailed plants and animals. She illustrated, for example, the last gardening book by the late James U. Crockett, and has published sketches in the New Yorker. She described the perils and rewards of being a freelancer.

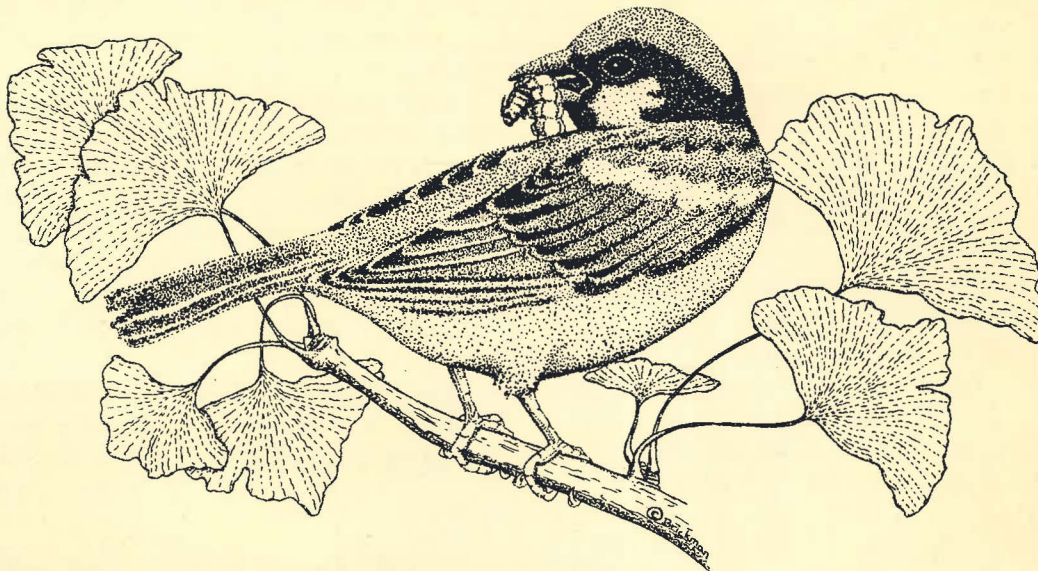
Jody Gross, R.N. '76, who has followed an aberrant course ("It took me seven years to graduate from Bennington"), told of the nursing program at Yale, where she is about to earn a master's degree and will become a clinical specialist in cancer nursing. She told of a variety of areas that can be pursued in nursing, including medical administration in the big business of hospitals and health.

Stephen Pratt '77, a doctoral candidate in chemistry at Yale, told how graduate school isn't a "big deal," and described the intriguing long-range experiment he is building, involving refrigeration, vacuums and intricate mechanical connections he is devising.

Drew Verson '79 spoke enthusiastically of his job in diagnostics at the Hoffmann-LaRoche pharmaceutical complex in New Jersey, with special emphasis on how a large corporation like this provides fringe benefits such as support for graduate study.

Nathan Williams '79, who created an ecology major for himself by majoring in science and social science, told of the multidisciplinary job he has also created with the Bennington County Regional Commission. (I hate specialization — or some of the results of specialization.") He is mainly working on an air-quality program, but finds that it branches in many directions.

In a seminar on the law, held September 27, a similar variety in means of post-graduate education and in areas of work was discerned. Sophie Weber '52 defended the adversary nature of



An illustration by Robin Brickman '76.

the law, and said the real practice of law is quite different from the theoretical ways it is taught.

Lauren Siegal '66, one of six card-carrying SDS members at Bennington, continued her interest in political change by taking many "advocacy" courses at Rutgers Law School. Her practice now emphasizes labor and criminal law, and she often represents rank and file union members against big unions.

Pat Barr '71 originally wanted to be a dance major, then chose psychology and math, decided to be a lawyer and spent four years clerking instead of attending law school, and is now counsel for Bennington College among other clients. She told how the clerking route requires much self-direction because of its lack of curriculum, formal instruction or peer pressure.

Laura Dubetsky '74 had just left her job with Actor's Equity, and was heading for the West Coast to go into entertainment law. "A lawyer is just like an actor," she said, "except that a lawyer writes her own script!"

Susan Slovak '66, working in public advocacy in New Jersey,

claimed that her work in the appellate courts holds fascination because it is the process of creating law.

A law career can be exhausting, and can be difficult to combine with raising a family, said Weber, but it can also be a way in which to fulfill one's own philosophy.

In an October 27 seminar on film and television, participants were Laura Morgan '71, Esme Usdan '77, Gloria Norris '76, Meg Hunnewell '72, Shelley Herman '67 and Joan and Sumner Glimcher, the parents of a current sophomore. Talk focused on aspects of the communications business and what it takes to "break into" them, ways of getting "on the set" experience, and making one's own films. Again, backgrounds and career directions varied greatly.

Norris is Woody Allen's personal assistant; the Glimchers own their film and television company, specializing in documentaries. Usdan is assistant to the Warner Brothers director of TV programming, Hunnewell freelances and has two companies of her own, and Herman and Morgan have held varied jobs in film and television. A variety of angles emerged from which one could attain personal or creative goals. Morgan went to M.I.T. for film study, then got a grant from the Cambridge Arts Council. She recommended film school for its technical instruction and interaction with like-minded persons.

The Glimchers, whose firm, Mass Communications Inc., does a variety of film, slide and TV shows, urged anyone interested to also develop writing skills, for they are marketable both in and out of the film industry. Joan Glimcher is a writer and researcher while her husband writes, researches, directs and sometimes markets their products.

Hunnewell cautioned that a film career can be emotionally brutal, and employment is sporadic, jobs can be scarce and unemployment frequent. Herman had some similar advice for those wishing to be actors: be prepared for rejection but learn to keep the faith.

The subject of teaching was explored on November 17 and featured Evan DeLucia '79, Jessica Howard '64, Sam Shulman '72, Charlotte Albright Renner '72 and Jan Pardee '72, who ranged from the teaching of small children to college level.

DeLucia is completing a one-year internship at Phillips Academy at Andover before entering graduate school. He said he found the program, which allows interns freedom to develop and teach their own courses (his field is biology) to be exhilarating; he recommended that others apply.

Howard, until recently a teacher at the Prospect School in North Bennington, cautioned against taking too many "education" courses in graduate school because it can rigidify one's approach. "It's better to learn about children rather than how, specifically, to teach them," she advised.

Shulman, now teaching at Yale, said that while it is wise to develop a single-minded devotion to a specific discipline, do not be blind to opportunities for change.

Renner, who majored at Bennington in drama, is now finishing her dissertation at Boston University and is teaching, rewardingly, at Portland College of Art.

Pardee, an art major, spent four years being poor in New York, painting and making sculpture. Then she got involved in an educational counseling program at Colgate and is working in a community social-service agency, bringing counseling skills to bear in sometimes-rigid public school situations.

On February 21, another group of alumni spoke to students during NRT at the apartment of Margaret Larsen '44 in Manhattan. These included Elizabeth Searles '66, director of the Neighborhood Preservation program of the New York State Department of Housing; Mary Christianson '73, a painter and part-time worker with the Energy Task Force; Arlene Heyman '63, psychiatrist; Kay Crawford Murray '56, attorney; and Lauriston Thrush '76, production manager for Fawcett Books.

Other career seminars scheduled include writing and publishing on April 12, women in management on May 7, psychology on May 10, and performing arts on May 31.

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For information:
Christine Graham
Bennington Workshops
Bennington College
Bennington, Vt. 05201



Letters

The foursomes

This letters column contains a sampling of the responses that came in as a result of three photographs of "foursomes" published in the February *Quadrille*. Many were right on target — and many were wrong. The correct identities are as follows:

The foursome on the cover page is, left to right, Ruth (Bazy) McCormick Tankersley '43, Joan Hyatt '43, Jean Short Aldrich '43 and Eleanor Metcalf Scott '43 (deceased).

The foursome at work on the fresco, which is described in more detail in the letter from George Holt, is, from left, Lila Franklin Nields '37, Lucy Lee Bennett '37, Helen Webster Feeley Wheelwright '37 and Constance Wigglesworth Holden '38.

And the impish foursome on Page 4, as many have correctly identified, consists of Paul Feeley and Charles Smith at the top of the steps, with Librarian Polly Hopkins and Elizabeth Walsh Whitin '42 below.

From Paris

Sorry, I won't be able to attend the reunion.

As you know, my entire life has been spent in the theater as actress and producer—until Herbert's appointment two years ago as U. S. Ambassador to the Organization of Economic Cooperation and Development (O.E.C.D.). As we are stationed in Paris, and as it's a pretty full-time job, and because it's France (particularly difficult), I've been involved only in the American Cultural Center and going to theater and concerts and art galleries when possible.

The rest of my life was a simple "action-intention," to combine being a wife and parent, with full-time work as actress and/or producer, in a theater that made a fairly pertinent statement and which was connected to our society today. (I worry more about whether the material is relevant today than whether it's classical—or avant-garde.)

I suppose it would be fair to say that I've been a soldier in the losing—but not disappointing or dull—battle of bringing theater to more and more people and vice versa.

We live in a huge private house in Paris.

RITA FRIEDMAN SALZMAN '45
(Rita Fredericks, professional name)

Paris.

From London

As you can see I live in London, and have for 6 years now. It just so happens I MAY be in New York at the time of the reunion. If so I would like to come up and see Bennington again. I will not know definite arrangements for a few weeks yet. My husband must go to Houston and I want to go to Virginia to see a new grandchild, New York to see my Barnard daughter, and Brooklyn to see a newly married daughter and her husband.

What is the spine of my life? Well, I'm that exciting thing—an old-fashioned housewife and mother. I have a degree and teaching credential; I have even tried it—working at odd junctures in my life at various things, but I'm no good at it, and the money isn't worth the effort. I'm a good wife, mother and grandmother, so that is what I do.

We are in a joyous position where we can "live" as tourists in a foreign land which is filled with beauty and culture, history and all kinds of travel possibilities. I belong to Friends of Covent Gardens, Sadler's Wells, National Theatre, R.S.C., galleries, ad infinitum. I'm an opera and theatre lover and go about once a week. I take London Classes and walks. I go on group tours occasionally, and a group of us "do" stately homes and castles which is my "thing." I travel a lot. My husband and I were on business in Australia 6 weeks last year and I go the the European continent several times a year for various reasons (exchange children, exchange houses, visit friends, etc.). I act as hostess for an organization called Servas to which we have belonged for 25 years (I enclose an explanation of it). We also travel with Servas occasionally.

Bob and I have 8 children from 29 to 14½, 2 daughters-in-law, one son-in-law as of next week, and 3 granddaughters. Letters alone keep me busy. The 4 older children seem to be making successful lives for themselves, 2 daughters are in college and will come to Europe to work over summer holiday (language majors), and the two youngest are in boarding schools in England. My life now is spent in organizing and figuring out who is where when, who is getting married or having a baby and how we can get together once in a while. Last year we celebrated my parents' 56th wedding anniversary, our own 30th wedding anniversary, and the birth of 2 babies. How mundane can you get? I even play bridge with the girls once a month, couples bridge once a month, school bazaars, luncheons, client dinners, and all the usual garbage that goes with Plain Town, USA—Mom, apple pie and the American flag. I believe in women's rights, but I am not a women's libber. I've learned to beat "the system" and to circumvent and get things done. So—life is pretty nice.

I'm enclosing copies of our Christmas letters for a couple of years and you'll see what I mean. I also enclose the Servas explanation letter from the head man. If anyone is interested in this I'd like to hear from them. Also I am involved in helping people find vacation exchange houses and exchanging children for foreign visits.

I would like to make it to the reunion, as I said, but will not know for a few weeks.

PRISCILLA TAFT PALO '51

London.

Holt's bailiwick

You probably will get plenty of identifications asked for in the February issue of *Quadrille*, but I'll add mine anyway.

1. The members of "Floradora Quartet" on the cover page look vaguely familiar to me, but I can't supply names—perhaps they just look like "Bennington Girls" of the time.

2. Photo on page 3 is of students working on Helen Feeley's (Webster's) senior project: A fresco (the real thing; buon fresco) carried out under the tutelage of Stefan Hirsch. I would guess that second from right is Helen. Subject of the mural was a "Sitdown Strike" at an auto factory in Detroit—not an unusual occurrence in the '30's.

It was done on a special fresco wall in Welling basement and was still there when I came to the College fall of '41 and Welling Basement Studio became my bailiwick for many years. An alert worker with his back turned is looking out through the smashed windows. The work was unhappily lost to posterity when we needed the wall for further frescoes.

These were days when Diego Rivera was active and many budding young artists apprenticed with him for periods of time. Orozco was also very active, but as far as I know, did not much go in for student assistants.

3. Page 4: The two nefarious characters on the top step and lolling are, of course, Paul Feeley and Charles Smith. How strikingly Paul—in this photo—resembles the young Charlie Chaplin. From expressions on both faces I am certain that Charlie has just delivered himself of a sharp-edged crack, one of his stock of southern stories (not seldom gaily ribald) or one of his truly outrageous puns. He was a compulsive punster. I can't identify the student lower right, but the other lady must surely be Polly Hopkins. Except for her, the others look as if they were enjoying an ill-earned break from hanging the Senior Show. Polly perhaps came over to see how things were going.

There's definitely an "end-of-year" air of abandonment and relaxation hanging over the scene.

Hoosick Falls, N.Y.

GEORGE HOLT

Static styles?

On Page 1 of the February *Quadrille*, of the girls on the steps, the one holding the puppy is Ruth (Bazy) McCormick.

Isn't it interesting that after forty years, the styles have not changed so very much? Loafers, spectator sports shoes, wide shoulders, moderate length skirts...

Life here in this Mexican hill town is pretty fine. A cross-section of painters, writers, weavers, musicians as well as bridge players and cocktail-party goers makes up the expatriate population here. The weather is mild, the country beautiful. I do enjoy keeping in touch through the *Quadrille*.

RUTH ANNIS DE LASCOUTX '41

San Miguel de Allende
Mexico

Certain identity

The picture on bottom of page 4 of *Quadrille*:

Paul Feeley
Looks familiar
(was a faculty member)

Charles Smith
Betty Walsh Whitin
(a day student from
North Bennington)

I'm surprised that Kit Osgood, Ben Belitt or Tom Brockway couldn't identify the 2 men!

Charles Smith is my father and is still alive, well, and painting every day in Charlottesville, Virginia.

ADELE SMITH JOHNSON '41

Lynchburg, Virginia.



One-and-only

Isn't that laughing fellow with the wonderful smile—and the omnipresent cigarette—the one-and-only Paul Feeley?

HELENE RATTNER PESIN '55

North Bergen, New Jersey.

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A scene from "Parade."

This article is one of a series on Bennington's eight academic divisions with emphasis on faculty members and their activities in the arts and professions. Each article offers a brief overview of the division's members, then focuses on a particular individual. In this case, there is also included a review of two recent books on dance which touch upon members and former members of Bennington's faculty. The article was written by Valerie Restivo, who also frequently writes about the arts in southern Vermont for various media.

Academic divisions: Dance

The Dance Division's focus is on giving students experience in performing and choreographing, with "supporting work" in the related arts of music, stagecraft, lighting and costume design, and teaching.

In keeping with the policy of practical experience, all students in the division are required to participate in production crews. Composition courses are currently taught by Martha Wittman, Josef Wittman, Jack Moore, Stephen Horenstein and Barbara Roan. The emphasis is on creating and organizing original movement materials into a coherent and communicative whole. Classes which emphasize the study and performance of old or newly created works are taught by Martha Wittman, Jack Moore, and Barbara Roan, who also teaches a class titled "Teaching Dance for Children."

Studio work in dance techniques at many levels is offered by Jack Moore, Barbara Roan, Martha Wittman and Wendy Perron, who also offers a course in criticism. Classes

are accompanied by Linda Dowdell, Stephen Horenstein, and Josef Wittman.

It has traditionally been an active division, both on and off campus. Stephen Horenstein, acting co-secretary, with Arthur Brooks, of the Black Music Division, was a member of the Judith Dunn/Bill Dixon Company for four years and currently serves as contributing editor for Jazz Magazine in Paris. Judith Dunn, who is on medical leave from the division, has been "a pivotal point in the Judson project," according to Wendy Perron; she was a founding member of the Judson Dance Theatre, danced with the Merce Cunningham company, and was co-director of the Judith Dunn/Bill Dixon Company. Jack Moore serves on the board of directors of Dance Theatre Workshop and has danced with many leading companies including those of Nina Fonaroff, Helen McGehee, Pearl Lang, Katherine Litz, Martha Graham, Jose Limon, Merce Cunningham and Anna Sokolow. He is co-director of the Nimbus Dance Company, with Alice

Teirstein (mother of Andy '79) and Erin Martin, and has achieved recognition for teaching and choreography. Josef Wittman composed dance scores for Jose Limon, Ruth Currier and Martha Wittman, part of a long association with the world of dance. Martha Wittman has danced in the companies of the Philo Dance Theatre, Juilliard Dance Theatre, Joseph Gifford, Ruth Currier and Anna Sokolow. With Tony Carruthers, Wendy Perron conceived and co-directed the Judson Project, which has occupied the entire division, along with the Visual Arts Division. Perron shared a New York concert in early February with Susan Rethorst '74, using many Bennington students and graduates. Later in February the two made a brief tour of the West Coast. Perron's plans include choreography using the works of Adrienne Rich and Virginia Woolf, and a trip to France during the summer with Susan Rethorst, which will include performance and teaching.

Barbara Roan — part of a parade into the future

Barbara Roan loves parades. She is about to lead another New York City extravaganza at Lincoln Center on the Plaza to celebrate National Dance Week. She has performed with the Don Redlich Company, the companies of Rod Rodgers, Erick Hawkins and Rudy Perez, and Dance Theatre Workshop.

She sees herself as part of a parade out of the past into the future. "We're stuck in the past. We are trying to take steps away from that. We want to open it up," she says.

She describes a series the Dance Division is presenting on the Judson Church years, and quips, "At least we've taken it into the '60s!" Yet she is more concerned now with moving into the '80s: "Modern dance is very new. We're just inventing words now, just learning to describe what we're doing."

Does it bother her to teach college students, when the dance world often considers people of college age to be "over the hill"? "Not at all. I know people who start in their 20s and dance. That just isn't true."

When Roan began teaching at Bennington in 1975, she was a member of the Don Redlich Dance Company and doing her own concerts in New York. She expected to continue touring with the

company. "They promised I'd be able to do it all." It worked out, but somewhat differently from the original plan. "I had to quit working in someone else's dance company. I needed to have more control of my time." And now she feels very positive about that change. "I was ready. My work is really starting to develop."

"I've been able to fit it all together — teaching, performing, choreographing. Responsibility to my students has become important to me. In fact, that was a major reason for leaving the Redlich company." By changing her performing schedule and learning to balance her commitments, Roan feels she is working out the problems. "I'm here during the week. I leave on Thursday for the city, rehearse all weekend, then come back and teach."

She recently performed her work *Serpent Song* as a solo, having originally set it on three women, a fact that was not apparent on seeing it work well as a solo piece. "I'd like to do a solo tour now. I'm working on that," she explained, indicating that *Serpent Song* in its present form would probably be part of the program. She likes the freedom of being on her own. "I make the rules. I also have a trio, with Laura Glenn and Ellen Robbins. My new company is called *Parades and Dances*." There is also a larger parade company of eight dancers.

Parades form a continuing theme in Roan's work. She has been creating and evolving them since 1971. "I was fascinated with parades and processions. They encompass so much. They can juxtapose all kinds of different ideas — serious and dignified, funny, pompous... The parade has sort of become a clearing house. People would pass through on their way to somewhere else, and be in a parade." Through this medium, she has choreographed celebrations of different styles and moods, using dancers of many backgrounds, interests and levels of performing expertise.

The most recent *Parade* was done for the Bennington winter concert. It was a brilliant and festive affair, with huge banners and draperies and a motley array of cleverly costumed people who created a town-size feeling by making several entrances and exits apiece, with quick costume changes in between. It was like watching a pared-down, spruced-up version of what a town means. One delightful tidbit had some well- (and high-) heeled ladies marching down the "street" walking

funny little toy dogs that waddled awkwardly along, mocking their attempt at dignity.

The spirit of Roan's teaching is apparent both in and out of the performing situation. As we sat and talked in Commons lounge, students kept coming over to say hello or share a hug or a giggle. The concert had some of that same warm, easy-going feeling, along with a good deal of discipline.

Parade was almost exclusively the students' piece — almost. After a quick walk-through (in costume from last year's *Return of the Red Shoes*, Roan sat on the sidelines as a "spectator." At the finale, she ran into the now-vacated line of march, threw down a banana peel and skidded on it, into a pixie-ish pratfall. (If the world doesn't place enough obstacles in your path, find some on your own?)

She would like to take her parades downtown. It is possible that the campus will come to downtown Bennington. "I want to involve the town. Maybe we'll do it next spring."



Barbara Roan in "Serpent Song."

Two books link Bennington and two generations of American dance

Visions of Modern Dance, Jean Morrison Brown, Ed. Princeton Book Co. *Terpsichore in Sneakers*, Sally Banes, Houghton-Mifflin.

By Thomas Connors

The study of dance has been a part of the Bennington curriculum since the inception of the College in 1932. At that time, Martha Hill, a member of the Martha Graham Concert Group, commuted from New York several times a week to instruct students. When the College graduated its first class in 1936, three of its members received the B.A. in dance; it was the first time that the liberal arts degree in dance had been granted in an American university. In the summer of 1934, Martha Hill and Mary Josephine Shelly initiated the Bennington School of the Dance, and Bennington's reputation in the world of modern dance became firmly established. Since those early days, Bennington has continued to play a role in the development of American modern dance, and its influence has been far-reaching. Two recent publications indirectly recall Bennington's contribution. Taken together, they form a document of distinct historical interest.

Visions of Modern Dance, edited by Jean Morrison Brown, is a collection of writings on dance by dancers. Much of the material has been available before, but the volume does include some lesser-known writings which, when brought together with the more familiar statements, produce a representative commentary on the art. The book begins with texts by Isadora Duncan, Loie Fuller and Ruth St. Denis, and then turns to the "Four Pioneers," Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. Graham first came to Bennington in 1933 to give a concert with

her group. When the Bennington School of the Dance was instituted the following summer, Graham was on the faculty along with Humphrey, Weidman and Holm. It was an exhilarating period of great opportunity and in time, other artists were to work at Bennington including Jose Limon, Merce Cunningham, and Alwin Nikolais. The book includes writings by these second-generation dancers and concludes with articles written by more recent dancers.

Sally Banes' *Terpsichore in Sneakers* picks up where Brown's volume leaves off. It is a chronicle of what is now called "post-modern" dance. The term refers to that current of dance which lies outside the mainstream and so preserves the spirit of exploration, experimentation, and challenge that characterized the earlier generations. The book examines the phenomenon of dance activity which took place at New York's Judson Church in the 1960s. It was a time in which the aesthetics of dance and notions of performance were confronted as they had not been for years. In addition to providing a record of participants and events, Banes gives detailed descriptions of some of the dances. She not only tells what was done onstage (or on the ceiling or in the street), she succeeds in conveying just what happened when one viewed a performance. Banes' text, and the comments of those performers she writes about, vividly contrast the methods and concerns (pedestrian movement, random composition, reductionism) of these dancers with those who went before.

Dance is an impermanent art and as such it suffers. Unlike literature, music, or the visual arts, dance comes into being and expires simultaneously. It lives only in memory and thus is subject to the vagaries of the viewer's mind. It is an art desperately in need of a history, and these writings help establish a framework within which one can

assess dance as an art and a discipline. Equipped with this context, one can make connections and identify the links between generations. In reading Banes' book and the essays Brown has collected, today's dance student can place one's teachers and oneself within a heritage. Faculty members Martha Wittman and Jack Moore together studied and worked with Martha Graham, Doris Humphrey, Hanya Holm, Jose Limon, Merce Cunningham and Anna Sokolow, all of whom are represented in *Visions of Modern Dance*. Faculty member Judith Dunn, now on medical leave, is included in the book, and there are essays by Erick Hawkins and Rod Rodgers with whom faculty member Barbara Roan has performed. Steve Paxton (who taught at Bennington in the early '70s and Trisha Brown, with whom faculty member Wendy Perron '69 has worked, both form the subject of chapters in *Terpsichore in Sneakers*.

In recent years, Bennington's singular position as a culture for the dance has been eclipsed by the removal of the summer school and the establishment of dance programs in numerous colleges and universities. That initial generous assuming of responsibility is to be felt again, however, when the Dance Division hosts a symposium on the Judson Church April 9 to 19. Among guests will be Yvonne Rainer, Steve Paxton, Trisha Brown and Lisa Nelson. There will be classes, lectures, film and video work, reconstruction of work and, more importantly, new dances to be performed. The project, under the direction of Tony Carruthers and Wendy Perron, represents the first time that this period is to be studied so closely on such a scale. The importance of this event cannot be overstated and it is fitting that it should occur at Bennington.

Thomas Connors '81 is a dance major.

Class Notes

'36

Elsa Voorhees Hauschka and her husband Theodore have retired to Damariscotta, Maine. They are thoroughly involved in this rural agricultural and forest-oriented area, and are members of the Pemaquid Watershed Association, a lakes conservation society. Yes, it is true: Damariscotta is located on the coast of Maine.

Helen Stewart recently retired from her position as executive editor of the Rutgers University Press, with which she was allied for many years. She has moved to Peapack, New Jersey.

'37

June Parker Wilson is enjoying her role as a translator, from French to English mostly, and freedom from raising children and suburban life in general. She is also working hard for the 50th Anniversary celebration. Not long ago she asked if we'd seen a certain bumper sticker,

and we think it's worth sharing: "If you think education is expensive, try ignorance."

'38

Marcia Ward Behr is co-author of a recently published book, *Drama Integrates Basic Skills: Lesson Plans for the Learning Disabled*. She also hopes to have published soon another drama curriculum which is for a broader educational spectrum. She has been teaching drama at the Kingsbury Lab School in Washington, and she is also a drama workshop leader in Montgomery County (Maryland) schools. Her husband Edward is an editorial writer for the Wall Street Journal, and they live in Chevy Chase.

Reba Marcus Gillman is educational director for a non-profit day-care center for low-income families. She was a member of the chorus in a production of Gilbert and Sullivan's "Patience" in March and April. Her husband Leonard is a professor of mathematics at the University of Texas, Austin, where they live. Their two children are grown.

For the past year **Lydia Vaill Hewat** has been working in the 50th office at the College as a research consultant, and is also helping with the 50th Anniversary fund drive. Her husband Douglas works for a printing concern in Turner's Falls, Massachusetts. They recently moved to Shaftsbury and Lydia has joined the Bennington County Choral Society. They have five children and five grandchildren.

'39

Nancy Reynolds Cooke told us that she skied the "out-of-bounds" at Jackson, Wyoming, on perfect spring snow—"it's like helicopter skiing." Nancy still lives in Stowe, Vermont, which has been suffering through the winter drought along with the rest of the northeast. She recently sent a card from the West Indies.

Mary Harriman Fisk's husband Shirley Carter Fisk, a retired physician, died last December. Mary frequently says there's no new news about herself; but it isn't everyone who spends a lifetime doing volunteer work for education,

and she's now a volunteer in the New York City public schools.

Jean Lee, retired since 1978, reports that the class of 1939 is doing OK. She should know; she's the national class chairman for our 50th fund drive. Jean keeps busy at other volunteer work also in the Omaha, Nebraska, area.

Catherine Davis Stonington and her husband Oliver went around the world in the spring of 1979 with the University of Colorado's Semester at Sea, and they plan to go again next fall. Oliver was the ship's M.D. for the trip. When not traveling, the Stoningtons enjoy the mountains in Breckenridge, Colorado.

Eunice Herrick Trowbridge, of New Britain, Connecticut, has just written and published a book about her father: *Dr. William W. Herrick: A Measure of the Man*. Eunice is teaching English at the University of Connecticut, singing with the Simsbury Light Opera and the Lit-chfield Choral Union.

'40

Deaths

Erich Fromm, 79, psychoanalyst, on faculty 1942-53, dies

Erich Fromm, the psychoanalyst, author and teacher who was a member of the Bennington faculty from 1942 to 1953, died March 18 of a heart attack at his home in Locarno-Muralto, Switzerland. He was four days short of his 80th birthday.

In the world of social philosophy and psychology he is remembered for the twenty books he wrote, notably including *The Art of Loving*, *The Sane Society* and *Escape From Freedom*.

At Bennington, he is remembered by some, including Thomas P. Brockway and Lucien M. Hanks, for his custom of teaching on Mondays, leaving town on Tuesdays to practice psychoanalysis in various cities, then returning from New York on Fridays with a satchel full of gourmet edibles he had bought in delicatessens; he would then invite friends to his home on the Murphy Road to partake of the food.

Fromm, according to Brockway, intended to stay at Bennington but when his wife Henny became ill in the early 1950s he accepted advice that the reputedly radioactive waters of Mexico would be good for her, and he left for Cuernavaca. He took two leaves of absence from the College, his wife died in 1952 and he did not return.

At Bennington, Fromm taught a popular course titled *Human Nature and Character Structure*, which combined lecture and seminar methods. Its emphasis, the catalogue reads, was on "symbolic language as a key to obscure areas of normal personality" as opposed to "pathological phenomena." It was listed the first year as a special study in social science, then the next year became a basic course.

Fromm was born in Frankfurt March 23, 1900, and came from a family in which there had been a long line of rabbis. He was schooled in the analytical technique of Sigmund Freud but later developed his own theories and style of psychoanalysis. He abandoned Judaism in 1926 "because I didn't want to participate in any division of the human race, whether religious or political." He fled Germany with the rise of Hitler in 1934.

His popularity with students at Bennington was attested by the fact that seniors chose him as the commencement speaker in 1948 — a rare honor for an incumbent faculty member.

The College's files contain a lecture titled "The Modern Myth" which he delivered at Bennington on March 31, 1947. Some excerpts from it follow:

The emergence of man can be defined as occurring at the point where instinctive adaptation reaches its minimum. Man becomes a "rational animal" at the point where he becomes, as far as instinctive adaptation is concerned, the biologically most poorly equipped animal. Self-awareness, reason, memory and imagination have disrupted the "harmony" which characterizes animal existence. Their emergence has made man into an anomaly, into the freak of the universe. He is part of nature, subject to her laws, yet he transcends nature outside and inside himself. He is set apart while being a part, homeless and yet chained to the home which he shares with all creatures. He is cast into this world at an accidental place and time — and forced out of this world, again accidentally. Being aware of himself, having memory and imagination, he realizes his powerlessness and the limitation of his own existence. He

visualizes his own end: death. Never is his existence free from this dichotomy. He cannot get rid of his body as long as he is alive — and his body forces him to want to be alive.

It has been argued that man is potentially on the verge of madness and that he has to fight continually against becoming actually mad. Indeed, viewing the intrinsic dichotomy of man's existence, it might be more correct to ask why not all people are insane rather than only some.

... The conditions of man's existence make it imperative and unavoidable for him to seek for answers to his question of the meaning of his life. Myths give answers, varying in contents according to the religious or philosophical systems in which they are rooted; but they are all alike in one respect — they express ideas and inner experiences symbolically as if they were realistic events and sensory experiences.

... Modern man feels like a cog in a vast machine; frightened and powerless he relies on the functioning of this machine, of which he understands only a very small part. The whole man-made world is not felt as his own but as something opposing him, which he is awed by and fears. He has made the estranged and alienated works of his own hands into his gods. He has created a new myth which seems to deal with reality and yet which deals with something as far beyond him as heaven and angels once were.

... Modern man has deified things — the very creation of his own hands; the state, property, business, machines, work are felt to be ultimate goals giving meaning to his life and transcending it. They are not instruments created by man for his own purposes of a bet-



Erich Fromm at Bennington in 1950

ter and happier life, but ultimate entities, idols to be worshipped from which he derives a sense of meaning for his life.

Not only things, but people and human relations as well have become deified. People believe if they could find the one person to be in love with, the problem of existence would be solved. Love and marriage become a myth too. They are not looked upon as expressions of man's own power to love but as something transcending him like God's grace. The picture of the person to be loved is inflated into a mirage of an idol which would give the happiness, peace and unity which the individual feels important to achieve by himself. Marriage, like success, power or the state, assumes a symbolic, mythical quality. No wonder that so many relationships must fail in reality when they are overlaid with phantastic and mythical expectations from the very start.

Hetty Richardson Phillips '38 died on January 22 at her home in Washington, D.C., after a long illness. She is survived by her two sisters, Louisa Richardson Drier '36 of Washington, D.C., and Faith Richardson Barnett '41 of Providence, Rhode Island. She took up painting and recorder playing after moving to Washington and became quite proficient in both.

Gertrude Streeter Putnam '41 of East Longmeadow, Massachusetts, died in March. She is survived by her husband Roger and their three daughters, Gertrude, Caroline and Elizabeth.

Marilynn Baker Milbank '43 of Princeton, New Jersey, died on February 27 after a short illness. She is survived by her husband, her mother, and two sisters. Marilyn kept in close touch and worked hard for the College. Only several weeks prior to her death she was planning to help with solicitation of her classmates for the 50th Fund.

On November 25, 1978 **Audrey Carol Stern Roeder** '45 died at her home in Scottsdale, Arizona, after a three-month illness. She is survived by her husband John and two daughters, Penelope '74 and Abigail.

Margaret Black Richardson '46 of Riverside, Connecticut, died on January 28 after a long illness. She is survived by her husband Stephen and four children. She had been a teacher and an artist, and in recent years channeled her artistry into needlecrafts. A memorial meeting for her was held at the Stamford-Greenwich Friends Meeting in late January.

India Moffett Williams '47 of Belvedere, California, died in November, 1979. She is survived by her husband John and five daughters, Challen, India, Pamela, Andrea and Eugenie. She served for a short time as her Bennington class secretary, and in recent years worked for a residential real estate firm in Mill Valley, California.

Alan J. Levitt '54 of Los Angeles, California, died on February 20, 1980. His agent, Ivan Green, wrote, "as Alan Levitt's long-time friend, admirer and agent, it's my sad duty to tell you on behalf of his family that Alan left us... after a long, brave and painful fight." Alan had received a B.A. from Bennington in 1953 and the M.A. degree in 1954. He spent the following year as a Fulbright Scholar at the University of Paris. He was a television-motion picture script writer for major film companies, and CBS, writing for *All In the Family*, *Courtship of Eddie's Father*, *The Bill Cosby Show*, and others. In 1978 he received an Emmy nomination and two Writers Guild of America nominations."

Meredith Leavitt Teare '65 and her daughter Megan, 1, were killed in a two-car accident near East Burke, Vermont, on January 31. Meredith is survived by her daughter Erin, 9, who suffered broken bones in the accident. Meredith had been director of the Parent-Child Center in Barton, and began a program last

fall in St. Johnsbury working with teen-age mothers. She lived in East Burke.

Meredith is well-remembered in the Barn for her work as assistant in the development office in 1966 and later as alumnae director. It was as alumnae director that she helped Laurence Hyman re-establish the alumnae magazine in a new format and under the new name of *Quadrille*. She resigned in 1967 to work with retarded children in the town of Bennington.

Meredith and Bob Teare, a former member of the Bennington College faculty, were separated. Bob is a school psychologist in St. Johnsbury and has a private practice in Lyndonville. Erin will live with her father.

Quadrille wishes to correct an error in the February issue: **Esther Kuh Askow** '46 died on December 17, 1979, and not on January 17 as reported.

Carolyn Gerber Diffenbaugh's youngest daughter, Ann, just received an M.A. in public history from the University of California and was married in September. Carolyn and her husband Jay have settled in Aspen, Colorado, and divide their time between sculpture, skiing and travel. She teaches sculpture in the summer at Anderson Ranch Arts & Crafts Center, and shows her work—in the Moselsio tradition—in Aspen. Jay, a retired contractor, is writing and painting.

Mary Bertles Stewart, whose husband is Supreme Court Justice Potter Stewart, lives a quiet life—like all wives of Supreme Court justices. She does participate in a few modest community activities, such as opening her home to Travelers Aid Society volunteers for their thrice-yearly training sessions. A recent training session exposed them to the problems of a blind couple with their seeing-eye dogs, and to a deaf T.A.S. worker. Otherwise, it's strictly family and friends, mostly in the D.C. area. Their three children, Harriet, Potter and David, are grown now.

'42

Katrina Van Tassel Wuerth, still involved in children's dramatic arts, has recently had poems published in "Stone Country," "Connecticut River Review," "Poets On:" and "Embers." Her husband Tom is a town planning and renewal consultant, and they have four children. The Wuerths live in Guilford, Connecticut.

'45

Geraldine Babcock Boone says she has spent her adult life as a volunteer in the area of human services and is still at it. She wants very much to be involved in making life better for others, particularly young people who are troubled, and is trying to increase the amount of love in the world and especially in her own corner of it. She enjoys doing things with her husband, working on and around their home, talking, reading, going to museums, and she has been close to her four children trying to help them be well-adjusted, kind, honest, good citizens. Geraldine and her husband Rowan live in Princeton, New Jersey.

Holly Appel Silverthorne, who next June will receive her Bennington degree under the Alumni Completion of Degree Program, exhibited her sculpture at a three-man show in the Christy Gallery of the Wayne Art Center in Pennsylvania during January. Holly teaches at the Wayne Center and lives in Haverford. Her sculpture has also been on display at the Bryn Mawr Presbyterian Church, Pennsylvania Academy of Fine Arts, and Main Line Art Center. In 1979 she received the Cullilane Spring Prize in sculpture. Her work is primarily portrait and figure work in clay, wax, plaster, epoxy, bronze and raw working in wood and stone. Holly has three sons, now grown.

'46

Constance McMillan Carpenter will have a show at the Alternate Space Gallery At Westbroadway, New York City, April 14-May 4. Using Constance McMillan as her professional name, she has been painting ever since she graduated from Bennington. This will be her second one-person show at the same gallery. Constance and her husband Roy live in Anne Arbor, Michigan.

Ann Breese White is trying to get a full-time job in the hope she can slow down a little. Right now, between part-time jobs (substitute art teacher, scouting for two magazines) and volunteer activities (membership council at the Denver Art Museum, board member of support group for the art school at Denver University) she's feeling a bit fragmented. At least her children are grown, and she likes what she is doing, and it all leaves her time to paint, read, play tennis and baby-sit grandchildren. Ann and her husband Edward live in Englewood, Colorado.

'47

Eleanor Rockwell Edelstein, formerly on the staff of the Washington Area Council on Alcoholism and Drug Abuse Inc., has accepted a position with the United Planning Organiza-

tion. As of March 17 her new title is Project Coordinator, Area A Alcoholism Center. Eleanor and her husband Jerome live and work in Washington, D.C.

Barbara Ferrell Hero has completed a master of education degree in mathematics at Boston University. She also conducts two art workshops in two different drug rehabilitation centers—one in Roxbury, the other in Lynn. She is taking an etching workshop (color) at the experimental etching studio in Boston, and an exercise class at the nearby YWCA once a week. Barbara is also involved with psychic healing meetings, as part of a plan for expanding psychic consciousness, and healing others. Busy Barbara lives in an old house in Boston with two dogs and a cat.

'48

The Winter 1979-80 issue of *Hudson Review* carried an article on **Sonya Rudikoff (Gutman)** entitled "How Many Lovers Had Virginia Woolf?"

With children grown, **Margot Starr Kernan** finds herself able to fully appreciate her marriage, her good friends, and her career as artist-teacher. She teaches film studies at George Washington University, and has had success and recognition in both film and still photography. Margot's husband Michael is a reporter for the Washington Post, and they have lived in the District of Columbia for many years.

'49

Virginia Glebocki Marino has retired after six years as director of development and communications at the Poly Prep Country Day School, Bay Ridge, New York. Virginia's first connection with Poly Prep was as the wife of an alumnus and then as mother of two sons who graduated from the school. While working for the 125-year-old school, she was in charge of the alumni magazine for a time, put out a small newsletter to supplement the magazine, worked on the capital campaign for endowment, was the school's administrative representative to parents' functions. She feels, now, that a vacation is in order; then she will begin work on a non-fiction book she's had in mind for some time; and eventually will look for another job. Apart from her Poly work, Virginia has been a board member of the Ladies Auxiliary of Brooklyn Hospital, a member of the Junior League, a worker for the Red Cross and has also worked at the Brooklyn Museum. She and husband Martin, a surgeon, have two sons and a daughter, and live in Brooklyn.

Cecily Henderson Pennoyer has raised five children and now has time for everything she didn't have time for before: reading, skiing, sailing or just walking and thinking; music, painting, directing plays and musicals and ballet, helping young people get started and old people lead a happy life. "I'm really lucky." Cecily and her husband Paul live in a wonderful old stable on 75 acres in Locust Valley, New York.

'51

Fanny Parsons Culleton watercolors were on exhibit at the Image Gallery in Stockbridge, Massachusetts, for six weeks starting February 3. This was the first major exhibit of her work, which is for the most part abstract, although she has also exhibited in Canada and at the Lenox, Massachusetts, library. Fanny lives in Stockbridge.

Ann Webb McDowell writes that she is working part-time in a doctor's office and is going to classes in photography and silk screening at a community college. Her husband, Charlie McDowell, is Washington correspondent for the Richmond Times and appears regularly on the TV program "Washington Week in Review." Ann and Charlie have three children, and they live in Alexandria, Virginia.

Gail Gardner Newman has been named an associate producer of Channel 3's (Cleveland, Ohio) morning program, "The Dave Patterson Show." She has been a radio/TV publicist for Macmillan Publishing Company, and was at one time a staff writer for Talent Associate Paramount Ltd. in Hollywood. Among Gail's recent interests have been painting and sculpting, she studied at the Cleveland Institute

of Art and has exhibited at the John Carroll University Fine Arts Gallery. Her husband Arthur is a pediatric hematologist, they live in Shaker Heights, and they have five children (four boys, one girl).

'52

Louise Loening Reiver has been elected chairperson of the Delaware Humanities Council, which is a state-based agency of the National Endowment for the Humanities. The council's major project for '79-80 is a historical film on an old Delaware Bay harbour town, and she's been very busy getting the project off the ground. Louise and her husband Ernest have five children between them; the Reivers live in Newark, Delaware.

'53

Harvey Lichtenstein, president of the Brooklyn Academy of Music, is deep in "a fund-raising drive that is murder on wheels." The academy's BAM Theater Company began its season in February. The repertory company will cost at least \$1 million a year, and the academy is making an all-out effort to give it a firm financial base; subscriptions, foundation and corporation support will supply an important part of the money.

'54

Helen Schenker Stritzler is assistant professor of communications at Adelphi University and had an article published in the Fall 1979 issue of *Etcetera*, a communications journal, entitled "Up and Out of the Cave..." Helen has an M.A. in cinema at New York University, and an M.A. in romance languages from Queens College. Her three daughters are in college: Jan will graduate from American University in June as a dance major, Nina is a junior at George Washington University (a language and art major), and Suzanne is a freshman at the University of Vermont. Helen and her husband Ronald live in Roslyn Heights, New York.

'55

Sibyl Totah Belmont is halfway through a master's program in performance at the New England Conservatory while she continues to teach piano to children at her home. She lives in Lexington, Massachusetts, with her husband Peter and son Jeremy.

'56

Deborah Feldman Cuyler has been painting professionally for the last four years. After leaving Bennington she studied stage design and theatre history at Skidmore College, and took independent work in painting at SUNY, Binghamton. Her husband Richard teaches theater and directs at SUNY, Binghamton, and during his sabbatical this year he is street performing as a mime-juggler. They have three children, one in college, and live in Binghamton in a 1930 stucco.

Much to our delight we were confronted recently with a picture of **Janet D'Esopo Gandia** and her husband Hector smiling from an advertisement for Puerto Rican Rums. Jan has lived in San Juan, Puerto Rico, for many years, has her own studio, and is a prolific artist, painting on commission in many media, and on many subjects including portraits and her husband's horses. Hector, besides training horses for the Puerto Rico Equestrian Federation, is an importer.

'57

Elinor "Elly" Berman Sidel is vice president in charge of production for Twentieth Century Fox Film Corp. in New York City, a position she has been working toward for a number of years. In 1977 she reported that she had been senior editor of Bantam Books for the past year "and before that was manager of subsidiary rights...previously had been promotion manager of the Bantam lecture bureau...before that a theatrical agent." Elly and her husband Kenneth, daughter Evan Leigh and son Jonathan David live in New York City.

Winston Case Wright writes that her husband

John will assume the headmaster position at The Masters School in Dobbs Ferry, New York, on July 1. "Any alumni in the area?" Until then the Wrights live in Bernardsville, New Jersey, where John is headmaster of Gill/St. Bernards. They have four children—one boy and three girls.

Lynn Sakowitz Wyatt co-hosted a benefit shortly before Christmas at the Xenon discotheque in New York for the scholarship fund of the Briansky Saratoga Ballet Center. She worked with many notables in the running of the benefit, and guest list was multi-starred, with Princess Grace of Monaco at the top. Lynn, whose home town is Houston, is on the board of the Children's Mental Health Advisory group, of the Museum of Fine Arts, and of the Houston Grand Opera. She has four sons, and her husband Oscar is on the board of Coastal States Gas.

'58

Lilias "Muffin" Moon Folan and her TV yoga instruction series was the subject of a feature article in *People Weekly* early this year. Her show "Lilias, Yoga and You," after five years on PBS, was cancelled last fall for budget reasons, and the stations were immediately inundated with furious phone calls and letters. Lilias hopes the series will be revived and is using this free time to write her second book, "Lilias, Yoga and Your Life." After leaving Bennington she continued her art studies in Italy and married a few years later. During a period of depression a doctor prescribed exercise, and it was not long before she was teaching others, in small and large groups, and the instructional series began. Lilias and her husband Robert, who operates his own transport company, live in Cincinnati. They have two teen-age sons, Michael and Matthew.

'59

Harriet Turteltaub Abroms is artist-in-residence at Miquon Upper School, Philadelphia. This full-time position is supported by a grant from the National Endowment for the Arts and the Pennsylvania Council on the Arts, as part of their artist-in-schools program. Harriet has set up a silk screen fabric workshop at Miquon where she does her own work and also works with students, and says it's great. She and her physician husband Gene live in Ardmore. They have three children—Adam, Rachel and Lisa.

'60

Shelley Carleton Seccombe's photography show, "Staircases and Other Landscapes," was exhibited March 1-27 in the gallery in the Olive Free Library, Shokan, New York, by the Olive Center For the Arts. Her photographs have been shown regularly since 1976 throughout New York State: in the Westbeth Cooperative Gallery, the Catskill Center for Photography in Woodstock, the International Fair of Contemporary Art in Bologna, Italy, at 26 Federal Plaza, New York City, at Bennington College, and at the Eleventh Street Gallery in New York City. Shelley and her husband David, a sculptor, and their daughter Claudia live in New York City.

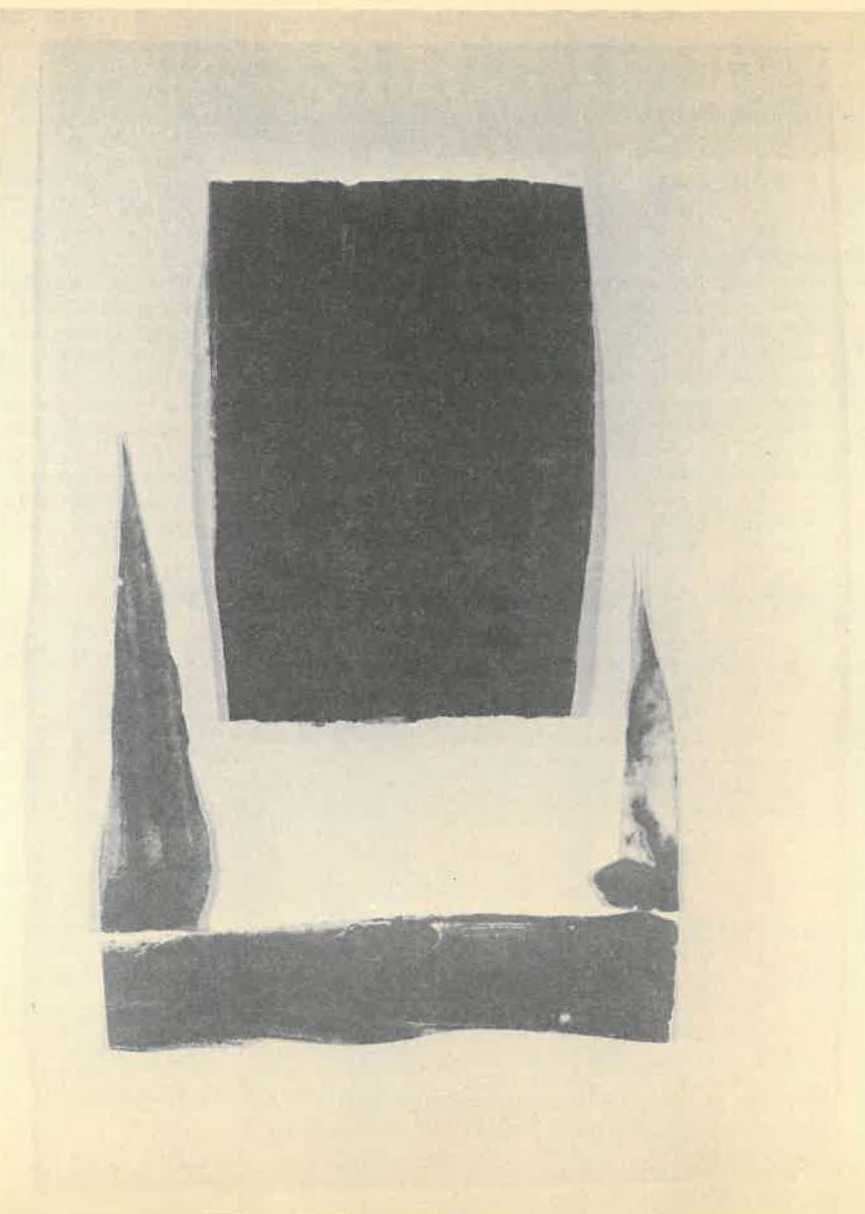
'62

Andrea Kanner Halbfinger's daughter Caren is 16 and beginning to look at college catalogs. "It hardly seems possible!" David is a few years younger. The Halbfingers live in Freeport, New York.

'63

Sandra Perlmutter Greer has been working as an account supervisor for a computer consulting firm in New York City. She is playing the cello in a quartet, and during the winter organized a pizza party for NRT students in the New York area. Sandy lives in Brooklyn, in a brownstone which she is renovating in her spare time.

Patricia Terry Myatt writes that she is doing free-lance photography in Stowe, Vermont—her new home. Daughter Patricia Sarah started her freshman year at Bennington in September, 1979. Patricia had been living in



A trial proof of Helen Frankenthaler's *White Portal*, one of about 100 of her graphic works included in a retrospective exhibition.

Frankenthaler prints go on tour

An exhibition of about 100 prints of Helen Frankenthaler '49 opened April 12 for a month at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, and then will travel to major cities around the nation. This major retrospective show, titled "The Prints of Helen Frankenthaler," will include impressions of all of the 65 prints the artist executed through the fall of 1979.

The aim of the exhibit, according to the Clark Institute, is to provide a complete documentation of all of Frankenthaler's graphic works and to illustrate and illuminate her process of printmaking from conception to final impression. The prints, loaned by private and public collectors, are remarkable for their colors and color relationships. All are abstract

works and carry such intriguing titles as *Brown Moons* (1961), *Sky Frame* (1964), *Southwest Blues* (1969), *I Need Yellow* (1973), *Savage Breeze* (1974) and *Bronze Smoke* (1978).

The exhibition is being organized and circulated by the Clark Institute and the Williams College Artist-in-Residence Program with partial support from the National Endowment for the Arts. A catalogue of Frankenthaler's graphic work is being prepared by Tom Krens, director of the Williams College program and the incoming director of the Williams College Museum of Art; it will be published in the fall by Harper & Row.

After leaving Williamstown May 11, the exhibition will circulate to Washington, Los Angeles and Boston among other cities.

New York City, where she became increasingly involved in film and photography; and she has been a skier from early days.

Diana Strauch Scott asked us to correct the former report of her journalism reward, and we are pleased to do so: She won first prize in the National Journalism Awards competition sponsored by the American Food Marketing Institute and "Progressive Grocer" magazine (1978). She is family living editor of the Enterprise-Sun daily newspapers, headquartered in Marlboro, Massachusetts, and she is also a consumer columnist and free-lance writer. In December, 1979, the International Year of the Child Award was presented to Diana by the Greater Marlboro Area Council for Children for her articles dealing with problems of children of all ages, family relationships, education and child abuse. Diana has a 10-year-old daughter, and lives in Shrewsbury, Massachusetts.

'64

A recent issue of *ARTnews* carried an illustrated article by Pamela Allara, "Boston: Shedding Its Inferiority Complex." In a discus-

sion of sculpture the author says "Boston is apparently still in the steel age represented by the Smith/Caro tradition...One significant practitioner is **Jaqueth (Jay) Hutchinson**, who studied with David Smith for several months at Bennington College and with Anthony Caro from 1969 to 1972. Her work can be represented by "The Legacy (1978)," which was pictured and described. Jay who lives in Cambridge, Massachusetts, continues to sculpt and show regularly, the most recent we've heard of was in the Alpha Gallery, Boston, last November-December.

Karen Jackel Wunsch's story "Getting Through Sundays" will be published in the spring 1980 issue of *Confrontation*. Her second child, Jacob, was born December 9, 1979, joining Emma, who is now 4. Karen's husband James is a research assistant for the New Jersey state legislature, and they live in Laurenceville, New Jersey.

'65

Lisa Gallatin Gerard writes that she is studying photography and enjoys living in New York Ci-

ty with her husband Robert, a lawyer, and three children.

Caryn Levy Magid has entered the real estate business, with a co-op brokerage. She is also a volunteer tour guide at the American Museum of Natural History. Caryn has three children, two girls and a boy, and she and husband James live in Manhattan.

A review by Alan M. Kriegsman of the Alvin Ailey American Dance Theatre performance at Kennedy Center, in a February issue of the Washington Post, makes special mention of an alumna: "Any company that can encompass both George Faison's 'Title,' which was a Washington premiere, and **Kathryn Posin's** 'Later That Day,' which was a world premiere, has got to be something special." Kriegsman praised Posin's selection of music and described the work as eventful, provocative and absorbing from a composition standpoint, and applauds Ailey for programming all sides of the dance experience for his audiences. Kathryn lives in Manhattan, and dance is what she is all about.

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7 lbs 12 oz 5 lbs 2 oz
ȘURLEA

OPENING NIGHT: SATURDAY, FEBRUARY 9, 1980

CURTAIN TIMES: 8:43, 8:44 pm

Directed by The Roosevelt Hospital Nurse Midwifery Service
Production Stage Manager: Sandra Woods
Technical Director: Dr. John Dwyer

The birth of twins was celebrated with this poster from Wendy Erdman '65.

'66

An exhibit of work by artist and teacher **Mary Baker Carrithers** was on view at the Hunter Museum of Art, Chattanooga, Tennessee, during January. The recent paintings continue her lifelong interest in the "trompe l'oeil" technique of super-realism in art, which also shows up in the large wooden works on display at the exhibit. Mary has been teaching for some time and is well known for her illustrations which have appeared in children's books, including her own "Only Silly People Waste" which was published in 1976. Mary and her husband David live in Chattanooga.

'67

Joyce Keener Cheronas (Keener is her professional name) has already started on a second novel, according to a newsclip from the Middletown (Pennsylvania) Press and Journal. The paper quotes her father, who is extremely proud of his daughter and her first novel, "Borderline." Joyce and her husband are enjoying the sunny climate of Hollywood, California, while pursuing their careers.

Ingrid Blaufarb Hughes lives in New York with her husband Arthur, her 14-year-old daughter and 12-year-old son. She received a B.A. from the School of General Studies of Columbia University, and her book reviews are published in several feminist periodicals. Ingrid is also working on a novel.

"It is certainly understandable," writes **Toni Rapone (Antoinette)**, "why a word-association test would not yield the answer 'Bennington girl' to 'MBA'." Yet, she continues, "when I interviewed at Harvard's Graduate School of Business Administration, I was informed that I was the only Bennington girl ever to even apply to the B School." She did prevail, not only in getting in, but also graduated with her MBA in 1974.

All of which is part of the continuing fallout from the brief remark attributed to poet Stephen Sandy in a full-page article that ap-

peared last December in the Washington Post and many other papers. The subject was the many kinds of graduate schools Bennington students attend, and Sandy was quoted as saying, "Our students go to every kind of graduate school except business school. I can't think of one who went to business school."

Later, Sandy thought of three, and wrote a letter to the editor of the Post with their names: **Joanne Gallo '73** (University of Chicago), **Jeremy Koch '74** (Columbia) and **John Sheldon '77** (Harvard). Still later, he heard from **Roger Kay '75**, who wanted to be added to the list—he went to the University of Chicago Business School. Now comes **Toni Rapone** who adds a fifth name to the growing list. Are there others?

Barbara Davenport Rosof's first child, daughter Laura, was born December 3, 1979. Barbara and husband Barry, a metallurgist, live in Indianapolis.

Robin Childs Stafford and husband Benjamin, a physician—hematologist-oncologist, live in Arcadia, California. They have two sons, Jonas (almost 7) and Oliver (almost 5) and would love to hear from Bennington friends in the area.

'68

A note from **Reuben James Edinger** requested that a transcript be sent to California State University at Long Beach and went on: "Please send Bennington news to me...I've not heard from you for too long. And that's partly my fault. I miss all of you and the place; here I am in Seattle wishing you the best." He enclosed a poster of the American Theatrical Motion Art, Sunroso Productions, Seattle, Washington, showing a photo of Reuben James Christman Edinger with copy that reads "Dance Master, Choreographer, Performer, Professional Classes."

Ann Christoffers Menuhin and her husband Krov have been making TV documentaries for several years, mostly under water. Last year there was an hour-long film on the Red Sea, for the British Broadcasting Company. Now they are working on another special for the BBC series, on the Gulf of California. "Explorers of the Deep" will take six months to film. Ann and Krov have been living in France.

Jo Ann Rothschild's paintings, drawings and etchings were exhibited during the three weeks February 25 through March 14 at the Cohen Arts Center of Tufts University. Jo Ann lives in Boston.

Apologies from Quadrille to **Nora Wilson** for misrepresenting her name in the October issue. We're glad she told us to use only Nora Wilson, and hope her friends have been getting in touch with her at Moretown, Vermont, in spite of our error.

'69

An impressive list of **Carole Bolsey** accomplishments during the past year includes two canvases on loan to the Massachusetts Council on the Arts and Humanities, the winning of competitions by the Massachusetts Artists' Foundation, and the purchase of a major painting by the DeCordova Museum. Another major work was accepted for the Bennington Art Auction in New York, and it brought a good price. Carole's work was included in the 1979 Art of the State exhibition at Brandeis University, at the DeCordova Museum, the Philadelphia Print Club, and in other exhibitions.

This year she has already shown "painted drawings" at the Newton Free Public Library Gallery. Of these drawings she says, "My works are abstractions, not still lifes." Continues a press release from the library, Carole's images of common, everyday objects—tape, fruit, boxes, found in her studio—are hypothetical situations governed by spatial and coloristic meanings. Motion is implied through the shifting of planes and surfaces. The contours of the objects and the reflected light are determined by the composition, by the perceptions of the artist, rather than by her concern with the representation of the actual physical situations. Drama and tensions are created by her strong sense of composition and skillful use of line to give form and structure...primarily using siennas, sepias, black gray and white.

Carole had a Bennington student working for her during the past NRT, and writes: "Jennifer (Moses) is great and I'm learning a lot about my alma mater." Carole lives in

Charlestown and has her studio in the Soho area of Boston.

A more detailed account of the College art auction will appear in the June issue of *Quadrille*.

Barbara Rudnick Glass wrote us, after being away for several months: "In the pile of mail that accumulated is some literature from Bennington, some Quadrilles (which I have enjoyed), some pamphlets and a few requests for contributions to the Annual Fund...I have always valued my experience at Bennington and wish to help if I can. So enclosed is a donation from my husband and myself...Finally I would like to send news of the birth of my daughter, Alexandra Sydney on April 16, 1978." The Glasses live in Houston, where Peter is a neuro-oncologist for the M.D. Anderson Cancer Center and teaches neurology at the University of Texas Medical School.

Maren Jenkins Hassinger has made her own trees. According to the Los Angeles Times, "Tall, spindly sculpture born of lengths of industrial steel rope, Hassinger's trees stand starkly at attention in clumps of 12 along-side two of the city's busiest freeways." The state's Highway Art Program provided the land and processed the necessary permits, the Paulsen Wire Rope Company of New York donated the materials for "Twelve Trees" and a grant from the California Arts Council funded "Twelve Trees 2." She has also gone back to teaching. Maren and her husband Peter, who is a freelance writer, live in Los Angeles.

'70

Penelope "Penny" Hargrove Friedman reports that in the last issue of *Quadrille* she was incorrectly identified in a photo as Penelope Hartshorne Friedman '50: "While I sometimes feel that old after a day of writing (last year my *Backpackers' Sourcebook* was published), doing book publicity work, and riding herd on a hyperactive 10-year-old stepson, in truth I graduated from college 20 years later than 1950. After earning a B.A. in English from U.C. Berkeley and an M.A. in Creative Writing from San Francisco State, I worked for many years as publicity director for Wilderness Press in Berkeley. Last year we moved to Los Angeles; husband Dan teaches economics at UCLA. We live in Venice, near the beach, and enjoy bicycling, swimming and hiking in this amazing, virtually year-round, sunny climate." [The Editor apologizes, and wishes all *Quadrille* errors would elicit such friendly responses.]

Elaine Ann Gismondi has recently been named assistant club director at the Bob Hope USO Club in Hollywood, according to Frank Clift, USO-Los Angeles Area Executive Director. "We are certainly happy to have Ms. Gismondi aboard. She brings us considerable professional experience in recreation programs, work with juveniles and senior citizens, along with impressive academic credentials." After Bennington, Elaine attended seminars and took graduate classes at Hunter College of New York, the University of Vincennes in Paris, and the American Academy in Rome. She worked as program director for the U.S. Army Special Services, Recreation Services at Patch Barracks, HQEUCOM and Kelly Barracks, HQ VII Corps in Stuttgart, West Germany; recreation director with the American National Red Cross Services to military hospitals at Malcolm Grow Medical Center, Andrews AFB; the

Juvenile Court of Connecticut; and Los Angeles Public Library; and a number of humane organizations. Elaine's husband, Joe Serrato, is executive director of the Mexican-American Opportunity Foundation. They reside in Pico Rivera, California.

Deborah Thomas Kent and her husband Hugh have returned to the Pacific Northwest from New Zealand. They are living on a farm with daughters Jenny and Kate in White Salmon, Washington. Debbie runs a one-room schoolhouse, teaches ballet on the side, and writes poetry.

Hilary Apjohn Trigaux of Bethel, Connecticut, a member of the Connecticut String Quartet, writes that the group started performing a sixteen-part musical series on Connecticut Public TV called "Opus 49."

'71

Constance Richardson Boden stopped in the Barn to say hello to her acquaintances here one day in March after having her first tour of the Visual and Performing Arts Center, and all were pleased to see her. She had come to the College following a visit with her daughter, Nina, who is a student at Williams College. Connie is a film producer and writer for Ampersand Films Inc. in San Francisco (she was granted a M.S. in film from Boston University in 1976). She lives in Mill Valley, California.

Susan Hales Mauger is a conservationist for the state of Washington, and her husband an archaeologist for the State Archeological Repository at Washington State University. They live in Pullman, Washington, and have two sons, aged 3 years and 8 months.

'72

Mary Patricia Carey is a musical-comedy performer and choreographer. Among Mary-Pat's other professional work, she has danced in "The King and I" starring Yul Brynner, performed the role of Zaneeta in "The Music Man" at Jones Beach Theater, summer 1979, and she is currently dancing in "Snow White" at Radio City Music Hall. The latter will tour Chicago, Los Angeles, and New Orleans. Mary-Pat lives in Manhattan when not on tour.

Caleen Sinnette Jennings is jogging three to five miles a day (training for the 1981 New York Marathon) and working full time as a project executive at Schoenfeld Inc. Meantime she is enjoying her son, Robeson, who was born in 1978, and trying to find time to write plays! Caleen and her husband Carl, who is a self-employed reading specialist, live in Manhattan.

Victoria Monks writes: "With a new address and a new job, I would like to re-establish contact with old Bennington friends. I am now a writer/editor with Time-Life Books Inc. in Alexandria, Virginia, and live with my husband (who has opened a personnel consulting firm) in Washington, D.C." (Victoria and Douglas Heppner were married April, 1977, in Pleasantville, New York.)

Caren Pert Pearson is happy to announce the birth of her second child, first daughter Madeleine Campbell on June 8, 1979. "I'm enjoying the rewards of motherhood, and continuing my free-lance commercial art business. I'm working at home to give my children the full benefit of my care and stable environment and still being able to develop a rewarding and successful business." Son Alexander is 4-plus and husband Merl works for WMYR Radio. The Pearsons live in North Fort Myers, Florida.

The number three child, second daughter, Kate Lauren, has been born to **Jean Day Roggio**. Kate joins Dax (4½) and Lia (2½). The rest of the household, mother Jeannie and father Bob, live with them in Berwyn, Pennsylvania.

'73

Susan Gordon Kaplan and husband Steven are proud parents of a 6 lb. 0 oz. boy, named Sean William Kaplan, born December 1, 1979. Susan will graduate from medical school in June and will start her residency in anesthesiology at Thomas Jefferson University Hospital. Steven is also a medic, and they live in Philadelphia.

Leslie Lowe spent two years in Paris, and then entered Harvard University Law School and, after three years of study, will receive her degree in June. She is living at 97 Hancock Street, Cambridge, Massachusetts 02139, until August. She will start to work September 15 at Shearman & Sterling, 53 Wall Street, New York, New York 10005. Leslie would like to hear from her friends.

Louise Merriam and James W. Oberly were married January 12. After leaving Bennington, Louise received a B.A. from Barnard College and a master of science from the Columbia University School of Library Service; she is a librarian at Vassar College. James is a doctoral candidate at the University of Rochester, and is a member of the adjunct faculty of Ulster County Community College, Stoneridge, New York. They live in Poughkeepsie.

Ilka Paddock Morse and her husband, Dale Lynn Morse, send word that their first child, a girl, Ashley Brie, was born, on January 14, 1980. Ilka, Dale and Ashley live in Rochester, New York.

Carol Rice returned to the University of North Carolina at Chapel Hill last fall to work on a doctorate in environmental sciences. She left Barre, Vermont, in August and is now living in Carrboro, North Carolina.

Susan Feldman Rotman has received her Ph.D. in clinical psychology from the Illinois Institute of Technology, Chicago, and is involved in a research project on adult schizophrenia at the Michael Reese Hospital. **Richard '75** is still doing his public-relations thing and free-lance writing on the side. The Rotmans live in Chicago.

'74

Miles Belgrade is a student in medical school at the University of Illinois. He spent the summer of 1978 in the People's Republic of China, participating in a medicine and health study-tour sponsored by the university. He expects to spend the fall of 1980 in Sri Lanka studying acupuncture as part of an independent study program in medicine. Miles lives in Chicago.

'75

Jay Ash and **Ricci Cowen '78** were married on December 27, 1979. They are living happily in the Shenandoah Valley, near New Market, Virginia, and are expecting their first child in the fall. Jay and Ricci say they would like to hear from old friends who may have lost track of their movements over the past year (9270 John Sevier Road, New Market, Virginia 22844, tel. 703: 740-8798). They also send warmest greetings to Bill, Milford, Steve, Art, Nadi and Noa.

Lisa Kraus has been dancing with the Trisha Brown Company since 1977; last summer and fall they toured in Europe, and on May 21 Public Television's "Dance in America" will feature the company. Lisa teaches and performs her own work (most recently at Naropa Institute, Colorado, and Dartington College, England) and conducts a weekly dance workshop. She lives in Manhattan.

A show of aluminum sculpture by **Nicholas Pearson** was mounted in Usdan Gallery at the College for two weeks in early April. Nick has been showing regularly since 1976, at which time he was working in steel. After a few years he experimented with cardboard, and recently switched to aluminum. Besides sculpting, Nick works part time as a technical assistant to the College's sculptors. He lives in North Bennington.

Joyce Rosen sent her new address in Boston, Massachusetts, and wrote: "I'm now on the faculty of Emmanuel College teaching both a class in piano improvisation and a full schedule of private students in classical and improvisational piano. In May I'll be going to England to begin my course of study at the College of Traditional Chinese Acupuncture. I eventually hope to combine the acupuncture with work I am doing in healing with sound. And I'm getting married on the summer solstice in June."

'76

After graduation **Diann Krevsky** taught and performed (dance) while working on her master's in modern dance at New York Univer-

sity. She wrote in January: "I am situated in St. Croix, U.S. Virgin Islands, as a VISTA volunteer teaching dance at the St. Croix School of the Arts. I have two dance companies organized, one of 5th-8th graders and the other with older students. I plan to return to the States in June...Incidentally there is a dance called the Quadrille here. It is similar to, or a take off on, square dancing."

Jean Lasser writes that she is working at the Harvard School of Public Health, part time, and part time at Angell Memorial Animal Hospital in Boston, doing research on feline leukemia. Jean is living in Nahant, Massachusetts.

Maxwell MacKenzie has been exhibiting regularly in group shows in the Washington area, and received special mention on photographs shown at the Washington Projects for the Arts both last year and this year, according to clippings he sent *Quadrille*. Max moved to London in March, and says **Becca Cross '78** will be there also.

'77

John Diebboll worked for Conklin and Ros-sant, an architectural firm in New York City, during 1978-79 and spent the summer of 1979 in Tanzania on a project for the firm. He was awarded a three-year scholarship at Princeton and is now attending the Graduate School of Architecture there, living at the university.

Laurie K. Frankel and Terry Bricker, a plant physiologist, were married recently. Laurie is a graduate student in botany at Miami University of Ohio, and lives in Oxford, Ohio.

Word has been received that **Marion Markham** is hard at work trying to break into the acting field. She has been appearing in "All My Children," a temporary spot, and in two or three other shows since arriving in New York City last year.

Carmela Rago received a B.F.A. from the School of the Art Institute of Chicago in May 1979, and is a production coordinator at Graphic Alliance, an advertising agency in Chicago. She is also a performance artist and has performed at N.A.M.E. Gallery, Chicago Film Makers, and Art Institute of Chicago, the Museum of Contemporary Art, the Minneapolis Museum of Art, and most recently as part of a series with Scott Burton at the Aspen Center for the Visual Arts. She received a grant recently from the Illinois Arts Council for a work in progress encompassing video, sound, movement, and her own script. Carmela lives in Chicago.

'78

Amy Beckjord and Steven Schector were married December 27, 1979 in Washington, D.C. Amy is doing graduate work in art at Boston University, and Steven expects to be graduated from Harvard next June. Steven is an ethnocinematographer with the National Anthropological Film Center of the Smithsonian Institution.

David Lazar sent this note: "For all the teeming hordes of the interested (for Class Notes), I completed my M.A. in educational research in Stanford last June. I attended the Aspen Writers' Conference last August and am currently living and doing research in Palo Alto (California) and trying to answer the question: Is the heart really a lonely junta?"

Margaret (Mokie) Pratt is living in Bethesda, Maryland, and working as assistant manager at The Writer's Center in Glen Echo. This is a non-profit arts organization which serves graphic artists and writers in the Washington Area. In addition to her job, Mokie is an art student at the Corcoran Museum School.

'79

Sadie Fellhauer is living in Seattle, Washington, and working for Dog Star Productions. She is also working with friends at the Sirius Institute where she is "resident artiste." Their first LP "Alien City," recorded over a period of five years—"great apocalyptic rock"—has just been released.

Reliable sources had informed us that **Andrew Teirstein** had landed a part in the musical *Bar-num*, and this was confirmed by a full page ad in the March 16 issue of the Times. Andy is listed as part of the cast.



Elaine Gismondi Serrato '70

Faculty Notes

Nicholas Delbanco was the visiting Woodrow Wilson Fellow during a week in February at Centenary College, Shreveport, Louisiana, where he lectured, visited classes and talked with students and faculty. Nick is also a visiting lecturer in creative writing at Columbia University. His current writing project is a non-fiction book about such notable authors as Henry James, Joseph Conrad, Ford Maddox Ford, H.G. Wells and Stephen Crane.

Vivian Fine gave concerts for alumni, students and friends in Chicago January 27 at the home of Mr. and Mrs. Thomas Enck, and in San Francisco February 5 at the home of Mr. and Mrs. Felix Warburg. During the winter she gave lectures and performances of her music at the University of Illinois at Urbana January 28, at the San Francisco Conservatory on February 13, and at the State University of California at San Jose on February 19.

As this issue of *Quadrille* went to press, it was announced by the John Simon Guggenheim Memorial Foundation that **Nicholas Delbanco** and **Vivian Fine** have been awarded Guggenheim Fellowships for 1980. They are among four in the state of Vermont and 276 scholars, scientists and artists in the U.S. and Canada, selected from among 3,066 applicants, to be given the prestigious award in the foundation's 56th annual competition. Ms. Fine has also been elected one of 11 new members of the American Academy and Institute of Arts and Letters, it was announced during the same week by Barbara W. Tuchman, president of the Academy-Institute.

Pat Adams, now back from leave, has an exhibition of recent paintings at the Zabriskie Gallery in New York from April 1 through 26. She reports that the Cincinnati Contemporary Arts Center is publishing a 36-page catalog, "Pat Adams: Painting," which includes an essay by curator Ruth K. Meyer, 7 color and 10 black and white reproductions (spanning 1954-79) and a selected bibliography. Copies will be available through Zabriskie Gallery, Jaap Rietman Books, New York, and Barbara Fiedler Gallery, Washington, D.C.

Jacob Glick gave four performances of a program which included works for viola and electronic tape: January 29 at the University of Oregon, Eugene; January 30 at the Cornish Institute for the Allied Arts in Seattle; a lecture-recital at the University of Washington in Seattle February 1, and at Grinnell College in Iowa March 6. On January 31 he gave a lecture-demonstration at the Cornish Institute for composition students, with an account of composition at Bennington College and a description of the offerings of the Black Music Division. He also performed, during February, with L'Ensemble Du La Musique at Greenwich; with the Capital Chamber Artists at the Juilliard School of Music, Paul Recital Hall, Lincoln Center, and at the New York State Museum at Albany; and with the Clarion Concerts at Alice Tully Hall, Lincoln Center.

Jack and Vivian Fine gave joint concerts at the home of Mr. and Mrs. Thomas Enck in Chicago January 27, and at the home of Mr. and Mrs. Felix Warburg in San Francisco February 5. Their program before alumni, students and friends, included works by D'Hervelois, Cowell, Fine and Milhaud.

Jack was one of several other Bennington College musicians who assisted Sue Ann Kahn

in her program at the Abraham Goodman House in New York March 17.

Sue Ann Kahn is on leave of absence. Faced with a busy concert schedule, she decided this was a good reason to stop teaching for a bit and to devote herself to the performance aspect of her profession. A review by Raymond Ericson in the New York Times attests to her success. The program he writes about was given on March 17 in Abraham Goodman House and was called "The Flute in Chamber Music." "It was a model of its kind," he wrote, consisting of compositions "quite different in nature and each a masterpiece within its style." The four works were Mozart's Quartet in D (K.285); Debussy's Sonata for Flute, Viola and Harp (1916); George Rochberg's "Serenata d'Estate" (1955) and George Crumb's "Vox Balaenae" (Voice of the Whale) for Three Masked Players (1971). To quote Ericson, "Miss Kahn was the common factor to the performances and an uncommonly fine one. A participant in various ensembles and a teacher at the Manhattan School of Music and Bennington College, she seemed a master of every style — the bright, vital classicism of Mozart, the liquid glitter of Debussy, the fragility of Rochberg, the eeriness of Crumb. Her colleagues, some of them from Bennington, were worthy of her. They included Ronald Oakland, violinist; Jacob Glick, violist; Chris Finckel, cellist; Susan Jolles, harpist; Andrew Willis, pianist, and David Starobin, guitarist."

Joanna Kirkpatrick took 12 students on the Bennington Abroad Program to India in the fall term of 1978. That December she participated in the medical anthropology sessions of the Tenth International Congress of Anthropological and Ethnological Sciences held at Poona University. For that meeting she co-organized a symposium (with a medical sociologist) on "De-Westernizing Medicine"—a panel of nine presentations by Indian and American participants and they are now editing an anthology of those papers for publication this year. Joanna's book, *The Sociology of an Indian Hospital Ward*, has been published.

During her spring 1980 sabbatical, Joanna has an appointment as research associate in the Department of Anthropology, University of California, Berkeley. She has also been invited to become a member of the Columbia University Seminar on Tradition and Change in South and Southeast Asia, which will take place this spring.

Annual Fund expected to surpass \$350,000 goal

The Bennington Annual Fund has already passed last year's total and is well on the way toward achieving its 1979-80 goal of \$350,000.

The reason is simple: it's a "people" fund. It provides the dollars that support people—faculty and students.

It depends on people—the alumni, parents and friends of the College who provide the dollars and the human energy needed to make any fund successful. Alumni, for instance, not only are contributing in record numbers but they are also volunteering in record numbers—as class agents for the 50th Fund, as members of the Alumni Fund council, an advisory board, and all with one aim in mind: to move Bennington forward into the '80s strong and secure in its educational mission.

Bennington Parents, not to be outdone, have, under the direction of the Parents' Association leadership, already doubled the dollars they contributed last year. The First Parents' Phonothon, held in January, brought together twenty parents who phoned other parents nationwide in support of the Parents' Fund. Their efforts substantially increased the dollar amount available for the College for the education of their sons and daughters; they also secured more than 100 new donors and enlarged the percentage of educational participation.

Matching Gifts have continued to increase largely as a result of parent and alumni support and are now providing considerable "heft" to the fund. More than \$23,000 has already been subscribed, exceeding last year's total of \$17,000.

Students have also given their time and almost boundless energy to the Annual Fund. Nearly 1,000 pledges were secured from alumni during the nine nights of the Second Student Phonothon in March. They raised \$23,000 in dollar pledges, and 450 pledges of unspecified amounts. The "unspecifieds" are expected to put the students over their goal of \$30,000. In addition to raising money, students also helped to locate alumni by updating phone numbers

and addresses of those who were "lost".

Behind this effort was a committee of dedicated hard-working students, chaired by Jennifer Zuch '82, (daughter of Susan Humbert '55). The committee included Sarah Gates '80, Donzia Franklin '80, John Billingsley '80, Kim Kafka '80, Pamela Doctors '80, and Natasha Thomson '80. Their job was to recruit callers, sort out phone numbers, help with questions at night and tend to any necessary details during the day.

Beyond raising much-needed financial support, the Phonothon is an event that serves as a link between alumni and the students who are currently on campus. Many alumni who are active donors will not give until the Phonothon, just so they will have the opportunity to talk with a student.

Another bonus is that today's callers are tomorrow's donors. "We feel that participation in the Phonothon makes students more aware of just where annual support goes, and how important it is for a college like Bennington where the comprehensive fee covers only about 85% of a person's education," said Fund Director Mary Jane Lydenberg.

College gets \$61,000 in energy grants

Bennington has been notified that it has received grants totaling \$61,000 from the U.S. Energy Department for technical assistance in energy conservation measures. The funds, which must be matched by the College, are channeled through the Vermont State Energy Office.

Of the \$122,000 available, some \$100,000 will be devoted to improvements in the central boiler plant and the steam lines that carry heat to campus buildings. The \$22,000 is to be used for detailed energy surveys of three primary campus buildings, the Commons, the Visual Arts and Performing Arts Center, and the Dickinson Science Building.

The grant was handled by the College's energy consulting firm, The Energy Resource Management Company of New Haven, Connecticut, in conjunction with James Vanderpol, vice president for business and finance.

Bennington qualified for the funds because of its performance in saving fuel costs between the fiscal years 1976-77 and 1978-79. During those two years, the College achieved a 34 percent reduction in gallons of fuel consumed and a 23 percent reduction in kilowatt-hours of electricity, for a savings of nearly \$94,000. "It was one of the best performances around," said David I. Newton, vice president of the consulting firm.



The "College Pond" was heavily used by the campus community and townspeople this past winter, which was without any snow at all until mid-February. Conditions for skating were excellent, and many people took full advantage of the good ice.