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Bennington College

# Quadri1le

For Alumni\* & Friends of Bennington College

Bennington, Vermont 05201

June, 1982

Volume 15, Number 5



## President-elect Michael Hooker will take office July 1



Michael and Anna Hooker on the Bennington campus.

The Board of Trustees voted unanimously on April 16 to appoint Dean Michael K. Hooker of the Johns Hopkins University as the eighth president of Bennington College, succeeding Joseph S. Murphy. The appointment takes effect July 1.

In so doing, the Board followed the unanimous recommendation of a search committee composed of trustees, faculty and students. Said Board Chairman Susan Paris Borden '69, "The search committee found in the man the qualities of understanding, judgment, sense of humor and self-confidence it sought, and in the credentials the record of leadership, achievement and excellence it expected."

Replied Dean Hooker, "I am particularly impressed, indeed even awed, by the way in which the Bennington education integrates scientific knowledge of physical and biological phenomena with an artistic understanding of human experience. It is this integration of factual and experiential knowledge that has been the unique historical contribution of Bennington within American higher education and which should remain its distinctive mission. I am honored to have the opportunity to lead Bennington in the pursuit of that goal."

Since 1980, Hooker has been the dean of undergraduate and graduate students at the 10,000-student university in Baltimore, and for four years before that was the associate dean and assistant dean. From 1975-77 he was an assistant professor of philosophy at Johns Hopkins, and from 1973-75 held the same position at Harvard University.

He holds a bachelor's degree with highest honors in philosophy from the University of North Carolina at Chapel Hill (1969), and both a master's degree and doctorate from the University of Massachusetts in Amherst. He has held a Woodrow Wilson Dissertation Fellowship and a Danforth Associate Faculty Research Fellowship at Harvard. While still an undergraduate, he and his wife Anna worked as VISTA volunteers with youth groups in the urban ghettos of Baltimore.

The editor of two books, *Descartes: Critical and Interpretive Essays* and *Leibniz: Critical and Interpretive Essays*, published by Johns Hopkins

University Press and University of Minnesota Press, respectively, he is the author of many articles in professional philosophical journals. He has been a speaker at dozens of philosophical colloquia at colleges and universities around the nation.

Bennington's presidential search was organized last summer after President Murphy announced that he would step down at the end of a six-year tenure. The search was chaired by Trustee Fairleigh S. Dickinson Jr., and the vice chair was Trustee Joan D. Manley, a group vice president of Time Inc. Members representing both trustees and alumni were Mrs. Borden, Kathleen Harriman Mortimer '40, and Barbara Ushkow Deane '51. Rebecca B. Stickney '43 coordinated the search process.

Also representing trustees was Albert W. Bowker, chancellor emeritus of the University of California at Berkeley and now dean of the School of Public Administration at the University of Maryland. The faculty was represented by three members it elected: Michael T. Rock, Reinhold van der Linde and Richard C. Blake, all deans or former deans. Student members were Christine Friese and Sallie Stadlen.

Dean Hooker is married to the former Anna Hostettler, whose field of interest is housing and urban planning. She was a special assistant to the secretary of Housing and Urban Development in the Carter administration. They have a six-month-old daughter, Alexandra.

Age 37, President-elect Hooker is a native of the Appalachian Mountains of southwest Virginia. His non-professional interests pertain to the out-of-doors: he likes to run, hike and rock-climb. At Bennington the Hookers will be residing in a home recently donated to the College by Joan and Donald Manley, located about five miles north of the campus in Shaftsbury.

Previous presidents of Bennington have been: Robert Devore Leigh, 1928-41; Lewis Webster Jones, 1941-47; Frederick H. Burkhardt, 1947-57; William C. Fels, 1958-64; Edward J. Bloustein, 1965-71; Gail Thain Parker, 1972-76; and Joseph S. Murphy, 1977-82.

## Calendar of Bennington events

June 30-  
July 11

*The Goodbye People* by Herb Gardner, Lester Martin Theatre. Evenings at 8, Sunday matinees at 2:30. For further information contact Oldcastle Theatre Company 802 447-0564.

July 2-  
July 31

July Program for high school students. For information: Ed Hines at 802 442-5401 Ext. 373.

July 4-  
July 31

Writer's Workshop. For information: Jenifer Keefe at 802 442-5401 Ext. 367.

July 18-  
August 7

Elderhostel — continuing education for senior citizens. For information: Jenifer Keefe 802 442-5401 Ext. 367.

July 21-  
August 1

*Chapter Two* by Neil Simon, Lester Martin Theatre. Evenings at 8, Sunday matinee at 2:30. For information: Oldcastle Theatre Company at 802 447-0564.

August 1-  
August 21

Chamber Music Conference. For information: Jenifer Keefe at 802 442-5401 Ext. 367.

August 11-  
August 22

*She Stoops to Conquer* by Oliver Goldsmith, Lester Martin Theatre. Evenings at 8, Sunday matinee at 2:30. For details: Oldcastle Theatre Company at 802 447-0564. Ken Kensing's Sixth Annual South American Indian Conference. For details: Jenifer Keefe at 802 442-5401 Ext. 367.

August 13-  
August 15

Green Mountain Fiddlers. For information: Jenifer Keefe at 802 442-5401 Ext. 367.

August 15-  
August 21

## Deanes' dinner salutes Associates

On June 3 the Associates of Bennington College were treated to an extraordinary and beautiful "thank you" dinner at the home of Barbara and Maurice Deane. Bobby, Class of '51, has been the chairman of the Associates program since 1973, and has been instrumental in raising the number of donors from 65 to 120-plus, and the dollars from \$145,000 to more than \$550,000 this year.

The dinner was held at the Deanes' home, an eight-year-old Paul Rudolph-designed house facing the Long Island Sound. Featured in Architectural Digest's first spread on contemporary design, it is an award-winning example of sleek modernity and a warm, friendly home.

Fifty guests enjoyed cocktails around the pool and then were treated to composer-performer Liz Swados' music and reflections on Bennington's impact on her remarkable career. Liz graduated in 1973 and has since become an international figure in drama-music, and now the writing world. Her new novel, *Lala and Lazar*, was published this spring and will be sent as a gift to special donors.

Dinner was served upstairs, and was followed by expressions of gratitude for the occasion itself, and for the hard work of Barbara Deane, from Board of Trustees Chairman Susan Paris Borden '69. She introduced President Joseph S. Murphy, who spoke briefly on his years at, and impending departure from, Bennington. He then introduced President-elect Michael K. Hooker, who outlined his areas of first concern for Bennington and his excitement about coming to the College.



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

Editor: Tyler Resch, Director of Publications; Assistant Editors, Valeria Alia, Assistant Director of Publications, and Lynn Hood '78, Director of Alumni Relations; Alumni Editor, Christine Graham '69, Annual Fund Office. Compiler of Class and Faculty Notes: Florence Burggraf.

Mailed from Pittsfield, Massachusetts. Postmaster: Send address changes to Bennington College, Bennington, Vermont 05201.

## Subscribe (voluntarily) for a year's Quadrille

*Quadrille* is sent to a list of more than 10,000 alumni, parents and friends of Bennington College, and is distributed to students, faculty, staff and the administration. For free. The costs of production, and especially in recent days the costs of *postage*, have soared to the extent that *Quadrille* has decided to ask for a voluntary \$10 subscription for a year's worth of the bimonthly newsmagazine.

Will people pay for something that they will get for free anyway? The answer, we think, is yes — or else we wouldn't ask. The problem of high costs of publication and postage is by no means unique to Bennington; several other colleges — quite probably other colleges whose material you already receive — have initiated voluntary subscriptions and have been quite successful at supporting publication expenses by this method.

A business-reply envelope is being enclosed in this issue asking for your "subscription" for the 1982-83 fiscal year, July 1 through next June 30. If the envelope is missing or has been taken from the issue you are reading, and if you want to contribute, please send \$10 to *Quadrille* Subscription Office, Bennington College, Bennington, Vermont 05201. Your gift will receive a postcard acknowledgment. And it's tax deductible.

## Bennington Tomorrow: Gifts can benefit College *and* donor

Bennington College will soon come into possession of a rare and valuable item of personal property — an antique organ. The organ not only has significant intrinsic value, but also will be particularly valuable to Gunnar Schonbeck and his students because of its composition capabilities.

The donor of the organ is delighted to be able to make such a useful gift to the College. It should not go without saying, however, that such a gift can produce rewards beyond personal satisfaction . . . namely, tax rewards.

By way of illustration, let's take a hypothetical case involving a gift of a painting worth, say, \$20,000. If you were to make such a gift and you were in the 50 percent tax bracket, your charitable deduction of \$20,000 for the gift would produce tax savings of up to \$10,000. In addition, you would avoid a potential capital gain tax by making the gift. If you had bought the painting for \$5,000 several years ago, the capital gain tax avoided would be about \$3,000. Thus your total tax benefit from making the gift would be \$13,000. And, because the painting is non-income-producing, you would not be giving up any income as a result of the gift.

Gifts of personal property to Bennington College can be useful in two ways from the College's standpoint. First, the property may be such that it can be put to a "related use." That is, it may be something that the College can use directly in one of its programs or activities. An example would be a painting that the College can display, or the organ described above. Second, the property may be something that the College can sell, either immediately or at some indefinite point in the future (e.g., after being put to a "related use").

In determining what shall be done with a particular item of personal property that has been

donated, the College follows the donor's wishes. In this regard, it should be mentioned that the greatest tax benefits are to be derived, in most cases, where the property is put to a "related use" for at least several years. The College's Director of Development can give you more information on this point.

Perhaps the question that most frequently comes up in discussion of gifts of personal property to the College is, what value should be assigned to the property? By and large, the importance of this question lies in the fact that the deduction that you could claim for a gift of personal property to the College would be equal to the property's "fair market value" on the date of gift. According to the IRS, fair market value is what a knowledgeable and willing buyer would pay to a knowledgeable and willing seller. One of the uncertain aspects to gifts of personal property is that there may not be any ready way to ascertain the property's fair market value. The College, unfortunately, cannot simply assign a value to donated items of personal property; such an assignment of value would be of no worth from a tax standpoint. But the College usually can be of help in locating individuals or firms that can provide expert appraisals (you may wish to note that appraisal fees incurred in connection with a charitable gift are deductible).

What kinds of items of personal property can Bennington College use? Practically speaking, just about anything (within limits, of course). For example, the College can use typewriters (for production of student publications), paintings, scientific equipment, musical instruments and antiques. If you own an item of personal property that you want to consider donating to the College, please write or call the Director of Development.

### 'Needs' list

As a service to those who wish to help Bennington by means other than cash or bequests, the Development Office has asked various academic divisions and other departments of the College for a list of physical needs that might be met by readers of *Quadrille*.

The Science Division has responded with this list of some of its needs for equipment:

pH meters  
any type of microscope  
oscilloscopes (with camera) and pre-amplifiers  
flame photometer  
micro-osmometer  
O2 analyzer  
chloridometer  
blood glucose machine  
incubators (bacteriological or CO2 or environmental)

culture hoods or cabinets  
autoclave  
nuclear magnetic resonance (NMR)  
microfuge (micro-centrifuge)  
lyophilization equipment

The Literature and Languages Division reports these needs for its foreign languages programs:

cassette tape recording machines  
reel-to-reel tape recording machines  
portable record players  
video equipment for playing video cassettes  
Oxford Classical dictionary  
Oxford English dictionary

Donations of such items are tax deductible, with the value of the donation established by the donor. Other guidelines about the tax status of donated materials may be referred to Bennington's Development Office.



By Tyler Resch

In the interest of a heterogeneous mix of students at Bennington, the College has always been committed to a strong financial aid program. To soften its reputation as a private school of very high fees, and also to fulfill one of its original goals, Bennington since its founding days a half century ago has offered a financial-aid mix that brings to the campus students from families in all income brackets.

When the College opened in 1932, about 40 percent of its students received some kind of aid. And although this figure has waxed and waned somewhat, it has been climbing in recent years and now stands at 52 percent.

But the cutbacks of the Reagan administration — both proposed and effected — have already changed that picture, and indications are that many more, and more profound, changes are in store in coming years.

While it is true that, in general, the Reagan cutbacks have not affected Bennington as severely as many institutions of higher education — because Bennington has been receiving less federal aid than many colleges — nevertheless the picture that is coming into focus holds unsettling trends.

Joan Goodrich is Bennington's financial-aid officer. Her office is across the hall from, and psychically as well as administratively linked to the Admissions Office. Admissions Director John Nissen's formal title is Director of Admissions and Financial Aid. Goodrich bears the weight of her office with surprising equanimity. Nobody but she fully understands the quantity and scope of paperwork and "administrative regulations" she must endure. But in spite of it all she remains cheerful and operates with a human approach to the peculiar mix of numbers and people. She meets constantly with students, often at great length.

"I spend a lot of time teaching," she says. "I have to show them especially how to manage their money, how to handle a checking account and figure the balance . . . Usually their parents have done everything (in terms of handling money) and they often need to be shown just how to do it."

Asked for a summary of the ways in which the Reagan restrictions are affecting Bennington, Goodrich is likely to vent a sigh; and a wrinkle of the brow hints that her equanimity is being ruffled. She thinks, and says, "We will have to be even more discriminating about who gets money and how it's allocated."

More students will have to work, and work for longer periods of time. More students will have to take out maximum amounts of the fewer and more costly loans that are available. Continues Goodrich: "There will be more areas in which I have to confront hard matters of money. There will be fewer choices."

To summarize specific cutbacks:

1. *Guaranteed Student Loans*. These are obtained directly from commercial banks, and the government has been subsidizing the interest rate; it was 7 percent last year, now it is 9 percent. Other rules are tightening: Repayment begins at six months out of college instead of nine months; automatic eligibility is restricted to students from families with an adjusted gross income of no more than \$30,000. The maximum loan is \$2,500, so a student who has taken these loans each of four years has a debt of \$10,000 plus interest shortly after graduating.

Not only must loan and interest be repaid, but what is called the "origination fee" must now be repaid, whereas the government previously paid it. The fee is now 5 percent, and when this *Quadrille* went to press, Congressional action was awaited on whether the fee would be doubled to 10 percent.

"Before the loan regulations were changed last October 1," said Goodrich, "we wrote to

# The financial aid picture at Bennington

## Reagan administration constraints are starting to have an impact

parents suggesting that they borrow before that deadline . . . this included a lot of people who were not on aid" or those who in the past would borrow late in the year because they did not qualify for other kinds of aid.

2. *Pell Grants*. These were formerly known as Basic Educational Opportunity Grants, of BEOGs, now named for Senator Claiborne Pell of Rhode Island (whose wife is Nuala Odonnell '46). They are awards to "disadvantaged" students from low-income and low-asset families. Bennington's allocation for 1980-81 was \$133,000, and is being cut to an expected level of \$70,000 this year — almost in half. The grant is given by the government to the individual student, who applies based on federal guidelines.

3. *Supplemental Educational Opportunity Grants*. This is also a federal program in which a fixed amount is apportioned to each college; but the entire program is on a target list for elimination. Bennington received \$55,000 in 1980-81, \$54,800 in 1981-82, it was cut to \$40,000 in 1982-83, and by 1983-84 none is expected.

4. *Work-Study*. This program is jointly financed by the government and the college, offering employment opportunities to those with demonstrated financial need — on campus or for non-profit organizations off campus. Uncle Sam pays 80 percent and the college 20 percent of the student's wage, usually at the federal minimum-wage level. But this program is also drying up. Bennington's Work-Study allocation this year is \$66,000, having

dropped from a high of \$78,000 in 1979-80. It was formerly available during summers and Non-Resident Term in addition to term time; but this year's Work-Study jobs are limited to the two academic terms.

5. *Parent Loans for Undergraduate Students (PLUS)*. This is a relatively new program in which the federal government offers, through commercial lending institutions, subsidized loans of up to \$3,000 a year to parents of undergraduates. It is being extended to graduate students under a new name (which some cynical observers could say summarizes the whole financial-aid picture): ALAS, standing for Auxiliary Loans to Assist Students. Interest rates have soared, from 9 to 14 percent, with 60 days' grace to start repaying.

6. *Social Security*. Until now, students who were dependents of retired, disabled or deceased parents have received Social Security benefits, regardless of need or other expenses. Bennington this year has 30 of these students, or 5 percent of enrollment. This program is being phased out. It is being cut from a 12-month basis to eight months this year, with lower amounts until the program ends by 1985.

In addition to these federal cutbacks, Bennington has necessarily become tougher about payment of its fees. Bills are sent twice a year, due August 1 for the fall term and February 1 for spring term, and late payments are now subject to a penalty of 1½ percent a month, or an annual rate of 18 percent. James Vanderpol, vice president for finance and administration, explains that with the high commercial interest rates, the College is no longer able to be forgiving about late payments — nor can it afford to become an inadvertent lending agency to those who are slow about paying bills.

About the only bright spot Goodrich can see in this picture is a tiny one indeed. Even though each state gets a federal appropriation (State Student Incentive Grants), which is also being restricted, Vermont remains quite generous in its legal role as "lender of last resort." Through the Vermont Student Assistance Corporation (VSAC), the state legislature has maintained grant levels in spite of federal constraints. VSAC supports, for example, some Bennington students who do not fall under any state jurisdiction except that of the state in which they are attending college. (Not all states are so helpful; New Jersey, for example, is giving

### Bennington's fees for 1982-83

Tuition	\$9,620
Room and board	2,520
Comprehensive fee	12,140

plus these estimates:

Books	250
Personal expenses	600
Transportation (based on two round-trips home)	800 maximum
Grand total	\$13,790

(The typical year's expenses for a student living in the New York or Boston regions are \$13,215.)





Joan Goodrich, Director of Financial Aid.

no more of its grants to students in colleges outside of New Jersey.) The number of native Vermont students attending Bennington is very small. This year there are 15, of whom 11 are on financial aid.

One unhappy consequence of the federal cutbacks is a noticeable drop in the number of applications from financial-aid students. "They just don't apply, which is too bad," says Goodrich. "That's been common at colleges everywhere."

Thelma "Timmy" Bullock '62, who handles financial-aid applications for the Admissions Office as associate director of admissions, has written to every inquirer telling them not to fear the Reagan cutbacks, and to apply anyway.

Another fear is that of parents of current students who are receiving financial aid. "They are expecting the worst," Goodrich finds. "But we can still meet out commitment to our own students. We are funding the aid program with a good deal of our own money." Bennington's level of use of its own resources in financial aid is going from \$1,313,000 in the current year to \$1,687,000 for 1982-83.

Bennington's staff keeps in close touch with

these situations, not only at the Congressional level in Washington but at the state level and with admissions and financial-aid people at other colleges.

Joan Goodrich is active in the Vermont Association of Student Financial Aid Administrators, a group that meets four or five times a year and holds workshops and invites speakers. And she or Timmy Bullock or John Nissen are on the telephone at least weekly with financial-aid personnel at Sarah Lawrence and Hampshire colleges to compare notes on the shifting sands as well as on overlap applicants and procedures. This group also meets two or three times a year. Recently it invited a tax expert to instruct members on "how to read an IRS form in a detective sort of way."

For many students who receive financial aid, the Reagan administration curtailments will mean heavier pressures from more directions — to find remunerative summer jobs, to work more during the term, or to take an occasional term off simply to work and save up enough to be able to return to college.

## Vermont senator plays key role in education aid

One of the U.S. senators pressing for continuation of federal aid to higher education is Robert T. Stafford of Vermont, who is chairman of the Senate Subcommittee on Education. As this issue of *Quadrille* went to press, Senator Stafford notified us that he had successfully pushed through the Senate Budget Committee a revision to add \$289 million to the Guaranteed Student Loan Program, thus restoring funding to 1982 levels.

Stafford, a 1935 graduate of Middlebury College, said that more than three-fourths of Vermont students depend on aid to remain in college, and he defended the loan program as "an efficient, sensible use of federal aid funds." The program makes commercial bank

money available to students by guaranteeing their loans and subsidizing part of the interest.

Students from Vermont have an excellent repayment record, Stafford said: 96 percent repay their loans on time. "For a relatively small investment, our state and our nation have the benefit of educated youth, so essential to our economy and, for that matter, for our defense."

The program, as reinforced by Stafford's revision, frees \$50 million in bank money in Vermont alone. If the revision had not been accepted, the senior Republican senator said, it "would have been disastrous for families in Vermont and the nation. It would have priced students from low- and middle-income families right out of school."

## Summer accommodations available for alumni

For Bennington alumni who are interested in low-cost overnight accommodations while traveling in New England this summer, a limited number of rooms on campus will be available during July and August.

Rates are \$16 per night for a double and \$14 for a single. Meals are also available on a cash basis at the dining halls in Commons.

Reservations should be made through the Programs and Rentals Office either by mail or phone at 802 442-5401, Ext. 367.

## From fiber to fiber: campus trees planted

A thousand dollars worth of new trees were planted on the Bennington campus this spring with proceeds from the paper recycling project and related activities coordinated by Science faculty member Ed Flaccus.

Seven sugar maples were planted to replace the dead and departed elms that once lined Commons Lawn (only one of the original elms there now remains). Three sugar maples were planted near VAPA, and one (in honor of Catharine Osgood Foster) by the Crossett Library. In addition, two European mountain ash were planted — these are called Rowan trees in Scotland, where they are planted in yards for good luck as well as their colorful orange berries.

The planting was down by horticulturist Charles Pray, the College grounds staff and student volunteers.

Earlier this spring, proceeds from the same project resulted in the planting of 200 Austrian pines on the northwest side of VAPA to produce an eventual windscreen there. Another arboreal project has been the reconditioning of the brick garden in the Orchard, where eight dwarf fruit trees have been planted.

Plant "babysitting" is a revenue-raising venture by which house plants are tended and watched while their owners are away during the NRT and summer. Other funds are obtained through greenhouse plant sales at the start of each term.

## New Hopkins Fund will purchase books

A named fund has been established at the College in memory of the late Mary S. (Polly) Hopkins by some of her friends.

The fund will be used to purchase books for the Crossett Library and will become an ongoing fund for future contributions.

Bookplates identifying the Mary S. Hopkins Fund will be placed in the volumes purchased.

Those wishing to contribute to the fund may do so by making a check payable to Bennington College — Hopkins Fund, and send it to Rebecca B. Stickney, Bennington College, Bennington, Vermont 05201.

## California group holds fund-raiser

The Bennington College Alumni Association of Northern California raised \$330 this spring by sponsoring a Merce Cunningham concert for which it sold 60 tickets. On the committee were Joan Balter '72, Harriet Moore '42, Laurel Sprigg '73 and Susan Stowens '66. The award is to be presented to a current student.



## Alice Marie Nelson '59

### An international career as a mezzo-soprano

By Valerie Alia

Alice Marie Nelson '59 majored in literature at Bennington but has pursued a successful career as a mezzo-soprano. After several years singing in the opera house in Hamburg, West Germany, she returned to the States this summer, and briefly to Bennington.

On May 2 she gave an internationally oriented solo recital at the Park-McCullough House in North Bennington that included three *Canzonette* in the Venetian dialect, *Le Regata Veneziana* by Rossini, *Sieben fruhe Lieder* by Alban Berg, *Cuatro Madrigales Amatorios* by Joaquin Rodrigo, *Tendrement* by Erik Satie, *Salamander* by Johannes Brahms, and five selections from *Old American Songs* by Aaron Copland.

A few days later she revisited the Bennington campus and reminisced about her studies there. It was Frank Baker (still a member of the music faculty), she recalled vividly, who made her think she could actually sing: "I think it took somebody with real vision. He's not a voice teacher. He's a guru!"

But after graduating she felt the need for more "practical" skills and enrolled in a Speedwriting institute in New York to learn typing and shorthand. "They had a free placement service and they sent me over to Columbia Records . . . I was terrified they were going to give me a typing test." But they didn't, and she was hired.

What she discovered at Columbia Records was "a little Bennington." Carita Richardson '59 was there, as was Liz Larsen Lauer '53. And she remained at Columbia for two and a half years, "singing at night, lunch hours and weekends."

Eventually she left the business of music to pursue the art. "I quit Columbia and worked part-time at Cooper Union Library. I studied acting with Mira Rostova," with whom she remembers having a "harrowing audition." "She is one of those tiny Russian ladies who look at you and see right through you."

"I did what everybody does in New York — Friday night and Saturday morning in Temple and Sunday in Church. I did chorus work and some teaching. Then I got involved with a little fly-by-night opera company . . . run by a woman named Margherite Ruffino. She had a huge ego. She had to have the mezzos to do her thing," but she monopolized the performances.

Nelson also worked with Sarah Caldwell and then with Lotte Lenya, who "gave me a scholarship to study with her in her home in Santa Barbara. She was a prima donna, not a teacher. We worked in her living room. She was a complete split personality. She was terribly vain and nosy as all hell about everybody's private life. But she was humble in the face of the music and the poetry. She had great humor about herself as an artist. So you had to deal with two people."

Lenya "hated sentimentality." In *La Boheme*, Mimi is usually played with consistent emotionality. "Most people do it sentimentally. They start dying in the first act." When Mimi says "Mi chiamo Mimi" ("my name is Mimi") early on, Nelson is convinced she is not yet tragic. "Madame Lenya would say 'This is in the nature of vital information.' She would say things like 'I believe your voice; I believe your face. I don't believe your hands.'"

Nelson now studies with Cornelius Reid in New York. "He's a terrific teacher — a technician — the opposite of Frank Baker. Different times

in your life you need different things. Frank is the ideal inspirer. I needed technical help later."

"I've been doing all the lyric repertoire. I hadn't been stretched. [Now] there's a tremendous opening up of the voice." In Germany, she sang "eight roles a season; I sang every night. You have to learn how to husband your voice . . . You'd have *Lohengrin* opening night. At 10 the next morning, you'd begin to rehearse a musical, and you'd be staging the next production in the afternoon. I've known people to be doing three productions concurrently. Now I can stretch it [her voice] because I don't have to sing every day."

Nelson made her European operatic debut in 1973 in the title role of Rossini's *La Cenerentola*, at the Pfalztheater, Kaiserslautern, West Germany. Her other roles include Hansel, Isabella in *L'Italiana in Algeri*, Nancy in *Martha*, Fenena in *Nabucco*,

Nicklausse in *Contes D'Hoffmann*, Prince Orlofsky in *Fledermaus*, Arminda in Mozart's *La Finta Giardiniera* and Dorabella in *Così Fan Tutte*.

She won a William Matheus Sullivan Foundation Award and the International Bach Festival prize. In 1972 she was chosen by both Music and Artists and High Fidelity-Musical America magazines as "One of the Outstanding Young Artists to Watch For."

She made her Carnegie Hall debut in 1973 in Monteverdi's *L'Orfeo*. Critics have praised "her mezzo-soprano voice with its rich low notes and crystal-clear high notes," her "ability to completely convince both vocally and dramatically," and her "beautifully controlled long-line phrasing."

Her recent visit to her family home near North Bennington was saddened by the final illness and death of her mother in May.



Olga in "Eugene Onegin."



In "La Cenerentola."



Nicklausse in "Tales of Hoffmann."



Mrs. Page in "Merry Wives of Windsor."



Hansel in "Hansel and Gretel."



Alice Marie Nelson on a visit to Bennington.



# Sidra Cohn '59

## Creating musical theatre for children and adults

By Valerie Alia

Sidra Cohn '59 presented her latest journey into musical theater in April and May. Her musical *Cutting Loose* was performed at People's Theatre in Cambridge, Massachusetts, following a showcase performance at the ATA Theatre in Manhattan.

*Cutting Loose* is "the story of a divorced woman and her son trying to make it and balancing motherhood, home, romance and career." It begins in a train station. The opening lines are: "All the old roads are crossed and gone, and I'm on my way to where . . ."

Cohn will teach at the Boston University Summer Theatre this season. She hopes *Cutting Loose* will go on the road. Her 1976 musical *Wonder Woman* was recently optioned by Marti and Newman Productions in Hollywood.

Trained as an opera singer, she still tours, often performing with composer-pianist Eugene Bonderman, who wrote the score for *Cutting Loose*. She serves on the board of *You Gotta Have Arts* at WBZ in Boston and is an active member of the Dramatists Guild's Women's Committee in Manhattan. She was recently featured on *Artists' Corner* on WGBH-TV, seen in the Boston area.

I first met Sidra Cohn in 1972. I followed her development, from creator-director of Calliope (children's) Theatre to author of musical theater for adults.

Since then we have both changed our names — she was known at Bennington as Gay Levine and later as Gay Cohn. Sidra is her original first name.

The following discussion is part of an interview which *MS* magazine promised to publish but never found space for.

"P.S. 77. Do you believe it? They tore it down. Never learned a thing. Penmanship. That was all they taught. They couldn't teach us. Just lined us up and marched us in. I can't spell, can't write, can't add. But I got As in penmanship."

I had been puzzling over where to begin putting Sidra Cohn and Calliope Theatre together and all of a sudden, there it was.

What her work *is* isn't always clear. It has been labeled "children's music theatre," "creative opera workshop," "radical" or "revolutionary" opera, "creative music theatre" . . . What Calliope is *not* is obvious: it is not P.S. 77.

The theater was founded in Boston in September, 1971, following an experiment called Caterpillar Theatre. Before that, Cohn had tried many ways of

presenting opera to children. She sang in the schools, alone and with the Cambridge Opera Workshop. Eventually, she sang less and listened more. "Kids don't care to be sung at."

Much as she loved traditional opera and concertizing, she knew that children needed to be participants and not spectators. She had always been involved in improvisation and street theater. "My cousin Stuart used to get us all together in the summer, with the whole family playing funny instruments we had made . . . and he'd conduct it. I was always feeling I couldn't do what he had done."

She still sings on television and radio and in live concerts. High Point Inn in Lenox, Massachusetts, is a favorite place to try out new repertoire.

Cohn is looking for something inherently American in her theater. "The French want five acts and a ballet in their opera. What do we want?" American music theater has begun to develop what she calls "an open structure." Trained in improvisation and musical comedy, American artists are still "searching for their own form." She calls the evolving style "controlled freedom" and believes street theater to be an important part of what is becoming an indigenous American art.

Her approach is strongly affected by her contact with Bennington composers Louis Calabro and Henry Brant, "pioneers in experimenting with audiences." Hans Heinz was another influence. She met him during the "Congregation of the Arts," a summer program at Dartmouth. "I met sculptors, actors and musicians. There was *American* music. I was listening to a lot of stuff and not performing much. Heinz was wonderful for me. Newly separated, with a young child, I was a mess. I walked in for a lesson and he said, 'My dear, you are in no condition to sing. Go and get some fresh air. Walk around and rest. Then come back and we will sing.'"

I first saw Calliope Theatre on assignment from the Boston Herald-Traveler. My son David and I had witnessed a fair number of abominations listed under the general heading of "arts for children." We were therefore less than thrilled at the prospect of seeing more. Calliope performed *The Kingdom of the City*, later to become *The City Prince*, in the Boston Museum of Transportation, a happily cluttered collection in an old wood-and-brick building atop a green hill that overlooks the city. I figured if the play was bad, David and I could at least enjoy some old cars.



Sidra Cohn '59.

It wasn't bad. But it wasn't perfect, either. The play and performers still needed work. Still, with all its flaws, *The Kingdom of the City* was one of the most dynamic pieces of children's theater I had seen. The audience loved every second. In its roughest form, Calliope was beginning to live the idea that theater should go out into the community.

"The interaction between the players is the foundation of any improvisational group of performers," Cohn said. "The group becomes not only the company but the drawing board of the production. I hang what I like to think of as hooks upon which the fabric of the play is hung by the players . . . I use games to divert competitiveness, always remembering that process comes before end result. The games keep the element of fun alive."

*The City Prince* went on to the Proposition Theatre and WBZ-TV. *All About Us*, another Calliope production, toured the Brookline schools. Cohn's artistic home base is now Creative Music Productions.

Ellen Goodman reviewed her first play for adults in the June 12, 1975, Boston Globe:

" . . . Diana had her consciousness raised with the rest of us, and so did Sidra Gay Cohn. Sidra, a 38-year-old former opera singer and lifetime mythology buff has brought *Wonder Woman* into three dimensions and onto the stage.

" . . . The play is a slightly updated version of the original (comic book) plots and characters. The Magic Girdle is gone — 'all girdles are gone' — and replaced by a magic ring. The Amazon island has been moved from the Pacific to outer space and Steve Trevor, who originally crashed while fighting Nazis, now crashes while on a free-lance assignment for a space magazine.

"But the basic matriarchal society is the same, as are the plot outlines. Diana goes back to Earth with Steve — 'She does not, repeat not, fall in love and get married; she goes to help other women' — and ends up liberating women in a college who are dominated by the evil Dr. Psycho . . .

" 'Dr. Psycho has turned these women into mechanical women . . . secretaries who go out and get information from their bosses for him to sell to the enemy.'"

"In a delightful Dante-esque twist, the women grab him and sentence him to eternal typing.

One wonders whether the authors of the movie *Nine to Five* took inspiration from Cohn's play.

One of the women in the play is named after Sidra's mother.

" . . . they think themselves free with the song, 'Help is in Yourself.' Sidra, who has loved mythology since she was a child, and self-reliance since she became a feminist, laughs remembering, 'Every time something would go wrong with the play, I'd go home and say the words to myself. It works!'



## Special campus guest Isabella Leitner shares painful Holocaust memories

Isabella Leitner, mother of Bennington sophomore Richard Leitner, spoke in Greenwall auditorium April 22. When she had finished reading from her book there was weeping and a long, long silence. Then, gently, people began to ask questions.

"How did you spend the days in Auschwitz?"

"The days were spent in chaos. We had to line up between the barracks . . . the holiest ritual was the roll call . . . twice a day." It was a phony roll call because no one knew how many inmates were gassed or burned each day, and the tally of nameless, numbered people was designed only "to keep us standing there for hours."

"It was more insane than anything you can imagine."

Brought to campus through the Callie Goldstein Memorial Fund, Leitner spoke during the week Congress designated National Holocaust Week. The event drew so large an audience that it had to be moved from Tishman to Greenwall; even then it was standing-room-only. Classmates of the speaker's son were joined by faculty, staff and townspeople.

That Isabella Leitner is anyone's mother is a miracle. The author of *Fragments of Isabella: a Memoir of Auschwitz* (Crowell, 1978), she is a concentration-camp survivor. Once, she was designated "Musulman," the category of human weighing 40 to 50 pounds, destined for the Nazi ovens. "I'm not supposed to be here," she said.

With economy, simplicity and a remarkable lack of emotional excess, she offers her "Fragments" that others may be whole. They are far more moving than many more detailed documents of the Holocaust.

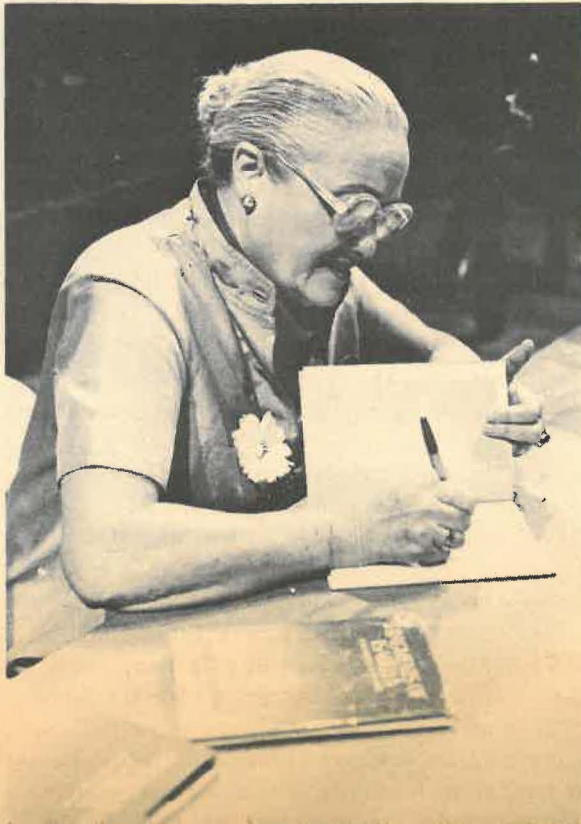
*You don't die of anything except death.  
Suffering doesn't kill you.  
Only death.*

With those lines, she begins her book and she introduces her subject, the survival of sisters and the legacy of life amidst death. Bennington alumna Elizabeth Swados '73 has commented: "Isabella Leitner has helped to teach a new generation that we must not forget the past." Phyllis Chesler has written: "She writes sparsely, hauntingly, about very specific details — faces, voices, in a way that renders the unbearable real. She breaks my heart open . . . makes it possible for me to learn what I must know about survival."

In a letter to Leitner, actress Liv Ullman wrote: "What a moving book it is. I am deeply touched by your sharing of what must have been close to impossible to draw out of yourself. I wish you all the happiness in the world."

"Dear Isabella Leitner, Your book has the effect of an earthquake," wrote author Henry Miller. "I am only half through because blind in one eye and read with a magnifying glass . . . I will write again." After completing "Fragments" he wrote, "I must repeat — it is a powerful, compelling document of human suffering — should be read again and again . . . Soul. That is what your book stands for. Soul. Dostoevski would have approved of it."

With her sisters, Isabella had "escaped into a little house that had been abandoned" when the townspeople discovered Russian troops were on the way. "It was a blacksmith's home. We were the earliest ones to be liberated." They were rescued by Russian soldiers and were, according to Richard Leitner, the first survivors of Auschwitz to



Anna Brettell

Isabella Leitner autographs her book "Fragments of Isabella."

arrive in the U.S."

"I'm a freak. I was not supposed to survive that kind of madness," she said quietly. Asked if she had ever returned to Germany, Leitner replied firmly, "Hell no."

From Auschwitz the sisters had been transferred to Birnbaum in eastern Germany:

*It had a great advantage: It had no crematorium. It had a great disadvantage: It had no electrified fences that one could — as so many had done in Auschwitz — touch and die. The camp was at one end of the forest. The tank traps we dug were at the other end. To go from one to the other, we had to march through the town, twice a day, coming and going . . . a thousand wretched young women. The pity of that sight could make a beast weep. But not the Germans.*

*Churchbells ringing. The smell of fresh bread from bakeries. Children going to school. The life of a small town . . . the Germans never saw us. Ask them. They never saw us . . . Germany was one giant concentration camp, with Jews marching the length and breadth of the country, but these refined, sensitive Germans never saw us.*

When they were finally liberated, the unbearable emotions came tumbling out:

*Barefoot, wearing only a single garment each, we all surge out into the brutal January frost and snow of eastern Germany and ran toward the troops. Shrieks of joy. Shrieks of pain. Shrieks of deliverance. All the pent-up hysteria accumulated over years of pain and terror suddenly released.*

*I have never since heard sounds like those we uttered, sounds released from the very depths of our being. The sheer force of it must have scattered the ashes of Auschwitz to every corner of the universe, for our cries of joy suddenly turned into a bitter wail: "We are liberated! We are liberated! But where are they all? They are all dead!"*

When she did escape, Leitner found she "had to relearn how to live. I literally had to learn how to hold a spoon." She had to learn to live in May.

*May is such a 'big' month. The first of May has overtones of political celebrations, and that is meaningful to me. In my teens, the first of May meant serenading under your window . . . May 1st is my sister's birthday . . .*

*The scent of spring is delicious . . . It sings the song of birth, of life . . . The earth smiles . . .*

*The world ended in May. I was born in May. I died in May. We started the journey of ugliness on May 29th. We headed for Auschwitz . . .*

*The scent of spring wasn't delicious. The earth didn't smile. It shrieked in pain. The air was filled with the stench of death. Unnatural death . . . The scent was the smell of burning flesh. The burning flesh was your mother.*

*I am condemned to walk the earth for all my days with the stench of burning flesh in my nostrils . . . now in May I bend down to smell the flowers, and for moments I don't recall the smell of burning flesh . . . I want to reinstate the month of May. I want to reincarnate the month, reincarnate the dead. I want to tell my mother that I kept her faith, that I lived because she wanted me to . . . I will tell them to make what is good in all of us their religion, as it was yours, Mother, and then you will always be alive and the housepainter will always be dead. And children someday will paint flowers in Auschwitz . . .*

The holocaust is not in the distant past, it "happened very recently." Finally, its survivors have broken their silence. "We haven't spoken or written about it until the last few years," she said in her soft-toned, Hungarian-accented voice. "We thought, 'if you don't talk about it, it will go away.' but it didn't go away. We are living in two worlds. As I'm talking to you I see that other planet."

"I have a historical responsibility that was placed on my shoulders. We who speak — we're probably the most important piece of history of this century."

She ended with a reminder: "There's only so much I can do. I'm afraid it's up to all of us."



# reunion '82

## A reaffirmation of liberal arts values proclaimed by Murphy during reunion '82

Joseph S. Murphy, who leaves Bennington at the end of June after six years as president, addressed alumni during the '82 Reunion Weekend on the subject of the future of liberal arts education. His talk proved to be a vigorous reaffirmation of his belief in the importance of the liberal arts and, indirectly, of the Bennington ideals of undergraduate education.

Today's young adults are faced with challenges special to their generation, Murphy began. Everyone is aware of the fact — simply by reading the New York Times, he said — that the liberal arts education does not seem to be in great vogue these days. Many people are seeking, "perhaps out of fear, frustration, or anxiety about their own future, more technical and vocational kinds of education in order to provide them with work."

"Some will not do well, not simply because — which would not be true — they are not determined and bound to, but (because) the material wealth and the natural resources of the country have been seriously diminished, and our ability to acquire them at low prices in other parts of the world has been equally diminished."

The next generation, he continued, will probably live in ways which are somewhat less opulent and materially rewarding than those of their parents. "Of course, many of them are also conflicted because they are equally aware of the fact that material wealth of their parents has clearly not made their parents happy; they are the best testimony and evidence of the fact that simple material accumulation does not provide for a rich or creative life."

"Lots of kids in the country now are saying to themselves, I guess if I really want to make money then I have to forget about being educated and I will make money by becoming an accountant or taking a master's degree in business administration — which is the most rapidly growing program of education in America — or to pursue a profession that looks as though it will free me from the prospects of poverty, such as law, medicine, veterinary medicine . . ."

"The liberal arts have suffered as a consequence, Murphy added: "Now maybe that's not so bad . . . The fact is that overpopulation of Ph.D.s is really underconsumption of Ph.D.s, and we have the awesome phenomenon of people who want to go into academic life in the arts and sciences suddenly discovering that they are poorly prepared for anything other than the academic life, and that academic life offers no possibilities for them."

"Indeed, academic life is so unrewarding these days that we estimate that something like only one out of three or four Ph.D.s will find employment in their field of choice. It is not surprising that our institutions are rapidly responding to this, and now we have a proliferation of programs of re-training and retracking Ph.D.s."

President Murphy went on to explore and affirm some of the values and trends in the liberal arts:

"There are those who have argued that the purpose of the liberal arts education is to make leisurely gentlemen who will lead leisurely lives . . . and indeed a liberal arts education for a long time in this country was a little like that . . . Probably about 100 years ago when the children of immigrants began in much more substantial numbers than ever before to seek higher education, they sought in fact a revolution in liberal arts education and insisted that it be not simply preparation for a life of leisure . . . Increasingly liberal arts education was seen as an adequate and desirable introduction to a profession later on."

" . . . I think that at the heart of a liberal arts education is some apprehension, some more than vague or inchoate suspicion that there are in fact rules that govern the way in which societies live, people live, history works, and the physical world works. That in fact things do work in accordance with principles and laws and universal behavioral maxims, and that to know these may or may not be able to alter them dramatically but . . . to have a principle explanation of what it is that happened . . ."

"It seems to me that to have lived in the 20th century and not have read and understood or appreciated . . . the ways in which what Einstein had to say affects our lives, and what Freud had to say affects our lives, and what Marx had to say affects our lives, and what Darwin had to say affects our lives is to be basically ignorant of the best that we have been able to produce in the history of writing and thinking. That in fact each of them — pick others if you prefer — tells us something about the physical universe in which we live and that that physical universe is governed by laws, or lawful-like events."

It is a liberal arts education, Murphy said, which requires each person to go beyond mere superficial appearances of things. "We are called upon to see the world as a far more complex place than it appears to us prima facie . . . It requires that we have some technical, critical tools for looking at a text, understanding a text and applying the principles of the text to our own lives."

"Now that is potentially very revolutionary talk . . . because it says that there is no . . . traditional knowledge that is reliable, or received knowledge that is reliable; there are no major or significant questions that have been settled for all time and all places."

One of the qualities of the varied kinds of thinking of the great minds, he went on, is not their insistence that one accept their theories "as though it were handed down from Mount Sinai," but it is their insistence that one apply certain ways of thinking about the world, a certain skepticism, a certain insistence on following through with the complexities of things, and a certain refusal to shrug off events as though they were meaningless accidents.

At the core of a liberal arts education, the president said, "is the development of a certain kind of critical theory, or a critical attitude or a critical approach that says nothing that is given to us should be accepted as it is given to us. There are no universal and unquestioned truths not potentially subject to analysis, inquiry, skepticism and questioning. That's a pretty dangerous kind of education, obviously . . . The nature of a liberal arts education is essentially a very threatening and potentially explosive question, and yet we are always being asked to support precisely those kinds of activities that are most likely to unsettle us."

"[John Stuart] Mill is very good on the subject when he said that we have an obligation not only to preserve minority opinion on political and social issues, but that those minorities themselves — that is to say those political or social or cultural intellectual eccentrics — have an obligation to raise questions about whatever the status quo might be."

"Liberal arts education therefore is tolerable in times in which there is a certain degree of luxury and optimism in society . . . or it is intolerable when it is restricted to those who play roles of leadership or represent power, wealth and privilege, since after all they are not about to bring the house down upon their ears. But it is quite dangerous at other times. And it is no surprise to me that



President Joseph S. Murphy.

the current administration in Washington, making all its cuts in education, clearly zeroed in on liberal arts education.

"It is a dangerous business, but no society that expects to move from where it is to anything better can manage without it, and indeed no life can be led in a free and open way unless that life has available to it those strategies and techniques of analysis and questioning which are essentially what amounts to freedom."



# reunion '82

Reunion '82 was declared "an enormous success" by alumni relations director Lynn Hood after a May 14-16 weekend of superb weather attended by about 150 alumni, friends and former faculty. A sample of the activities and those who were there is shown in these photographs.

On the following page are the texts of four special citations awarded by the Board of Trustees.



Reunion opening night cocktail party



Julian DeGray



Sunday morning in Commons



Reinhoud & Rosamund van der Linde '56



Kathryn Posin '65, Alumna



Catharine O. Foster accepts surprise citation; at left, Susan Paris Borden '69

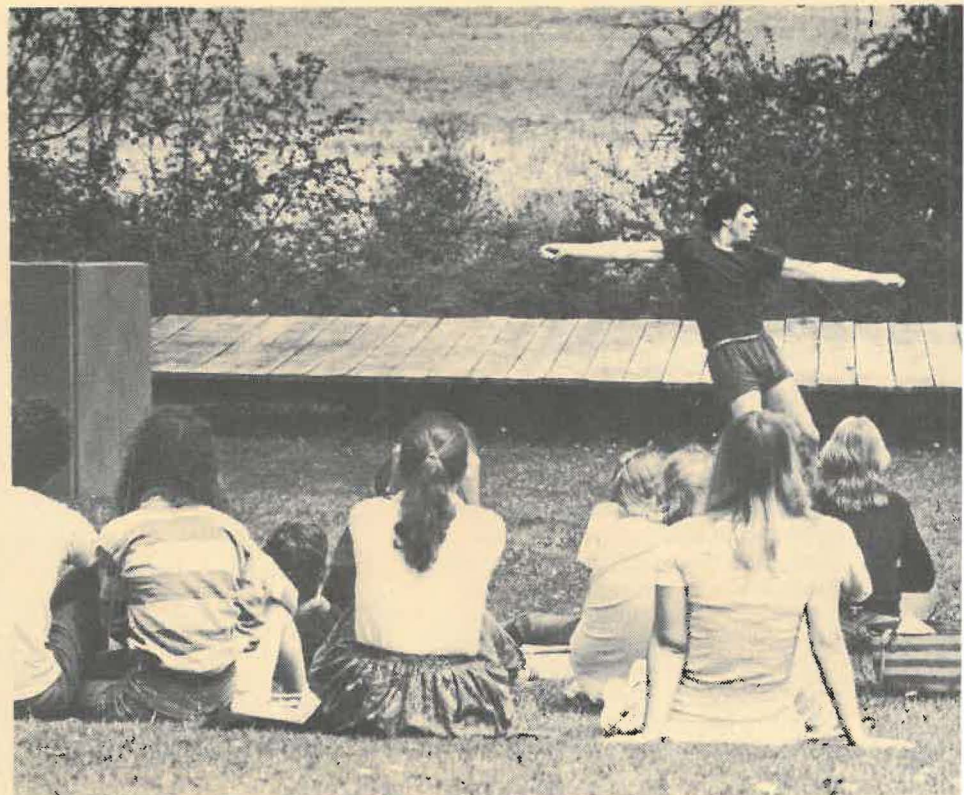


Edward Flaccus leads flora tour of campus

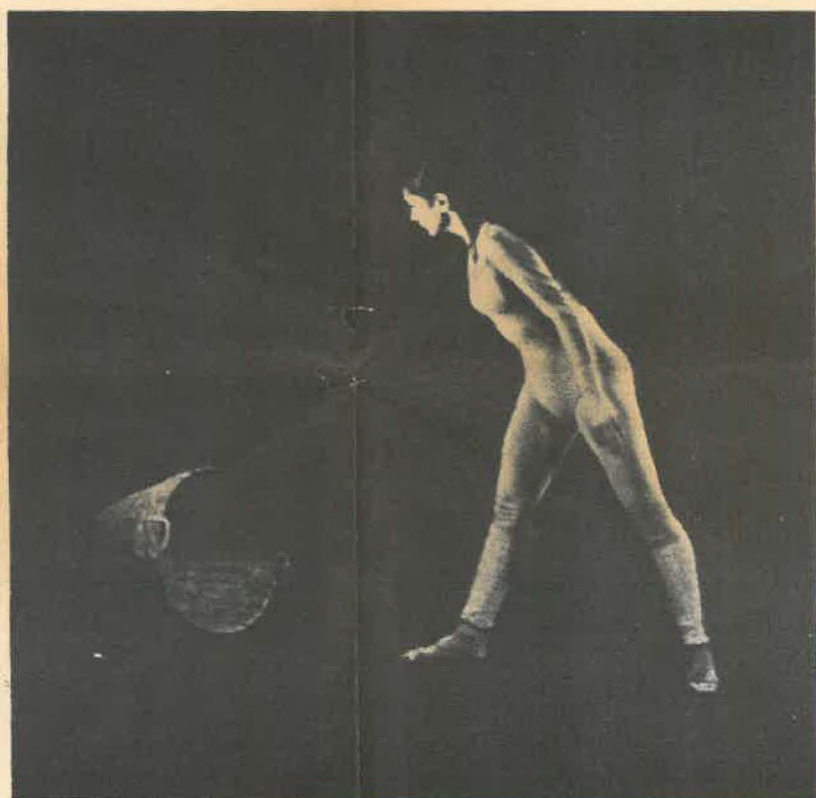




Julian DeGray



Eddie Greenberg, student mime performance



Kathryn Posin '65, Alumnae Concert



Theodore M. Newcomb



Edward Flaccus leads flora tour of campus



Ruth Dewing Ewing '37, Ann Meyer Rothschild '37, Barbara Jones, Helen Gregory Yardley





Eddie Greenberg, student mime performance



Concert



Theodore M. Newcomb



Ruth Dewing Ewing '37, Ann Meyer Rothschild '37, Barbara Jones, Helen Gregory Yardley '36, Edith Noyes Muma '36



# class notes

'36

**Gertrude Doughty Swartz's** youngest son John was married last October and the couple lives in Breckenridge, Colorado. Gertrude lives in Gladwyne, Pennsylvania, where her pastimes are gardening and housekeeping.

'38

In mid-April **Lucy Greenbaum Freeman** lectured on "Oedipus and Antigone in Vienna" at the University of Missouri, Kansas City. The lecture was part of the "April in Vienna — in Kansas City" celebration, and was sponsored by the Carolyn Benton Cockefair Chair at the university. While in Kansas City Lucy also participated in a panel discussion on "The Impact of Psychoanalysis" at the University Center; her discussion was on Freud and women.

'39

**Faith Reyher Jackson** lives in St. Mary's County, Maryland, and enjoys writing, gardening and her dogs. She is currently working on a book of short stories and a novel. Recently Faith reminisced about her years as headmistress of the Washington Ballet Academy to Jayne Blanchard of the Lexington Park Enterprise. "I came to Washington around 1951 because of my husband's (Dr. Melvin Jackson) work at the Smithsonian. I swore . . . I wasn't going to do anything but raise three children." Artistic director of the ballet school, Mary Day, asked Faith to teach dance theory and composition as well as English. "The next thing I knew, I was headmistress . . . I had the perfect background for the job of headmistress — I knew what was bothering

children." She stressed the choices available to a dancer. "There's choreography, teaching, charting dancers or ballet reviewing. I emphasized education, so when they couldn't make it as dancers, they were not blighted students . . . My goal was to get the students to try to grow up understanding life while pursuing the single-minded life of dance." The school was phased out in 1977 when Mary Day felt the students were losing interest. "It seemed like a time for her to keep the good dancers for the company . . . I didn't think of myself as retiring, just making another move."

'40

**Catherine Burch Symmes** send a flier about Burch House, Littleton, New Hampshire. Formerly her parents' home, Burch House provides "a short-term alternative or transitional residential facility for adults in emotional distress, offering an intensive treatment program aimed at an early return to community living . . . The expectation is that all clients will be able to make definite improvement and to resume a normal living situation within approximately a year." Catherine serves on the board of directors of the facility.

'42

**Char (Charlotte) Watson Cole** wrote that she and John had a fascinating winter serving as National Park Service Volunteers at Fort Frederica National Monument on St. Simon's Island, Georgia. Afterwards they sailed their boat north to Vermont along the Intracoastal Waterway. The Coles live in Green Valley, Arizona.

**Lucille Kron Duncan** wrote about reunion: "Sorry that I can never get away for the class reunions. Perhaps some day I'll retire and have a bit more time."

"I'm enclosing some literature on the Center where I am the Director of the Performing Arts [Center for Inter-American Relations, New York]. This year we've added a jazz program to our other concerts and next year, with luck and funding, we'll have a pilot project designed for bi-lingual college-bound public high school students — the subject will be Caribbean and Latin American folk and traditional music and its influence on classical composers. For the 1983/84 season there's a small dance series waiting in the wings — once again, depending on funding. My fund-raising skills have grown considerably with this job."

"The best part of the job is that it's slow in the summertime and allows time for my farm in Vermont and my two grandchildren and my husband's five."

"Best wishes for a wonderful weekend for the class of '42." Lucille has been with the Center for Inter-American Relations since 1981. Home in the winter is New York City, and in the summer it's Newfane, Vermont.

'43

**Ruth Davis Green** wrote that she expects to receive her Ph.D. in the fall of this year. She is working on her dissertation on Chaucer's *Troilus*. Ruth lives in Manhattan and is completing her studies at the State University of New York, Stony Brook.

'44

**Rhoda Goodman Falk** reported that they "survived" the flood of '82 in Fort Wayne,

Indiana. "We reside at the confluence of three rivers that flooded. Lots of stress, no losses." The Falks' son Michael graduated from Bennington in 1977, and is living in Madison, Wisconsin.

**Marjorie Hill Noon** is enjoying a very busy "retirement" in Hopkinton Village, Concord, New Hampshire.

'46

**Joya Bovington Cox** is director of the World Bank/International Monetary Fund Chorus and the Singers for All Seasons, of the Choral Arts Society. She is also a "frequent consultant to churches interested in 'sharing the ministry,' [and] training lay people." Joya lives in Washington, D.C.

'48

**Nancy Whitney Lutz** and **David Burt** were co-directors of the 33rd New England Exhibition of painting, drawing and sculpture at the Silvermine Guild Center for the Arts in New Canaan, Connecticut. This exhibit, the "largest, oldest and most prestigious juried competition in the Northeast," was on view May 8 through June 4. Nancy is on the Guild's board of directors. She founded the Bethel Gallery in 1977 served as its director, and has spent much of her life in art-related activities. Nancy lives in Redding, Connecticut.

'49

**Sally Brown Lutyens** send a change of address; she's moved to Newport, Rhode Island. Sally added that she would be

## The citations

THOMAS P. BROCKWAY

Consider the Sistine Chapel, the Taj Mahal, or the Golden Gate Bridge. These and other monumental achievements required architects, engineers, builders and artists, whose names some of us can even recall. They must have had sound plans, accurate dates for delivery of supplies, well-considered work sequences, and the requisite craftsmen; yet the job would have lagged woefully without the equivalent of a Tom Brockway on the team. Someone must have been ready day or night to rectify, adjust, improvise, substitute, moderate, inspire, cajole, and shed a tear, within or beyond the call of duty, to achieve the many individual ends that made the whole.

Human institutions, whether factories, banks or schools, require these rare Tom Brockways even more, for they must not only be brought into functioning existence, but be continued no less vitally after the founding furor has ebbed.

Bennington College might have begun but could never have survived without Tom's devoted responsibility. Being a provocative, versatile and imaginative teacher was imperative in those first critical years, and also through the days of reassessment. Instead of turning himself into a specialist fit only for a university, Tom became the man of multiple talents who never hinted that he had been a Rhodes Scholar, trained as an historian and proved himself teaching at three other colleges. He could make a garden grow as well as students' ideas about war and peace, could sculpt in wood as well as prose, could join in Chinese operas and cooking as well as committees evaluating college performance, could fulfill his part in Purcell Fantasias on a clarinet as well as in entertaining students, colleagues and townspeople at his home.

This man worked not just with his brains but with his hands and heart, indeed, with his whole being. No time of day was too late or too early; no task above or beneath him. Town and

gown, young and old, normal and odd, black, white, or yellow, proud or humble; at home or abroad all have welcomed his presence. Though his convictions were firm, here was one who could tolerate finding himself wrong yet still contribute to a gathering.

Fifty years this wise and vital member of the community has served valiantly at every station, dedicated himself to our well-being, initiated needed changes, defended and augmented the best of our tradition. We rejoice that time and fate have permitted this modest, warm, resourceful and humorous person to remain with us and to become so greatly beloved. We are only saddened to realize that we have no better recompense nor symbol of our appreciation than this Award — given, as it is, with unstinted enthusiasm.

JEAN BROCKWAY

Jean Brockway has served the Bennington College Community with energy, skill and grace for over forty-nine years. That is a record of generosity and loyalty unmatched in the College's life, and one which gives the Board pride and delight to recognize today.

Jean's service to the institution has been accomplished through the multiple roles she has assumed as the demand arose: She has been a teacher, an administrator, twice Tom's Acting-President's wife, landscapist, decorator, hostess. To those of the institution she has quietly and wisely served as confidant, counselor, and comforter.

Jean has made Bennington College the day-to-day beneficiary of extraordinary thoughtfulness and sensitivity. Most particularly, she has done so by interpreting the College to her friends on the outside — promoting it, protecting it, forwarding its causes, explaining its more exotic aberrations, which often were misunderstood.

Jean has actively helped hold us all together, literally and figuratively, through thick and thin. She is the definition of loyalty.

For her devotion, her support and her help, I am pleased to give this Trustees' Bennington Award to Jean Brockway.

CATHARINE OSGOOD FOSTER

Kit Foster's passions for gardens would have been apparent to generations of her colleagues and students at Bennington College without any admonitions from Voltaire to cultivate them in their metaphysical and natural guises for the betterment of a naughty world. Years before she compiled her guide to *Organic Gardening* and her discourses on *The Terrific Tomato*, Kit was sowing the College curriculum with hardy perennials like "From in the Novel," "The Spirit and Techniques of Comedy," seminars in Joyce, Chaucer, Shakespeare, and English Fiction from the 18th to the 20th Century, crossing species and creating new hybrids of drama and dance, tapping the sugarbushes for what was then called the New Humanism of the Bennington way.

She is one of the hewers and delvers who first envisioned a basic curriculum for Bennington when it was only a barnyard, a chicken coop and a silo. She not only graduated its first classes and gathered its first principles, but prepared the way for a new ecology of human and intellectual resources, which is still part of the air we breathe. Though urban pollution rains its acids on our wells and subsoils, it is founding spirits like Kit's, who still cook with nasturtiums and know the ancestry of the rose and the tomato. The generations that have thrived on her experiments in teaching and learning at Bennington (no one ever attended the courses of her colleagues more assiduously than Kit) still send testimonials to the persistence of the Osgood Foster or the Foster Syndrome into the second generation of matriculated siblings now populating this campus. Only recently a substantial book fund in the Crossett Library was established in her name. Organic gardening of the young idea comes naturally to Bennington because Kit

Osgood Foster has honored the name of her indomitable species: *She is a Terrific Tomato.*

BARBARA JONES

Born and educated in England, Barbara Jones might never have heard of Bennington College had she not met Lewis Jones in London and followed him to New York on a Rockefeller Fellowship. Many years later, she described him as "marvelously American — idealistic, enthusiastic, optimistic, and blithely accepting an uncertain future in which an academic career was only one of many possibilities." And so, she married him, and together they were soon helping to found Bennington College.

As Barbara arrived at the College in 1932, she imagined that her students would be "smooth and sophisticated, but found them young, eager and intelligent, and normally and reassuringly ignorant." She recalls that the focus of interest on students forced the faculty to cooperate with and learn from those in other disciplines. She writes that she is "deeply grateful for the education Bennington afforded me."

When Lewis became president in 1941, Barbara stopped teaching and devoted herself to the duties of a president's wife, to the upbringing of Peter and Ba, and to writing her book, *Bennington College, the Development of an Educational Idea*, published in 1946. The late Charles Dollard proclaimed it the best book on a college ever written.

Upon leaving Bennington in 1947, Barbara experienced the satisfactions and ordeals of a president's wife at the University of Arkansas and at Rutgers. But she has never given up Bennington, and her connection with it has continued in human terms. We salute her for her major contribution in shaping the College, for her years of devoted teaching, for her book on the College, and for her interest in its past and present, and her concern for its well-being.



performing the Missa Brevis, chorus, soli, brass, on May 23 at Jordan Hall, performed by the Chorus Pro Musica.

**Sally Baker McAllaster**, local sales and banquet manager for the Holiday Inn, played guitar and sang during the mid-April diamond jubilee celebration of the Watertown (New York) Morning Musicals Inc. Sally is also soloist at Watertown's First Presbyterian Church.

**Barbara Goldberg Neski** and her husband Julian have received their seventh Architectural Award of Excellence for House Design, for the design of a house in Easthampton, Long Island, New York. The house appeared in the mid-May issue of *Architectural Record*.

## '50

*Picture Books for the Blind?* by Jerome P. Frank, *Publisher's Weekly*, February 26, began: "It isn't surprising to see a sighted person reading a picture book to a blind youngster, but it is a little short of miraculous — even paradoxical — to see a blind child 'read' a picture book to the sighted."

Philomel Books, a division of Putnam Publishing Group, has recently produced a group of three books which are designed to be read by unsighted and sighted children, ages 4 to 8. They are in braille and standard type, and have "pictures" that can be felt as well as seen. The earliest of the three was *Virginia Allen Jensen's What's That?*, first published in 1977. Hearing of the book's success, Collins & World published the edition in the United States in 1978. The modest first printing was sold out and a new edition came out in 1980 under the Philomel imprint. The book won wide acclaim and many prizes, including a Special Award for Graphics at the Bologna Children's Book Fair, the Deutsche Jugenbach Award and a special award at the Bratislava International Biennale. In addition, last May Virginia received the 1981 Eleanor Farjeon Award in London, for distinguished service to children's books (the award was shared with Margaret Marshall for her book *Libraries and the Handicapped Child*).

In 1979, Collins & World published a second book by Virginia and Polly Edman titled *Red Thread Riddles*, brought out in cooperation with UNESCO. This book also can be read by both blind and sighted children. By then Philomel was interested in publishing the third such book, *Roly Goes Exploring*, by Philip Newth, which had already been published in Norway.

Perhaps the best testimonial, wrote Frank, to the importance of the "picture books for the blind" was provided unconsciously by a blind girl in England, who was given a copy of *What's That?* "It was at the Royal National Institute for the Blind, where Virginia Allen Jensen had gone to test the book. The teacher had just begun to read the book to the girl, who held it in her hands, when the girl said, 'When is it time for lunch?' Jensen recalls. 'My heart sank. It's a fiasco, I thought.' But the teacher answered, 'Not for a while. Why do you ask?' 'Because I don't want to leave this lovely book,' came the child's response."

## '52

*Quotations From Other Lives* by **Penelope Conner Gilliatt** was released this spring by Coward, McCann & Geoghegan. Eight of the 12 stories in Penelope's collection originally appeared in *The New Yorker*, "and Miss Gilliatt's characters," wrote New York Times book reviewer Anatole Broyard, "have the sort of small, classy eccentricities that play such a large part in the Talk of the Town anecdotes of that magazine." Broyard likens the stories to modern art, "Think of the distortions in painting . . . a reader familiar with modern art may assume that all these speeches and

gestures [like elongated bodies, for instance], these circumstances or situations, are metaphors. Metaphors for what? The question may not be that simple . . . Miss Gilliatt may enjoy metaphors simply for their own sake . . . It's like the impulse one sometimes feels to go shopping without having any particular purchases in mind . . . Is this a believable world? If not, is it more or less interesting than the real one? Do you care about these people? Does it matter whether a reader of modern stories cares about people, or is this beside the point? Is the besideness of the point the *real* point? . . . Is it heroic, is it funny and sad, is it profound, to avoid the familiar?"

"I thought you might be interested in news of my latest album," **Nancy Harrow Krukowski's** note was penned on a photocopy of a release to record vendors. "This is Nancy Harrow's fourth album — her first for Finesse Records." *The John Lewis album for Nancy Harrow* "includes a half-dozen of the great standards and two originals written and composed by Nancy and John. It does more than just add appreciably to the legend of Nancy Harrow . . . it swings subtly, it is warm, personal . . ." John Lewis plays piano, and directs, Joe Kennedy plays violin, Frank Wess plays flute, Connie Kay on drums, Marc Johnson plays bass, Howard Collins plays guitar, Nancy sings.

**Priscilla Raymond Lull** requested a transcript and sent this news of herself: "I attended Bennington College as a student for one semester, from September through December in 1948, but then because of an illness I had to leave the college . . . Before my illness occurred, I was planning on majoring in French language and literature . . . I am now attending the Community College of Denver, Red Rocks Campus, in Golden, Colorado . . . I've had one story published in the Denver Post and in a Canadian magazine, and soon I expect to have another one published by the Fountain Press, as well as one of my poems published by the *World of Poetry*. My goal is to receive either an associate of arts degree or an associate of general studies degree . . ." Priscilla has been studying advanced creative writing and composition during the past two years, accumulating 16 credits; and she enclosed a contribution to the Annual Fund.

## '53

**Joseph Schaaf** conducted the 10th anniversary concert of the Windham Community Orchestra on February 28, with his former Putney School pupil, Peggy James, as concertmistress, performing Mozart's Violin Concerto No. 5. Joseph studied violin as a school boy in Bennington, then with Marianna Lowell and later Orrea Pernel (both former faculty) at Bennington College, and later with Herbert Dittler at Columbia. He followed up by earning an M.A. in 1953 from Bennington. He has been teaching at Putney School since 1975, and at the Greenwood Music Camp in Cummington, Massachusetts, for 32 years. He plays regularly with the Wantastiquet Chamber Players. Earlier he taught at the Cambridge School and performed as a free-lance violist in the Boston area.

**Barbara Schwanda Weedon** sent a brochure about her landscape design business in Adamant, Vermont. Professional services offered include consultation, complete design plan development, purchase of plant material, supervision of planting and construction. "Independent designer working with resident owners and architects in Central Vermont." Projects completed include: a comprehensive plan for the town of Island Pond, a town park for Adamant, low-income housing in St. Johnsbury, residences in Barre, Warren, Waitsfield, Stowe, Quechee, Montpelier and designs for Boulevard Gardens in Barre. Landscape architecture, Barbara says, "is not the planting of trees and flowers, it is the design of exterior space. The essence of

## The art of Anne Eaton Parker '41

"The Paintings and Sculpture of **Anne Eaton Parker**" (on loan from Image Gallery, Stockbridge, Massachusetts) were on view at the Sarah Lawrence College Gallery, Bronxville, New York, February 23-March 11. The news release reported that "Anne Eaton Parker is the granddaughter of the noted American painter Joseph Oriel Eaton. Her work has been described as 'sometimes funny, sometimes vicious, sometimes both, but never dull. Her work is bound to elicit emotions, some of them contradictory. So it's best either to spend a long time in the gallery or to visit the show more than once.'" Anne wrote that she spends much of her time painting in the quiet arena of her Vineyard Haven home.

Two Sarah Lawrence students, Gillian Ryan and Gretchen Seltzer, talked with Anne about her work and furnished the following transcript of their conversation:

**R and S:** You have been an artist for many years, a wife and a mother. How does your work reflect certain periods and events in your life?

**AEP:** Obviously my subject matter is drawn from inner states that evolve as one lives on.

I do think it is important to state that the years of my life when I had small children to care for were marked in my work not so much by changes as by a virtual vacuum. There have been wonderful rewards which heal regret. But the fact remains that there has been a big gap in the continuity of my work. Bringing up children means a more than fulltime job plus a huge emotional investment. Both of these realities drain artistic energy.

**R and S:** In an era of feminine consciousness and awareness, how does being a woman affect you in terms of your work?

**AEP:** I like being a woman and am pleased if the work reflects this. In this show there are several examples of work that probably express a female bias in subject matter if not in treatment. However,

Photographs by Clemens Kalischer



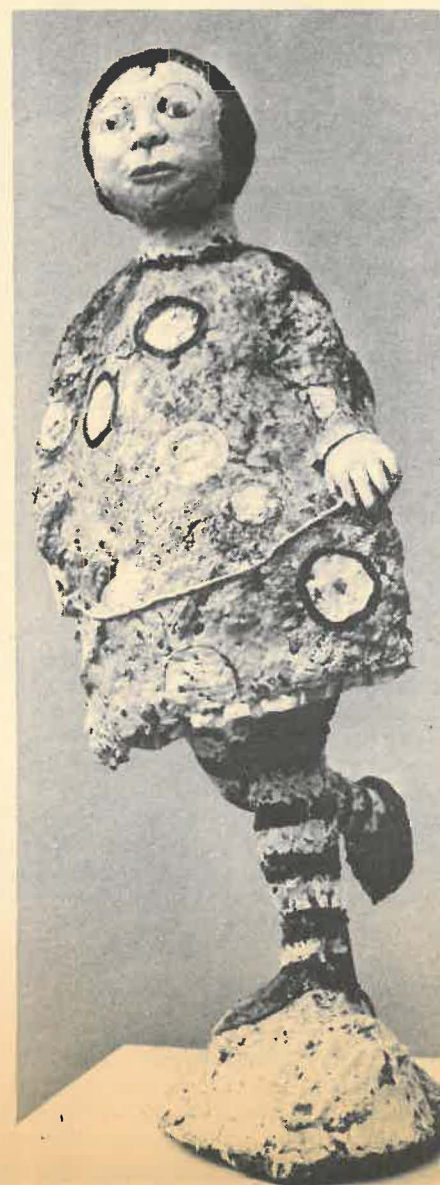
"Sign for My Show."

these examples — the babies, brides, queens, mothers, etc. — also represent qualities that are human not only female, such as power, helplessness, fear, foolishness, occasionally even love . . . Then of course, there are as many paintings that aren't female oriented at all. The triptychs, which are my most recent work, are on a simpler plane altogether and have no female overtones that I can detect.

I support the feminist cause but I don't illustrate it in my work, which is sometimes construed as being political, but I don't see it that way, certainly not in any specific sense.

**R and S:** Artistic trends are often labeled and categorized. Do you consider yourself part of any artistic movement?

**AEP:** No. I have nothing against being part of a movement. Probably most great art has been produced within some framework, but in my case, if I try to direct



One of Anne Eaton Parker's figures.

my painting this way or that, it always goes dead on me — and ends in the trash bin. So I've always had to work in my own way. Attempts to change sometimes do shake up the brain a bit and help to nudge out new and usable ideas.

**R and S:** Which artists, past and present, do you feel you can most easily identify with? How have these other artists affected your work?

**AEP:** I'd have to think about this one for a long time, though maybe other observers could detect affinities. Seeing the work of admired artists inspires me, not directly as an influence but as a living demonstration of the vitality and wonder of art. Naive art touches me in a special way. But it is not to be emulated — Sacred Ground.

**R and S:** Considering how your art has progressed over the years and what you are doing now, where do you see yourself going in the future?

**AEP:** I don't know . . . When I'm discouraged, I keep myself going through curiosity. If I don't continue, I'll never find out what the next step will reveal. So it's an adventure . . .

**R and S:** Do you have any final comments that you would like to make?

**AEP:** I hope my answers don't seem evasive. If they do, it is because the evolution of a way of painting comes out of so many parts of the brain and memory that it doesn't seem to me possible or useful to try to trace the sources.

—o—  
Method of working: Floundering.  
—o—

Continuity of work: Apart from the long time with small children, I've had periods of working badly, but when this happens I don't stop. I just plod on through the morass, destroying everything I do. I did this for four straight years in the '70s and that was when I began making the papier-mache figures.

—o—  
The papier-mache figures: I don't see these as sculptures but rather as three-dimensional paintings.



a garden is the sense of being within something while still out of doors. It is a space to be experienced . . . Like the architect, the landscaper is concerned with a three-dimensional volume of space . . . out-of-doors the sky or canopy of trees becomes your ceiling and the shrubs, trees, hedges and fences are your walls. The windows are the open spaces through which the view is directed and the floor is the green lawn, groundcover or paved surface . . . The goal . . . is to increase pleasure in your home and to enhance its value."

**Judith Wilson's** paintings were on view April 3-May 7 at the Pingree School art gallery in an exhibit entitled "Judith Wilson Paintings: Past to Present." Included were some paintings inspired by landscapes and a recently completed series on shells. Judith lives in Ipswich, Massachusetts.

## '54

**Joan Holt Oates** is enrolled at the Kennedy School of Government, Harvard University, where she is working toward a master's in public education. Joan is living in Hingham, Massachusetts.

**Nancy Lawrence Riegel** moved to Greer, South Carolina, in 1981. She wrote that her son Robert is an attorney in Jacksonville, Florida, and son James is working with a bank in Naples.

## '55

**Grace Bakst Wapner's** recent sculpture was exhibited April 27 through May 15 at 55 Mercer in New York City.

## '57

Letter about reunion from **Nancy Fish** of San Francisco: "Dear Classmates: I regret that I can't travel the 3,000 miles to be with all of you. I send my love and great sentiment and memories of a pure, early time when all was golden and promising there in the green, long Bennington hills. I would so much love to hear about the reunion and wish as always that I lived on the East Coast, which I will some day soon. Love."

**Audry Chase Gulton** headed her own design firm, Aesthetics, in Hong Kong for 14 years and while there designed and installed the Cartier Les Must boutiques throughout Asia. Most of her work, though, was residential. Since her return to the States she has become one of the two-person team that makes up Bloomingdale's Corporate Design department; the other is Daniel Kiser, ASID. These two designed a wholesale fur showroom for Birger Christensen, New York, a design job which was a pictorial feature in the February issue of *Interior Design*.

**Roberta Selwyn Miller** wrote that she finally graduated from Barry College in 1980 with a B.S. in business. She continues to live and work in Miami, Florida.

**Lynn Sakowitz Wyatt** was a special honoree April 17 at the Houston Grand Opera benefit ball for her services in the Houston community and especially for the Opera. As chairman of the Houston Grand Opera's silver anniversary cash reserve campaign in 1980, Lynn accounted for \$1.3 million. Her other board assignments include Houston Child Guidance Center, Houston Ballet, French Committee for Versailles, Museum of Fine Arts, American Cancer Society, Houston Symphony, Lyric Theater Foundation and Alley Theater. Last spring she was the first American chairman of the Monte Carlo ball benefitting the American hospital in Paris. Although Lynn claims to be an average, ordinary fundraiser, her accomplishments have been better than average. Lynn's husband Oscar, sons Steve

and Doug, brother Bob Sakowitz and mother Ann (Mrs. Bernard) Sakowitz, were all on hand for the occasion. Special guest for the benefit was Luciano Pavarotti. Bill Stahl of Sotheby's supervised the benefit auction.

## '58

The decorating team of **Judith Cohen Ross** and Eugene Lawrence of Tradewinds Inc. chose to bid on this year's Junior League of Boston "Show House" project because it offered three challenging elements: enormous dimensions and a high ceiling; elaborate detailing, including a carved wood mantle and marble inlay fireplace, wainscoting and moldings; and natural lighting from oversized windows and French doors. They won the job and had two weeks to finish their fully detailed plain covering colors, furniture, accessories, contractors and a rendering of how the finished room would appear when Show House opened to the public. This year's Show House project consisted of 40 other spaces, worked on by 66 designers. The Morning Room as designed by Tradewinds has only a few accessories because, Judy said, "We wanted to make an uncluttered, simple statement." Furniture was placed in "zones" according to activity, a concept anyone can apply to almost any room: a work area, a reading-relaxing area and a music area. "What's most important are the use of color and the proper proportions," Judy added, whether you're decorating a room for Show House, a client or for yourself.

## '59

**Edith Evans Swan** has been working for two years in the dean's office at Oberlin College, Ohio, and is associate dean. Edie has a Ph.D. in anthropology from the University of Massachusetts, Amherst.

## '60

**Pamela Abel Hill** and her connection with Bennington were mentioned in an article on her husband Tom Wicker in the Rutland Herald and Sunday Times Argus. The article focused on their status as part-time Vermonters in a house in Rochester they bought several years ago, which serves as a retreat and vacation home in both summer and winter. During early spring Tom spent several weeks in the peaceful mountains working on his next novel. "This is a business where you need time to yourself," he said. "You don't need to have the telephone ringing or cocktail parties . . ." Wicker's column appears in the New York Times thrice a week as well as in papers taking the Times News Service.

## '61

**Nancy Markey Chase** and her family are moving from Colorado to Vermont. Jonathan, Nancy's husband, has been named dean of Vermont Law School effective July 1. He has been on the faculty of the University of Colorado Law School since 1966. The Chases have four children, ranging in age from 11 to 18.

The paperback edition of **Ruth Doan MacDougall's** seventh novel, *The Flowers of the Forest*, will be published by Berkley in August. Her eighth novel, *A Lovely Time Was Had By All*, will be published by Atheneum this fall. Ruth and her husband Don live in Center Sandwich, New Hampshire.

## '62

**Barbara E. (Fink) Enzer** completed a graduate program in counseling last June at Bank Street College. During the summer she traveled to Spain to see the Gaudi work in Barcelona, and vacationed in Majorca.

Barbara wrote that while parenting Maia and Matisse, ages 14 and 19, "I have been working as an art therapist, art and English teacher." At the moment Barbara is looking for employment in Manhattan, where she lives.

## '63

**Adrienne Jaffee Goldman** is enjoying staying home and watching her one-year-old daughter Tanya grow up. "Our eldest, Laurie, has entered high school. Where did those years go?" The Goldmans' home is Manhattan.

## '64

A note from **Elizabeth Walker Hasegawa's** mother said, "Betsy is married to a Zen Buddhist priest. They have a ten and a half-year old boy, Taiyo, and a five and a half-year old girl, Maya." Their home is Kyoto-shi, Japan.

**Patsy (Patricia Ann) Norvell** had an exhibition of sculpture at the A.I.R. Gallery, New York, April 6 through 24.

"**Joan Schenkar** didn't intend to become a playwright," wrote the February 19 Denver Post, "but when she stopped her peripatetic existence and settled alone in a Vermont cabin, suddenly she found she was talking to herself. What she heard sounded worthy of being set down on paper. She did just that . . ." Joan's newest play, *The Last of Hitler*, had its premiere March 21 at the Changing Scene Theater in Denver. This is her second play to be performed at the Changing Scene; the first was *Signs of Life*. Over the years, Joan has been a dancer, a painter and a student of literature and aesthetics. "The only thing I didn't study was playwriting." Through National Endowment grants Joan has been playwright-in-residence for the Polish Laboratory Theater, Chaiken's Winter Project and the Florida Studio Theater, and she has been a visiting fellow at arts centers such as the MacDowell Colony in New Hampshire. Her plays have been read and produced in various theaters across the country and in Paris.

Joan teaches part time at the New York School of Visual Arts. "I have a whole group of 'new wave' kids with spiky hair in my classes now. They want to learn how to do performance pieces."

Joan is chairing the fund-raising efforts for Performing Artists for Nuclear Disarmament in New York City; **Elizabeth Zimmer Richter '66** is serving on the fund-raising task force. All offers of assistance will be gratefully received.

**Holland Taylor** was this year's celebrity guest at the American Cancer Society's 11th annual Mardi Gras Charity Ball in East Alton, Illinois, on a Saturday night in February. In an interview with the Alton Telegraph, Holland recalled having managed to make it onto a Broadway stage for her first real New York appearance. "It was sheer nerve I guess. Anne Bancroft had long been my idol and she was appearing with Jason Robards in a play entitled *The Devil*. There was a line of 90 girls for the part I was seeking, and to top it all off I didn't even have an agent, but I got in line," and she got the part. From that play she went on to others, and she spent the first 16 years of her career on the New York stage. Since taking the role of Ruth in *Bosom Buddies* two years ago Holland has commuted regularly between Greenwich Village, her home, and California where the TV series is produced. "California is wonderful, but I'm always eager to get back to New York. I have my home there and my circle of friends. So each time we have a hiatus in the TV series I turn in my rented California car, my apartment and furniture and I'm eager to get back to New York . . . I kind of feel like I'm off to summer camp when I go to California." Holland claims she hasn't had time to get married. "I guess I've been selfish, but in theater when things come along you have

to be able to take them."

## '65

**Jan Tupper Cogley** received an individual artist's fellowship from the District of Columbia Commission on the Arts and Humanities. Her project is to perform a children's show on the history of clowning for six weeks at the Capitol Children's Museum.

**Katrina Edwards Pelkey** works as assistant to the director of employee benefits at National Life of Vermont Insurance Company. The home office is in Montpelier and employs 900 people. "It is an interesting and challenging job, though it certainly doesn't sound as exciting as some of my classmates' endeavors . . . I am taking chartered life underwriter courses to increase my knowledge of the life insurance industry."

**Janet M. Warner** married Justin C. Montgomery on March 10. Their home is Jacksonville Beach, Florida, "as well as the old Miami address."

## '66

Linda and **David Krohn** have been residents of Clintonville, Ohio, since 1976, where they have a small rehearsal studio for daily exercise and where they spend countless hours developing performances for their "New Mime Troupe." The troupe varies in size; recently they have limited their performances to duets, but now they are in the process of expanding again to, perhaps, a dozen performers this year. "Movement art," David told the Columbus News, "is a generic term for what we do. We combine mime, circus, acrobatics. That's the reason we've been successful . . . We've stumbled through a group of processes that have taught us how to perform. We've learned to be sensitive to what people like, to mix the serious, abstract performances with light pieces everyone can recognize. I don't feel particularly bound by audiences. We have always tried to encompass many different things in our performances and hope there's something there for everyone." Adds Linda, "We don't have a lot of things other people have, but we are doing what we really want to do. That's the advantage of being self-employed. It's taken a while, but we've been accepted here and we know what we're doing."

**Carey Maynard Moody** sent this "update for *Quadrille*."

"After waiting for clearance from the Thai government for 2½ years our second son, David, was adopted June, 1981. I spent a month in Thailand completing the process last year at this time. Our first son, Peter, is delighted to have a brother the same age, same "roots" and same love of life. I am thoroughly enjoying the added bonuses that come with parenting twins, more than most as I was spared the drudgery of the double work entailed in their baby years. My only regret is that the nature of today's economy prevents me from staying home and out of the work force so that I can enjoy the rest of their preschool years and that it also prevents us from doing the same kind of adoption all over again, this time with two same age daughters.

"Steven is doing teaching and research in social policy at the University of Kansas. We both still look at cowboy boots and hats as trappings for extra-terrestrial creatures but otherwise find Lawrence not much different from Ithaca."

"Founders of the Northwest School in Seattle, **Ellen Taussig** and her husband Paul Raymond, and friend Mark Terry, have put together a faculty with alma maters like Stanford, Bennington, Yale, Oberlin, Bryn Mawr and many others." A feature article in the Seattle Argus, January 22, went on, "But as important, most have already been involved in inno-







vative educational programs throughout the country . . . There is no single teaching method used at the school. The only discernable underlying philosophy is respect for the students, and a joy in finding creative approaches to teaching . . . Admission is based on human qualities, motivation and potential. The student population represents a wide range of abilities and backgrounds. Support for Northwest School comes from tuition, private donations and two government grants related to energy education. Northwest already has 200 applications for its 50 to 100 openings next year.

## '67

**Susan Mauss Tunick's** expertise in architectural terra-cotta is reinforced by her co-authorship with Jonathan Walters, a free-lance writer, of an article in the March/April issue of *Historic Preservation*. "The Wonderful World of Terra-Cotta" is illustrated with color photographs of terra-cotta ornamentation on buildings in several states, including several in Manhattan. "Like the frosting on a giant pastry, terra-cotta detailing stands out as one of the most luscious aspects of American architecture. Molded into laurels, figurines, icons and arches, it liberally adorns the facades, rooflines and lobbies of buildings across the country, built mainly between 1870 and 1930." At present Susan is curator for a traveling exhibition on terra-cotta for New York City's Municipal Art Society.

A note from **Vivian Ryan Wells** says she is "living in a small (population 35) desert town. Baking apple pies and mushroom quiches for a health food store in Lone Pine, California." The small town is Darwin.

## '68

**Reuben Edinger** sent a program announcement for "the concert **Anne Bell Sahl** ['67] and I are performing at the Centre International de la Danse in Paris, March 14. Anne and I had been invited by the Dance faculty at Bennington College to perform one of the dances from our repertory on a concert for Alumni Weekend, May 15, at Bennington. We will be teaching and performing at the Laban Centre, University of London, so I am very sorry that we will miss seeing our friends . . . All best regards." Their Paris program "Dancing Together" included *Gat In Rag* **Mishra Kafi** and *Satori West*, choreography by Anne Bell Sahl; *Summer Gosu Wabi* and *Songs Remembered*, choreography by Jack Moore; and *Ghost Ship* choreography with a free structure by Reuben Edinger.

**Cheryl Sorli Fouché** wrote that her son David Lawrence Fouché was born in December, 1980. Cheryl has moved to Carlisle, Massachusetts, where she works as a batik craftswoman for Sorli Batik.

**Laura Furman's** name is listed as one of 277 scholars who have been awarded John Simon Guggenheim Memorial Foundation fellowship grants. She was chosen from among 3,200 applicants on the basis of "demonstrated accomplishment in the past and strong promise for the future." Laura's proposed study is fiction. She is a lecturer in English at Southern Methodist University, Galveston, Texas.

**Susan Jehle Johnson:** "We quipped that I was a bachelor for a very short time; I was married on campus later the same day I graduated in 1968. Now I'm dealing with a divorce partly by pouring out poetry. I'm currently home mothering Adam Andrew, 12, April Ethel, 9, and Peter Edward 3½, while serving as a La Leche League Leader and preparing for a career as a family therapist. I've been studying Neuro-Linguistic Programming trademark), a fascinating model of communication. I've amassed a modest collection of rejection notices from sending out some

written work — paying some dues . . . I read of the glorious exploits of others in the notes, and sometimes feel like a chapter from *Sidetracked Home Executives*." Susan enclosed a copy of the last poem in the "series I'm working on. Heaven knows why." Susan and her children live in Williston, Vermont.

**Carol Levin** wrote that she received her M.S. in organizational behavior in December 1981. "Our son, Jesse Jacob Levin Deutsch, was born March 1, 1982. Not so miraculous, but longer in gestation . . . Doing freelance consulting and also weaving — but mostly just enjoying parenting. Seattle is great."

While a student at Bennington, **Patricia Woodbridge** was pressured into service as a costume seamstress by her drama major roommate. "I got hooked," she told the Lowell, Massachusetts, Sun for March 21. Pat described herself as "one of those people who originally didn't know what to do" but eventually found she had "a knack" for set design. She is a professional set designer for stage and screen. Pat has worked on Broadway for the successful play *The Runner Stumbles*, was assistant art director for the *Captain Kangaroo* children's television show and designed the set for *The David Letterman Show*. At the time of the interview Pat was in Lowell for the Merrimack Regional Theatre's production of *The Gin Game*, which opened March 20 and continued through April 11.

Pat begins her work by reading the play and "doing little doodles." After meeting with the director to get input the doodles evolve into sketches in a process that is "rather like architectural drafting." Sometimes she builds models, hires assistants or "sometimes the sets lend themselves to sculpture." Pat has worked in Cincinnati, Dallas, Washington, D.C., and Bogota, Columbia. The work involves long hours and concentration, so the time spent in the many outlying cities is totally devoted to the theatre and she really doesn't get to see any of the sights. Despite the travel, the lonely hotel rooms, hard work and money problems (wood is expensive and set design has been hit by the money crunch) Pat isn't changing her mind about her career: "I love it . . . it is always different: the people, the plays, the projects . . . it never gets boring." Pat lives in Manhattan.

## '69

**Gwynneth Howell Greenberg** reported that twin girls, Margaret and Brenna, were born in 1981. Gwynneth and her husband Marc live in Dallas.

**Sheela Harden** has been chief chef at the Brasserie in Bennington since 1973. The popular luncheon spot, known for its quiches and pate, has expanded again into the dinner business. Dinners are only served Friday and Saturday nights, and Sheela prepares only one menu a night. Appetizer, entree, side dishes and dessert are offered as a complete dinner package, with each week featuring a totally different production. Sheela lives in North Bennington.

"Dear *Quadrille*,

. . . Although I am usually rather rebellious in alumni terms, I feel compelled to write to let others from my class know that I *am* still working and living in New York. My watercolors have been shown regularly here for the past few years. Yes, I still travel whenever I can, and have gotten as far as Iran (in 1977) where I worked on a dig and did paintings, more recently spending time each year on my mother's barge in France, also painting.

"At present I am collaborating with New York poet Tony Towle on hand-colored etchings with poetry which will be shown at Sarah Y. Rentschler Gallery in New York, May 20-June 1. Examples of these works may also be seen at Magnuson-Lee Gallery in Boston and Van Straaten Gallery in

Chicago.

"There is a sad note which I think should be mentioned in *Quadrille*: Dawn Andrews, who was at Bennington when I was, in 1966-9, with Richard Haas [former faculty], died February 8 in New York of the tuberculosis with which she had been struggling for many years. I know that many of my generation at Bennington (especially in the Visual Arts) will mourn her for her wonderful spirit and extra-curricular support during those very tempestuous years. She represented, to me, anyway, an independence with humor, and a will to survive, that continued to inspire me in the years that followed graduation, right up to her untimely death.

"Thank you, Sincerely, **Jean Holabird**."

**Robyn Ann Newhouse** expects to move back east this summer after finishing her Ph.D. in clinical psychology at the United States International University in San Diego. She will go to the Veterans Administration Hospital in West Haven, Connecticut, for a one-year internship starting September. "Looking forward to being back in New England and maybe re-encountering some old friends."

**Kathleen Norris** will conduct workshops in poetry, fiction and non-fiction at the third annual Central Dakota Writers' Conference at Huron College June 7-11. The conference is designed for published and unpublished writers as well as creative writing and English teachers. Kathleen and her husband moved from New York City to Lemmon, South Dakota, in 1974.

"A review of my dissertation," wrote **Dr. Doreen Seidler-Feller**, "on the brief treatment of premature ejaculation will be presented at the 1982 annual APA convention in August. I just returned from Israel where I presented a paper at the International Congress, and I have begun a private practice." Doreen and her husband live in Los Angeles.

## '70

**Victoria English**, who is living in Amsterdam as a correspondent for AP-Dow Jones, recently attended a meeting of OPEC in Vienna where oil ministers decided to put a ceiling on production in an attempt to halt the slide in world oil prices. "It was mob journalism at its best," wrote Victoria. "Trying to get a word with the Iraqi minister in the lobby of the Intercontinental Hotel, I lost one shoe, jabbed another reporter with my clipboard and caught my vest in the wires of a TV camera. In the end, the Iraqi didn't have anything to say!"

Victoria's voice was heard on an international news network radio broadcast during the OPEC meeting.

"Some alumnae news," from **Penny (Penelope) Hargrove Friedman**: "I am delighted to report the birth of a daughter, Sara, born July 18, 1981, in Santa Monica, California. I have left my job in production at CBS Records to put in a few full-time years on the home front."

**Darrell Nichols** is practicing law in Edgecomb, Maine. She was admitted to the Maine Bar last October.

**Constance Talbot** is a potter at High Hollow Pottery in Windsor, Massachusetts, her home town. Her husband is an anthropologist, and they have recently returned from ten years' work in Peru with the Amnesha Indians.

## '71

Letter from **Philip Holland**: "I am 11 years in arrears with notes for *Quadrille*, whereas **Randie Denker** '72 seems to give us amusing notice of herself every other number. Briefly then, in 1970 I took Richard Tristman's course in 'The Literature of Knowledge,' and in 1979 I received my Ph.D. in English from the

University of London with a dissertation on a book that had been among the suggestions for further reading for Richard's course, Burton's *Anatomy of Melancholy*.

"As relief from that experience, which also had its rewards, I worked with Moses Pendleton, whom those at Bennington in '71 and '72 may remember as 'Rob,' from early Pilobolus performances at the College, at the Paris Opera in staging some works of Erik Satie, including his and Picabia's Dadaist ballet *Relache, No Performance Tonight*, in which I played the role of the fireman, the *pompier*, thus realizing a childhood ambition. I later learned that at the same time Georges Guy had been contemplating a large bust of Satie at Bennington.

"I am currently teaching English as a Mellon Fellow at Cornell. I still write the occasional galley, or equivalent, and play the recorder and am revising my dissertation for publication. Inspiration comes and goes — but le temps passe, et ne repasse pas, Satie."

Philip expects to be living in Ithaca, New York, through August, 1983.

**Sarah Tenney**, who teaches percussion and composition at St. Ann's School, has collaborated with **Trina Moore** '78 and her dance students, and **Dora Hast** '76 and her recorder students. "In other words, my students accompanied Trina Moore's dance students. She choreographed dance, I composed music! Dora's and my students play together, percussion and recorders! . . . It is wonderful working with Bennington alumnae." Sarah is also free-lancing "lugging around timpani, antique cymbals and other percussive paraphernalia." Sarah lives in Brooklyn, New York.

A note from **Clare Weinraub** said that she and her husband Peter Waite live in Berkeley, California. They are a "classic guitar duo and have performed extensively throughout northern California in museums, concert series and colleges." Clare is teaching guitar at three Bay colleges, and privately. "On November 29, 1981 [we] became the proud parents of Tobias James Waite!"

## '72

**Elna K. Barnet** and John C. Elsea were married March 27 in White Post, Virginia. Elna is an attorney with the agriculture department in Washington, D.C.

**Marion Docter** has been hired to implement a program for the gifted and talented in two high schools on the Kenai Peninsula, Alaska. "I work with students who are interested in what they hear about Bennington . . . Although we are not a 'bush' school district, the kids are pretty isolated in terms of information about colleges. Small colleges in Idaho, Washington, Utah and Oregon send recruiters, and the students get really excited about the marvelous opportunities presented." Marion asked for catalogs and additional information for high school students, as well as financial aid and scholarship information.

**Charlotte Boehmer Fraisse** does translation for a French publisher on a contract basis, working at home. She also does computer logistics for IBM on a contract basis. Charlotte and her husband Christian have four children: Melanie, 8, Ellen, 6, Pascal, 3½, Damien, 1. They live in LaCelle St. Cloud, France.

**Kathryn Jean Tiffany Larcher** and her lawyer husband Marc are living in Noumea, New Caledonia. Both are in the banking business. The Larchers' first child, David, was born this year.

**Karen A. Oram** is working as the English editor for the Pan American Health Organization in Washington, D.C. Her senior thesis from Bennington was published last December in *Cuadernos Hispanoamericanos*, one of Spain's leading



literary journals. Karen lives in Bethesda, Maryland.

## 73

**Wendy Blair** wrote that she would be getting married "May 22 to Robert Ritacco (keeping my name) . . . working as a psychiatric social worker on the residency training ward of Bronx Psychiatric Center. Teaching family therapy to psychiatric residents, also teaching family therapy one day a week at Creedmoor Psychiatric Center." Wendy is living in New Rochelle, New York.

**Laura Cook's** daughter Julia Rachel Himes was born March 19. Laura and her family live in Ashford, Connecticut.

**Alley (Alison) Mills** plays the drama teacher, Sara, in the new limited-run CBS Monday night series, *Making the Grade*, and recently she was seen in three episodes of *Hill Street Blues* playing a tough-talking, embittered beautician.

**Liz Swados** went "home" to Buffalo for the opening of her musical *Runaways* in the Center Theater there. "I never got to see the production of *Runaways* in Cleveland or Maine or Nova Scotia," she told the local press. This is the first opening of one of her plays "in Buffalo so it's especially nice for me to come see it." Liz keeps several projects going at once. The past year she's worked in Israel, she's worked on an opera called *Lullaby and Good Night*, with CBS Cable children's repertory company, done the movie score for *Four Friends*, written *Alice In the Palace*, and is writing a book. The New York Shakespeare Theater has presented Liz's *Haggadah*, a sort of pageant about the story of the Exodus, during the last three Passovers. In the fall Liz plans a trip to Europe to research an opera based on the story of Aladdin and his lamp, and a return to Israel to continue a project based on the story of Jonah.

## 74

**Ellen Ferber** wrote that she is in her first year at the Smith College School for Social Work. "My internship is in the children's unit of a community mental health clinic. I am also working at the clinic as a staff person developing and implementing a program of early intervention with parents and children under two in rural hill towns. I'm enjoying school and the work, and still dancing."

**Susan McCallister** graduated from Antioch-West and is working for a master's degree in English at the University of California, Berkeley. Susan lives in Oakland and works at the Laney Community College there.

## 75

**Michele Cloonan and Martin Lucente** 74 were married in Chicago on March 20. A Victorian costume party to celebrate the marriage was held at historic Glessner House. Bennington alumnae/i who attended include **Miles Belgrade** 74, **Debby Bornstein** 75, **Andrea Silverman** 76, and **Laura Chandler** 76. Marty and Michele are living in Chicago.

**John L. Garretson** is a guitarist, vocalist and songwriter living in Hollywood. John is engaged to marry Sarah Todd Gray in August.

**Glynis Lomon** is working for a Boston area video equipment rentals and video production company. "I have a son who is nearly 5 and am playing with a musical group called Rapid Eye Movement. I am part of the All Arts Collaborative, a group helping to maintain the Friends of Great Black Music Loft, a performance space started by Syd Smart 75 . . . My group's next performance is in a series sponsored by the Boston Improvisors Group."

## 76

**Robin Brickman** and her husband Jeffrey Straight went on a "fabulous" cross-country ski trip in the White Mountains of New Hampshire with **Marianne Wolfe** 74, **Stuart Waldman** 72 and **Sue Hoenig** 76 in February. Robin and Jeff live in Providence, Rhode Island, and Robin reported, "I'm still illustrating books and magazines. All is well!"

**Joan Glass** has a full-time job in a mental-health clinic in New Jersey, and "every now and then I get optimistic about finishing my dissertation" in clinical psychology. "Meanwhile, life in New Jersey isn't as bad as they say. Hello to all." Joan has moved to Highland Park.

**Dorothea E. Hast** has been teaching music in two schools this year; one in Brooklyn (St. Ann's) and one in Manhattan. Dora is also learning and performing Turkish music. She lives in Brooklyn, New York.

A two-page feature story in the March 28 Washington Post Magazine includes a full page of color photographs by **Max MacKenzie**. The article describes a new "elegant but modest house" recently built on the Virginia side of the Potomac River, on part of the old Merrywood estate.



Liz M. Rosenberg 76.

**Liz M. Rosenberg**, assistant professor of English at the State University of New York, Binghamton, is one of 50 "outstanding young American professionals chosen for Class III of the W.K. Kellogg Foundation's National Fellowship Program." The Kellogg program was initiated in 1980 and is aimed at helping the nation expand its vital pool of capable leaders: "to increase individuals' skills and insights into areas outside their chosen disciplines so they can deal more creatively and effectively with society's problems."

Liz received her master's degree in creative writing from Johns Hopkins University. She has worked as an editorial assistant for *The New Yorker*, the Russell Sage Foundation, and the children's book department of T.Y. Crowell. In 1980 Liz was presented the Elizabeth Stover Poetry Award, and other awards include the Atlantic First Award, the Martha Foley Honorable Mention, and the John Holmes Poetry Award of New England. Her poetic works have been published in *The New Yorker*, *The Atlantic Monthly*, *The American Poetry Review* and *The New Republic*; as well as in the book *Apparitions*, a limited anthology of five poets.

Liz is a member of the Associated Writing Program. She lives in Susquehanna, Pennsylvania, where she is also a member of the Susquehanna Community Choral Society.

A Lurcy Fellowship was awarded to **Lucy Stone McNeece**, who is a 1983 Ph.D.

candidate at Harvard University. The fellowship was established to contribute to the cross fertilization of scholarship between American and European universities, and Lucy is the first Lurcy Fellow. Lucy is spending the academic year 1981-82 in France researching "the radical poetics" of Marguerite Duras, the noted French novelist and filmmaker.

**Elizabeth Gilbert Ottley** was married on January 10 to Craig S. Andrews in Boothbay Harbor, Maine. Lisa is working as a museum aide at the Maine State Museum, and Craig is the head chef of Benedict's Restaurant in Hallowell. He is a graduate of the Culinary Institute of America, Hyde Park, New York. Lisa and Craig live in Gardiner.

**E. Amelia Rogers** is managing the Computer Music Studio at Massachusetts Institute of Technology. In 1981 she received her master's degree in composition from Boston University. Amelia lives in Cambridge.

**Daniel Wolf** has doubled his photography gallery space again. That's twice since he opened it in 1977. This last time it was because he opened a gallery for American Indian textiles, masks and sculptural pieces. The first doubling was when he started the Daniel Wolf Press to publish colorful editions by contemporary photographers. Nineteenth-century photography is his particular preoccupation. His Gustave LeGray exhibition this spring showed French soldiers training at Camp de Chalons in 1857.

Daniel told Mark Westerbeck, for his *Pacesetters* page in the May issue of *The Collector-Investor*, "If I don't do anything, I get bored . . . You just charge into a lot of fields . . . You ask everybody." On a recent buying trip to London he was looking for art by American Abstract Expressionists. Instead, he found a David Hockney oil and John Singer Sargent watercolor to sell, and acquired a 270 photograph collection showing Scottish steam engines. Then he was off for New Mexico. "In this business, you have to push for exposure . . . It's really fun to go out and buy something you don't know anything about, sell it and make a little bit of money. It's the excitement in keeping this place up."

## 77

**Ginger (Virginia) Gamage** was chief photographer of "Winter Images" at Bromley Mountain, Vermont. She is in business as Ginger Gamage Photography in Pawlet.

**Krissa (Kris Anne) Johnson** owns a construction company and builds log houses that sell for \$100,000 and up. She is a third-generation builder who retains a devotion to Old World perfection in each project, despite the press of a backlog of orders and growing demand for help in restorations. "Don't call them 'cabins,' I don't build cabins. I'm a log builder," she told an Associated Press reporter in Tupper Lake, New York. The difference is apparent in her houses, all designed after long talks with buyers. They feature vaulted ceilings, 12-inch-thick log walls, ultra-modern interiors, hardwood floors, ingenious use of space and materials, and the overall approach of an artisan. Each log is individually selected and cut, peeled by hand and placed under Krissa's supervision. "We put insulation between them, but you hardly need it. Wood is a natural insulator, and there's no way the cold can get in when you do it right." Log homes take seven years to settle, a fact taken into consideration in Krissa's use of logs that have a grooved, cutaway bottom so they ride smoothly on the one beneath. As the home settles, the logs seal into an impenetrable wall.

Krissa studied log-building with Canadian lumberjacks at the B. Allen Mackie School of Log Building in Prince George, British Columbia, and went to Norway to study wood-structure preserva-

tion and restoration at the State Technical Institute near Oslo. "They have wonderful methods of preserving log houses there. Some of the wood is 500 to 1,000 years old."

Krissa has "token" males among her 18-person summer work crews; she prefers to hire women. In her spare time she is writing a book, teaches log-building at North Country Community College and pursues ice climbing, cross-country skiing and canoeing, and she still finds time to paint.

**Paul S. Underwood** has been promoted to the position of technical writer at Consolidated Controls Corporation in Bethel, Connecticut. The Underwoods live in Bridgewater.

## 78

**Peter Clark** is living in Berkeley, California, from whence he sent the following note: "I don't know who to make this check out to, so I hope [someone] can make good use of it. I used to receive phone calls asking for donations . . . but I considered myself financially ill equipt [sic] to respond. I don't feel so poor these days."

"I appreciate the *Quadrilles*. My memories of Bennington are fond and the newsletters keep them warm. So this ten bucks is just a little token in memory of my three-semester career at Bennington. I was a junior in drama when I left in December 1976. Best wishes."

**Lisbeth Draper's** art works were shown in a New Realism exhibit at the Rehoboth Art League, Rehoboth Beach, Delaware. Lisbeth lives in Montclair, New Jersey.

**Ellen Lillian [Poole] Rankin** and her husband Newlin were expecting their first child on May 30. Newlin is a jeweler working for Christian Bernard. Ellen is a homemaker living in San Anselmo, Connecticut.

**Suzanne F. Robinson** reported in April that she has graduated from the Harvard Graduate School of Design, the master's program in architecture, and that hers was an honors thesis.

**Lisa Scheer's** recent note says, "I have just completed my first academic year as assistant professor of art (sculpture, ceramics, art history and theory) at St. Mary's College of Maryland. St. Mary's is a college of the Maryland State system 60 miles south of Washington." Lisa lives in St. Inigoes, Maryland.

## 79

The name and voice of **Joan Ambrose-Newton** was heard loud and clear over the wires of the National Public Radio network during May presenting reports on the guerrilla war in El Salvador.

**Timothy (Tim) Daly** was chosen to play Billy in the new M-G-M movie: "Diner, an autobiographical film written and directed by Barry Levinson, is a small American classic. Yet the producing company . . . seems nervous about it and hasn't set an opening date," wrote David Denby in the April 5 *New York* magazine. "Levinson creates characters who are cranky, crabby individuals, and he seems to have found some of the most talented young actors in the country to play them . . . [it is] a brilliant new comedy" set in 1959 about six young men, heterosexuals, terrified of women, comparing notes. It has premiered since the quoted review, to widespread acclaim and great exposure in the press.

**Leslie Johnson** is the manager of N.A.M.E. Gallery, a not-for-profit alternative space in Chicago. She finds the job quite challenging and "best of all, it allows me to spend most of my time in an arts environment and not worry about a paycheck at the end of the week."



# faculty notes

**Ron Cohen** (Social Science) joined the Bennington People's Action Coalition recently and attended a press conference held in mid-April at which PAC expressed its complaints against the Reagan administration. The local group also was represented at a May 8 assembly in Barre which was called by a similarly minded state organization, the Vermont Coalition for Jobs, Peace and Justice.

**Peter Golub** (Music) was the winner of a Charles Ives Fellowship, given by the American Academy and Institute of Arts and Letters. During the Non-Resident Term he composed music for Charles Ludlam's new farce *Secret Lives of the Sexists* currently running off-Broadway. In April he composed a score for an evening of poetry by Robert Penn Warren at the Public Theatre.

**Georges Guy** (Language) was one of many contributors from several countries to a major exhibition and catalogue of Jackson Pollock's work. The exhibition took place from January 21 through April 19, 1982 at the Georges Pompidou Center of the National Museum of Modern Art (Musée national d'art moderne) in Paris.

Included in the huge volume are photographs taken at Bennington. From November 17-30, 1952, Bennington hosted a retrospective of eight painters, which included works of Pollock. Pollock himself appears in one of the photographs, standing in front of his early work, *The Key*, from 1946. Also pictured are *Echo: Number 25* from 1951 and *Pasiphae* from 1943.

Guy is one of those thanked for "facilitating our enterprise." The catalogue "will contribute to a better awareness of the work and life of Pollock . . ."

An exhibit of hand-made paper by **Sophia Healy** (Art) was part of a show of Art Works, Brattleboro, Vermont, March 5 through 31. Healy uses simple designs to emphasize color and textures. Thus her beautifully crafted works are a representation of her concern for color and texture as well as technique.

A January 25 United Press International article reported that **Joanna Kirkpatrick** (Social Science) and University of California, Berkeley, professor Gerald D. Berreman were at a loss to explain an Army expedition's claim that it found naked Stone Age cavemen in the Himalayan snows. The two anthropologists tried several theories but finally concluded the bizarre story was just "astounding."

*Medical Anthropology Newsletter*, February 1982, carried a review by E. Alan Morinis of Kirkpatrick's book *The Sociology of an Indian Hospital Ward*. (Columbia, Mo.: South Asia Books. 1980) In her original study of social interaction in one ward of a mission hospital in the Punjab town of Ludhiana, "Kirkpatrick compares her findings to a number of studies of American hospitals, and undertakes a critique of some standard theories in the sociology of medicine . . . the need for cross-cultural studies of hospitals as social systems becomes increasingly vital . . . [Kirkpatrick] shows that there is latitude for the development of new and variable models for the social structuring of hospitals, models that will better reflect prevailing sociocultural patterns."

On April 23 Kirkpatrick lectured on "Art and Life in Northeastern India and Bangladesh" in the Colonie Town Library, Loudonville, New York. The event was part of a series of eight lectures on the Arts and Culture of India co-sponsored by the Tri-City India Association, Colonie Town Library and the Capital District Humanities Program.

Two compositions by **Lionel Nowak** are included in a 1982 Composers Recording Inc. release. The first is *Soundscape for String Quartet* performed by the Contemporary Quartet (Jean Ingraham and Joel Lester, violinists; **Jacob Glick**, violist; **Chris Finckel**, cellist). The second, performed by **Vladimir Havsky**, pianist,

A multitude of reviews has poured forth in the media within recent weeks of Nicholas Delbanco's first non-fiction book *Group Portrait*, published by William Morrow and Co., New York (224 pp., \$11.50). The subject matter — the collegiality and interrelatedness of five writers who lived within a day's travel of each other at the turn of the century in Kent and East Sussex, outside of London — reflects one of Delbanco's Bennington courses in recent years titled "Group Portrait: The Rye Novelists."

A description of the course mirrors many reviews' summaries of the book: "A close examination of the community established by 1900 in the 'Cinque Ports': Rye, Winchelsea, and the cadre of authors then at work there. These include, centrally, Henry James, Joseph Conrad, Ford Madox Ford and H.G. Wells; it was the year of Stephen Crane's death, of the beginning collaboration of Ford and Conrad, or work as various as James's prospectus for *The Ambassadors* and Wells's *The Time Machine*. An inquiry into the nature of influence via proximity and the shared aesthetic of 'Impressionism'; this course will focus equally on the men and their books."

Reviews were for the most part thoughtful, and in many cases lengthy. The Sunday New York Times Book Review of May 30, in a review by Howard Moss, poetry editor of *The New Yorker*, went on for more than two full pages describing the five members of the "portrait," their convivi-

alities, animosities and writings. Said Moss, "The portraitist's canvas isn't quite wide enough to encompass all five men at once, and so Mr. Delbanco, like any good artist, narrows the focus to one or two of his subjects at a time: a chapter on Crane first, then another on Conrad and Ford, followed by one on James and Wells."

In the daily New York Times book review column of April 19, by John Leonard, the author is described as having "a firm sense of place and a graceful offhand style" and the volume itself is termed "this intelligent, lovely book of criticism."

"Mr. Delbanco doesn't push too hard; he is not performing autopsies," Leonard wrote.

Said reviewer Robert Taylor in the April 28 Boston Globe: "The accomplishment of the group posing for Nicholas Delbanco's splendid graphic portrait — it has the equilibrium of a classic steel engraving — is never in question . . . What is inspiring about Delbanco's consideration of these novelists during the year 1900 is how unfamiliar the details seem, and how much has been overlooked. His book is meditative in tone and scrupulously composed. The freshness of his insights owes much to the original light cast upon his subjects by regarding them in relation to one another rather than as isolated individuals or as grist for the mill of a late 20th century critic."

In the Chicago Tribune of April 4, Robert E. Kuehn, academic dean of Richmond College, London, said this:

**Neil Rappaport** (Photography) assigned a photojournalism project to his students during the spring term. The class produced a mockup of a Life magazine-style collection of photographic essays on the broad topic of "creative life" in Southern Vermont. "We will examine other aspects of art's influence on daily life, such as art education, art therapy, collecting, exhibiting, art in homes and so forth." Rappaport's *Portrait of Pawlet*, an on-going project, is being put together for a traveling exhibit, including tapes, to be shown at galleries in Vermont, Massachusetts and, possibly, San Francisco.

**Reinoud van der Linde** (Mathematics) and Lilo Kantorowicz-Glick presented a violin-piano concert at the Park McCullough House on April 24. Their program included works by Prokofiev,

"Delbanco sets this small but very important world in motion with ease and confidence and with laudable brevity and wit. He had a tremendous amount of illustrative material to choose from and he chose well."

*People* magazine reviewed *Group Portrait* in its "Pages" column, saying, "The writer of this engaging book, a teacher at Bennington College and author of 10 novels, concludes that these very different writers 'had in common ambition, a tolerance for variety and a recognition of the stringent demands of craft.'"

Other reviews appeared in papers across the country — Omaha, St. Louis, Minneapolis, Hartford, et cetera.

The author himself wrote a page of prose, in an issue of the *Authors' Guild Bulletin*, in support of the concept of the collegiality of scribes. Delbanco's column titled "Letter from New England," though he does quote Henry James rehearsing the case for the community of artists, forms a discourse on the virtues (and risks) of the Bennington Summer Writing Workshops. Every day for the entire month of July — this will be the sixth year — an ad hoc community of writers and students gathers at Bennington to write, learn, read and ruminate on fiction, poetry and non-fiction (now being called journalism). Delbanco is the director of the summer program; this year, after all the laudatory reviews, there may be more than the usual reasons for conviviality.

Faure and Brahms.

**Arturo Vivante** (Literature) published a short story in the May 24 *New Yorker* and will have another story in the next issue of *TriQuarterly* and in the summer issue of *Stories*.

Close to 30 works of art were amassed for an ongoing display in the new building of the Mark Twain Bank of St. Louis. Amongst the artists represented was **Phillip Wofford** (Art). The mezzanine, courtyard entrance of the Fenton, Missouri, branch is intended for use as a gallery.

**Ma. Alicia de Colombi-Monguio** (Spanish) has lectured this winter at Yale University, the State University of New York at Albany,

Continued on Page 20

## Delbanco's 'Group Portrait' widely reviewed

## More than ever, Fred Burkhardt is a man of letters

Frederick Burkhardt is indeed a man of letters. Many of them. They are tucked in drawers, storage boxes and filing cabinets . . . They're sorted and filed in manila folders . . . They're everywhere, copies of thousands and thousands of letters — almost 15,000 — written more than a century ago by or to the 19th-century English naturalist who set the scientific world on its ear and rewrote the *Book of Genesis* by presenting a case for his theory of evolution. Burkhardt is a man of the letters of Charles Darwin, who died 100 years ago, April 19, 1882.

After his retirement in 1974, Burkhardt, who was president of Bennington from 1947 to 1957, became interested in Charles Darwin's writings. "I discovered there was no really up-to-date scholarly edition of all his letters, so I thought a man who had changed the world they way Darwin had clearly deserved one," Burkhardt told the Knickerbocker News of Albany, New York, in an article which appeared April 14.

He has been locating, collecting, indentifying, reading, transcribing and editing every Darwin letter he could get his hands on, to include in the first complete collection ever published of the eminent scientist's letters. Burkhardt estimates that only 2,500

Darwin letters previously have been published in various texts. By the end of this year, Burkhardt expects the first two or three volumes of letters will be published, containing 1,325 Darwin letters, from when he began writing at the age of 11 to 1846. He will also publish this year a calendar of Darwin's correspondence, an index and brief description of every letter in chronological order.

Burkhardt and his crew of co-associate and assistant editors have found some 10,000 pieces of correspondence written by Darwin, and another 5,000 written to him. Burkhardt estimates that the letters would fill 20 volumes, but can't estimate when all 20 will be published.

Tracking down the letters has been a major problem, and not all known to exist have been uncovered. There are still many letters unfound. There are other letters without any clues to solve their intent. Finding some letters required a good deal of snooping and a lot of luck. Then there is the matter of distance.

"The great thing about these letters is the surprise they gave their recipients. Although Darwin was not a botanist, his questions were always surprising to a

botanist like (Joseph) Hooker. And although Darwin was not an entomologist, he would send questions to entomological societies that would surprise them and have them asking, 'Why didn't I think of that?' He was a tremendous investigator."

Burkhardt is fascinated by the Darwin project. To quote him in the Knickerbocker News article, "Once you get going with Darwin, you can't stop . . . The letters are Darwin at his informal self. They're Darwin in carpet slippers, in a sense, and you get very much more of the man and his personality through the letters than you do through his other writings. He comes across as a very likeable personality — modest, a great husband and father. Everything about him is interesting, especially the mind and the way it works . . . our volumes will contain all the changes he made in his letters — the cross-outs, the deletions, the additions — so we can see what was going on in his mind, how he was thinking about an idea, how he was phrasing it. This is more important than a finished book, because it shows the birth pangs he went through in formulating a particular idea. So it's all that — the subject, the thought process and the personality. He really is a winner."



# Janusz Glowacki: Playwright-in-exile Bennington's gain, martial law's loss

By Ben Roth

"I feel like an animal taking a breather after hunting season," explained Janusz Glowacki, the latest addition to Bennington College's drama and literature faculty.

But Glowacki (he pronounces his name Yanush Gwavatski) is not seeking refuge in the Vermont countryside from the verbal bullets of graduate school or the crushing demands of city life. The tall, brawny Pole is a writer-in-exile.

A celebrated novelist, playwright and screenwriter, Glowacki left Poland in December for what were to be only a few days in London for the opening of his new play *Cinders* at the Royal Court Theatre.

On December 13 — before the first curtain rose on his absurdist play, which is set in a girls' reform school — martial law fell on Poland.

Glowacki, a friend of Solidarity and known dissident, became a writer without a country. His wife, a journalist, and 2½-year-old daughter, who were supposed to join him in a few days, were caught on the other side and remain there today.

"I was shocked, paralyzed, I couldn't believe that happened," recalled the writer, who reveled in taking satiric punches at the Polish powers that be.

Now far from danger, he converses in heavily accented English while sipping coffee in a little white cottage on Bennington's bucolic campus.

"I was supposed to be back by Christmas. I was going to bring presents from England since goods were so scarce in Poland," he continued, painfully recounting those days of waiting to hear word of his wife Ewa and daughter Suzanne.

While London critics praised the political message of his play, Glowacki learned from friends able to leave the sealed-off country that Ewa was all right, having been turned back at the airport in Warsaw.

Glowacki's most recent book, published by the underground press, and recently in Paris, is a novel about the August days of the Solidarity labor strike. He knew he couldn't return to a country where thousands of journalists and intellectuals sit in prison — enemies of communism.

Thanks to a Bennington connection established by Elena Delbanco and via New York Times Warsaw correspondent John Darnton, Glowacki received an invitation from President Joseph S. Murphy to join the faculty of the literary-minded institution.

With one week's luggage in hand, Glowacki arrived on the snowy New England campus the first week of March. "It felt like Siberia," he said.

But now, with spring coming to the Green Mountains, Glowacki is settling into the comfortable life as a playwright in residence. He also teaches one drama class a week.

Manuscript papers filled with exotic scribbles are spread haphazardly across his sparsely furnished rooms. Glowacki is a tall, sturdy-looking soul. Wavy, grey-tinted hair sits like a mop on top of his Slavic, square jaw.

The writer punctuates college life with trips to his literary agent in New York City. He is working on a new play and preparing for the filming of one of his works in France later this year. An urban creature — he has spent most of his life in Poland's capital, Warsaw — Glowacki admitted he has trouble adjusting to the leisurely pace of life in the country.

Yet Poland is very much on his mind. He fears for his wife, whose voice he has not heard since he left the country, and for the Solidarity leaders, many of whom are behind bars.

Glowacki said he first met Lech Walesa, the charismatic Solidarity leader, last year. In Poland, historically, the intelligentsia don't appreciate the workers and the workers don't trust the intelligentsia, he said. But the Solidarity movement changed all that, according to Glowacki.

"It was a movement for all the nation," he emphasized. "I believed it could be successful . . . Some people, the pessimists, say they will never have a chance."

But he repeated "I believed," as if the reality of martial law and its decimation of any hope for Solidarity's revival has not quite registered in his mind.

He recounted just how the movement toward an independent labor union affected him. "I'm not a sentimentalist, but I never have so many tears in my eyes than during this summer's strike," he said.

Glowacki predicted the worst when asked about the former labor leader's chances of being freed. "I'm afraid — ooooooh," the writer shook his head as if suddenly remembering the instruments of punishment used against enemies of the state.

"They probably told him he was responsible for everything," said Glowacki. He called the labor leader un-

believably strong for not bowing to demands that he collaborate with Jaruzelski's regime.

As for himself, Glowacki could not say if the authorities would choose to throw him in jail if he were to return.

"Nobody knows," he responded. "The situation will become like a Franz Kafka novel. You are going to sleep as a loyal citizen and awakening at 6 o'clock in the morning as a well-known Japanese spy."

Born in Poznan, Poland, in 1938, Glowacki's first experience with totalitarian regimes came when he was 6 and the Nazi blitzkrieg overrode the country. Glowacki's father, an author of children's stories, joined the underground, later escaping German arrest by jumping off a moving train carrying him to a concentration camp.

In Warsaw, as German soldiers marched block by block rounding up and shooting civilians, the young Glowacki and his mother managed to crawl under enemy lines, escaping to the country.

"I remember my mother telling me what to do in case she was killed," recalled Glowacki. Other kin were not so fortunate. Glowacki's grandfather was assassinated on the street and his grandmother, a Jew, exterminated in the Warsaw ghetto. After the war his family reunited and returned to Warsaw.

He was sent to a school for children of party officials. Glowacki and one other child were the only students in the class whose parents were not members of the communist party, he said.

"We were very indoctrinated," Glowacki said. "We had to stand in long lines waving red flags shouting 'Long live comrade Stalin, the best friend of the Polish children.'"

Glowacki toyed with several artistic professions before settling on writing. After high school he attended theatre school, but was soon kicked out, dubbed "talentless" by his superiors.

He later graduated from Warsaw University with a degree in philology. For two years he broadcast theatre reviews over Polish radio, probably, he now thinks, "because I hated my teachers at theatre school and wanted to get back at them."

In 1964 the young writer wrote the book that launched his career. It was a nonfiction expose of the ostentatious materialism of the "red bourgeoisie," the privileged sons and daughters of party officials. Glowacki called his protagonist "regimic," which means son of the regime.

"They had terribly much money and took trips to Monte Carlo," said Glowacki, characterizing his early work as "bad artistically, but very strong" in content.

The authorities sat on the politically sensitive manuscript for four years. Then, in 1968, according to Glowacki, the government of Gomulka, which was spearheading internal purges, saw fit to publish excerpts of the critical commentary to discredit certain party members.

The book, a novelty to the Polish public, was a big hit. "It was exotic, very strong, quite new," said Glowacki, "but of course I knew I was being used by the government to embarrass the old regime."

Accepted by the powers that be, Glowacki joined the Writers Union — he is still vice president of the Warsaw chapter — and began writing for the major journal *Kultura* magazine.

After the violent Gdansk shipyard strikes in 1980 and the fall of Gomulka, censorship loosened somewhat, setting off a brief flowering of the arts. Poland's new leader, Edward Gierek, as a condition of obtaining more aid, permitted more cultural exchanges with the West.

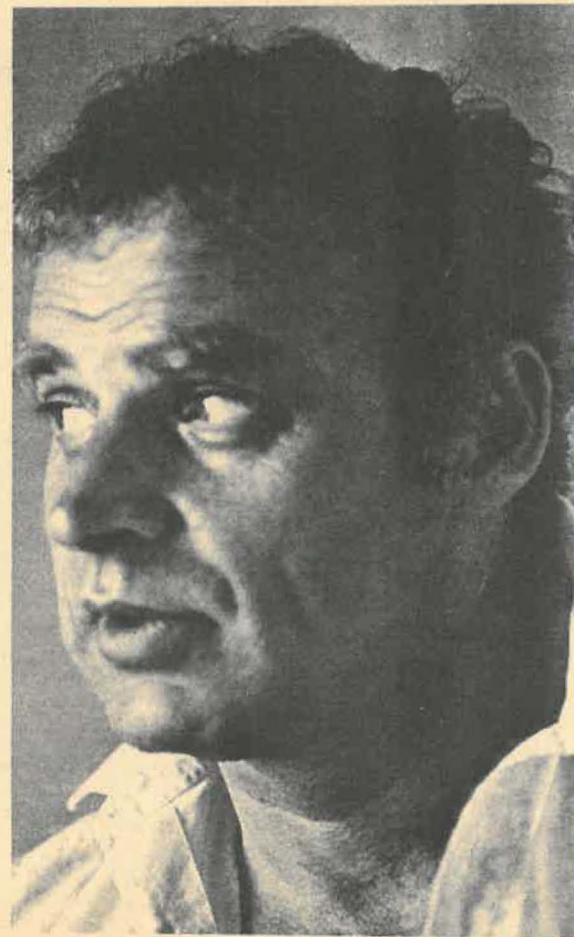
In 1970 Glowacki collaborated with Andre Wajda — producer of this year's academy award nominee for best foreign film *Iron Man*. For Wajda he wrote the script for *The Hunting Fly*, an allegory lampooning the political impotency of the Polish intelligentsia. In it, a helpless university professor struggles fruitlessly to keep his job while being manipulated by the women he loves.

Later, Glowacki along with director Marek Piwowski slipped a more controversial film, *The Voyage*, by the censors, thus marking his demise in the eyes of the state officials.

*The Voyage*, a comic account of a cruise ship filled by party officials who can only communicate their everyday concerns in the propaganda lingo of the communist party, played to capacity crowds outside of Warsaw.

Glowacki described the many ploys devised to get a controversial production by the leery eyes of the censor. First, to get the initial okay for filming, the writers submitted a false script to the censors. "It was definitely a risk," admitted Glowacki with a grin. Then, when the censor made a return visit while the film was in production, the author deliberately knocked over an ashtray while the director coughed loudly to distract the official.

The film was panned by officials and allowed only



Janusz Glowacki.

Joel Monture-Knecht

limited circulation. Official disapproval, however, is a sure way of bringing the crowds out in Poland, according to Glowacki.

After *The Voyage* Glowacki's literary tongue turned sharper. Fashioning much of his work after that of Franz Kafka, the turn-of-the-century Eastern European allegorical novelist, Glowacki played up the absurdities of everyday encounters to drive home the bleakness of Polish life.

Like his contemporaries in Eastern Europe, Glowacki writes solely with a political aim in mind. Even love stories have a higher purpose in Glowacki's works, serving as parables of how totalitarianism has tainted every personal corner of society.

Also, in a country where official censors are peering over every writer's shoulders, masking political criticism in tales of everyday life is often the only road to survival.

In his 1974 novel, with a title which seems to defy translation, two lovers — a party hack and a country teacher — communicate through a series of letters. But even these amorous missives, according to Glowacki, even their erotic accounts of sexual intercourse, can only be expressed in socialist rhetoric — a bastardized form of language Glowacki dubs "newspeak."

The protagonist is "half politician, half erotician," said Glowacki.

"I love you as much as Poland loves Comrade Lenin," the male bureaucrat writes his lover in the novel.

"It's about the corruption of language. It is impossible for people to talk about love without using propaganda language," Glowacki moaned.

In his new play *Cinders*, described by the London Times as a "slapstick comedy of gauche teenagers manhandling the Cinderella tale," and by the Guardian as "the best fringe production of the year," Glowacki uses a reform-school setting to illustrate how intimidation from above and peer coercion clobber dissent. In the play a Polish film crew is documenting the schoolgirls performing *Cinderella*. The end product will be used as a propaganda piece at a West German film festival.

*Cinderella*, despite threats from a dictatorial school deputy and psychological manipulation by a crafty movie director, refuses to recite the party line in front of the camera. Like her fairy-tale double, she dreams that a prince will rescue her from the oppressive police state. But in this grotesque perversion of a fantasy, the outspoken ingenue is beaten down by the authorities.

Although the play was written before the crackdown in Poland, critics noted the parallels between its dismal ending and the downfall of Solidarity.

Glowacki remains pessimistic about events in Poland but still believes it impossible to erase from the nation's memory two years of freedom.

"The irony of socialism is that the most dangerous enemies of socialism became the workers," he sighed.

But also like the animal in hibernation after hunting season, Glowacki, a fighter, hopes to resurface soon, back in the struggle to expose what he sees as injustices of his country.

This article was reprinted with permission from the daily Bennington Banner, May 1, 1982.



# crossett column

## Can you resupply any of these books?

By Toni Petersen,  
Librarian



The library has a problem: how to replace those hundreds of good books which were lost over a period of many years. We thought that perhaps some of you who read *Quadrille* might have copies of these titles which you no longer need and would be willing to send to us. We would be very grateful indeed; we would not then have to spend limited funds, which should be earmarked for current publications.

Sally Sugarman of the Social Science Division adds a special plea for gifts of good children's books. She teaches a very popular course on the subject and would like the library to build a collection in this area. This would be a worthy place for your children's outgrown books.

And if you yourselves have publications to your credit, don't forget that we have a special Alumni Collection on the main floor which we very much want to build up.

All of these may be counted as tax deductions. The list printed here is a very partial one. There are many more which we will publish in other columns from time to time. Thanks for your help!

Szasz, Thomas. *The Myth of Mental Illness*.

Castiglioni, Arturo. *Adventures of the Mind . . .*

Watts, Alan. *The Joyous Cosmology*.

Jeffrey, Richard C. *Formal Logic: Its Scope and Limits*.

Scriven, Michael. *Reasoning*.

Strawson, P.F. *Philosophical Logic*.

Carnap, Rudolf. *Introduction to Symbolic Logic and its Applications*.

Copi, Irving M. *Symbolic Logic*.

Fitch, Frederic. *Symbolic Logic: An Introduction*.

Langer, Susanne. *An Introduction to Symbolic Logic, 2nd. Edition*.

Reichenbach, Hans. *Elements of Symbolic Logic*.

Plato. *The Laws*, translated by Trevor J. Saunders (Penguin).

Cornford, Francis. *Plato's Theory of Knowledge*.

Urmson, J.O. *Philosophical Analysis*.

Dewey, John. *Philosophy of Education* (Problems of Men).

Kydd, R.M. *Reason and Conduct in Hume's Treatise*.

Moore, George E. *Some Main Problems of Philosophy*.

Kant, Immanuel. *Groundwork of the Metaphysics of Morals*.

Acton, H.B. *Kant's Moral Philosophy*.

Hegel, G.W.F. *Early Theological Writings*.

Horkheimer. *Critique of Instrumental Reason*.

Nietzsche, Friedrich. *Selected Letters of Friedrich Nietzsche*.

Sartre, J.P. *The Philosophy of Jean-Paul Sartre*.

Vico, Giovanni Battista. *The New Science*.

Spinoza, Benedictus de. *Chief Works*, Volume 2.

Tillich, Paul. *Love, Power, and Justice*.

Merton, Thomas. *The Ascent to Truth*.

Tripp, Edward. *Crowell's Handbook of Classical Mythology*.

Buber, Martin. *The Way of Man According to the Teaching of Hasidism*.

Lao-Tzu. *Tao te Ching*, translated by D.C. Lau (Penguin).

Castaneda, A. *A Separate Reality*.

Parsons, Talcott, (ed.) and E.A. Shils, (ed.). *Toward a General Theory of Action*.

Deutscher, Irwin. *What We Say/What We Do: Sentiments and Acts*.

Josephson, Eric and Mary. *Man Alone: Alienation in Modern Society*.

Fuller, Buckminster. *I Seem to be a Verb*.

Garvey, Marcus. *Philosophy and Opinions of Marcus Garvey*.

Lewis, Oscar. *A Death in the Sanchez Family*.

Malthus, T.F. *Parallel Chapters from the First and Second Editions of An Essay on Population*.

Hicks, John. *Capital and Growth*.

Robinson, Joan. *Economic Philosophy*.

Dobb, Maurice. *Studies in the Development of Capital*, Rev. Ed.

Laski, H.J. *The Foundations of Sovereignty*.

Laski, H.J. *A Grammar of Politics*.

Morgenthau, Hans. *Politics in the Twentieth Century*.

Mumford, Lewis. *The Story of Utopias*.

## faculty notes

Continued from Page 18

and at the Kentucky Foreign Language Conference on "Cervantes and Anti-Petrarchism." Two of her articles were published in May: "La Cancion del Padre Arriola: Textos y Contextos imitativos" in *Anuario de Letras* (University of Mexico), dealing with some important poetic texts — here published for the first time — of eighteenth-century Mexican literature; and "La Oda XII de Villegas y su tradicion poetica," in *Modern Language Studies* (Brown University), studying for the first time the Petrarchist tradition in this Golden Age poet. Her third collection of poetry, *31 Sonetos*, is now on press in Madrid, Spain. This Winter Ms. Columbi-Monguio finished the edition, annotation and verse translation of Petrarch's Latin poetry, to be published by Editorial Alfaguara, in Spain. This is the first translation of these Latin poems into Spanish.

An exhibition at New York University's Grey Art Gallery and Study Center, January 31-February 16, "Judson Dance Theater: 1962-1966," was reported by Jack Anderson, New York Times, January 31. Organized by Wendy Perron (Dance), Tony Carruthers (Dance, Drama) and Daniel J. Cameron '79, the show included posters, notebook entries, programs and scores of photographs. "Few actual Judson dances can be seen anywhere today," said Anderson. "Nevertheless, plans are being made for a bit of dance history to repeat itself. Beginning April 15 the Danspace of St. Mark's Church-in-the-Bowery will offer a series of programs of revivals . . . No one can predict what these works will look like . . . they may give some spectators a chance to relive part of their dancegoing

youth and . . . provide younger dancegoers with at least a hint of what the Judson fuss was all about."

Perron performed her recent choreographic work, "A Story: Impossible to Tell," at Public School 122 February 26-28, and it was also reviewed in the Times.

Cellist Maxine Neuman (Music) and pianist Joan Stein performed a recital which was broadcast on German national radio January 15. Their concert included works by Bach, Beethoven and two American composers, Vivian Fine (Music) and Ruth Schonthal of New York University.

### Former Faculty

Two hundred musicians representing Wesleyan University's music program combined forces for the premiere of a major work by Henry Brant (Music). *Meteor Farm* was commissioned in honor of Wesleyan's Sesquicentennial and featured the University's Orchestra, Gamelan, West African Drumming Ensemble, Big Band, Concert Choir, Wesleyan Singers, South Indian musicians, select graduate student soloists and others.

Thomas Brockway's history of Bennington, *Bennington College: In the Beginning*, was reviewed by Richard Hathaway in the Spring 1982 issue of *Vermont Life* and illustrated with an early picture of the campus. Hathaway concludes: "Brockway's triumph is twofold: he has done his homework, and he tells his tale fairly . . . rather than replay the old struggles . . . Brockway makes sensitive use of richly detailed evaluations submitted by former students, faculty, and staff which enlivens his own recollections. This results in a portrayal which is readable, insightful, and con-

## Rock named faculty dean

Michael T. Rock, a member of the Social Science Faculty whose field is economics, was named dean of the Bennington faculty late in March to succeed Donald R. Brown, who died unexpectedly on March 19. Rock's appointment was made by President Murphy following a vote of the faculty, and the appointment was confirmed later in April by the Board of Trustees.

Rock's position as faculty secretary of the Social Science Division has been filled by Sally Sugarman, who teaches early-childhood development courses and directs the Bennington Early Childhood Center.

"He's a first-rate economist and a bright and able man," President Murphy told the media. "I think he will do a terrific job."

A graduate of Duquesne University, Rock holds master's and doctor's degrees from the University of Pittsburgh. He came to Bennington in 1973 after teaching for two years at Mount Holyoke College. He was a visiting lecturer in economics at Williams College in 1976, and served a term as dean of studies at Bennington from 1976-78. In the fall of 1978, Rock held a fellowship in residence for college teachers at the University of Chicago under a National Endowment for the Humanities grant. And in 1978-79 he also served as an economist in the Office of Development Planning,

sistently fair-minded. The story of Bennington is not, after all, simply the retelling of the ebb and flow of predictable, standardized higher education. It is a narrative concerning innovation, experi-



Michael T. Rock.

Asia bureau, Agency for International Development, U.S. Department of State. As a specialist in foreign aid, he went to Pakistan to evaluate the effects of the \$5 billion U.S. foreign-aid package there.

Rock's wife Margaret earned her bachelor's degree in social science at Bennington in 1981, and will be a graduate student in labor studies this fall at the University of Massachusetts at Amherst. They have two children, Thomas and Jenny.

mentation, and countless personal transformations. Brockway is sensitive to these powerful and complicated dynamics, and we are fortunate to have this splendid story."