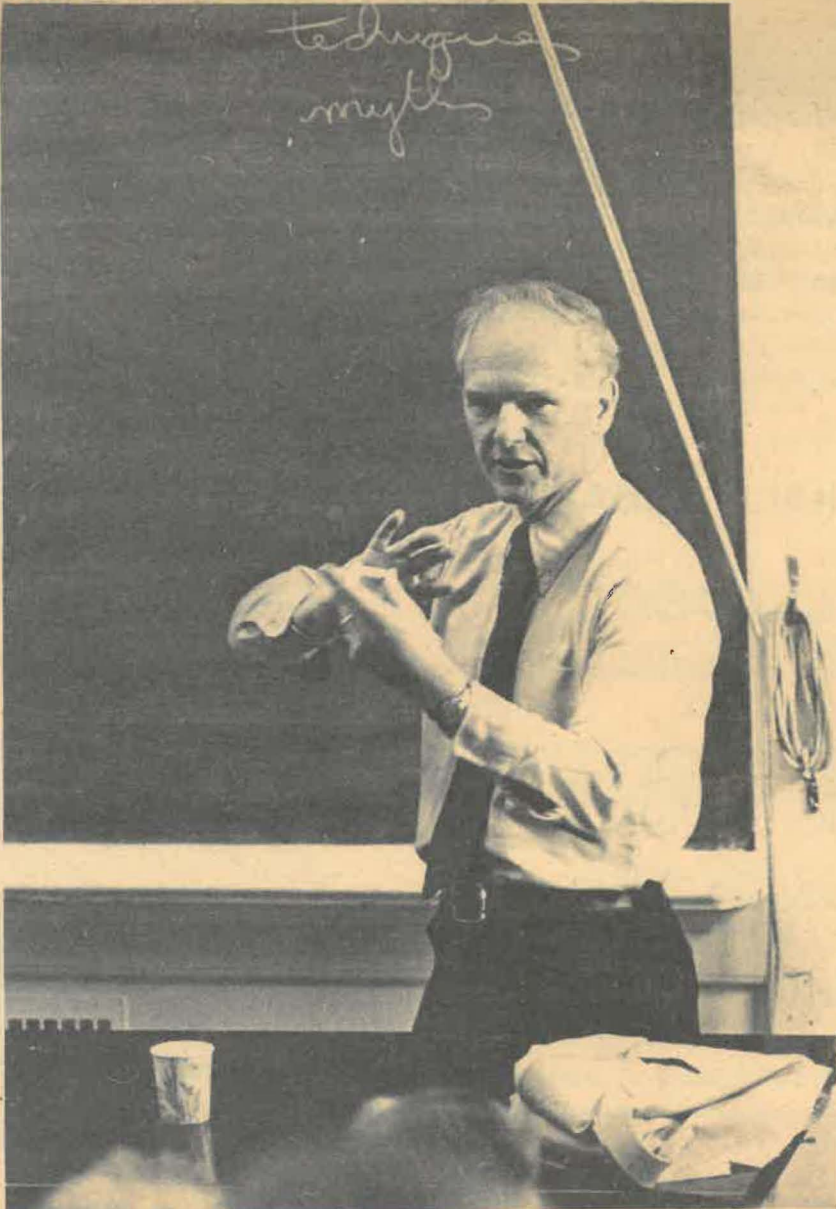


Quadrille

For Alumni & Friends of Bennington College



The campus flag flies at half-mast to signify the death on March 19 of Faculty Dean Donald R. Brown. Below, a recent photograph of Dean Brown doing what he liked to do best: teaching.



Bennington mourns death of Don Brown

On Friday, March 19, the Bennington College community was saddened and shocked by the unexpected death of Dean of the Faculty Donald R. Brown. He had been taken the previous day to the Albany Medical Center Hospital after suffering a cerebral aneurysm at his home. Despite extensive efforts to save him, he died at 5:30 p.m.

The College prepared an obituary notice that was published in the Sunday New York Times and Boston Globe. Because Don Brown was a native Vermonter and had been active in many spheres of state activity, public and private, the notice also appeared in papers in Rutland, Burlington and Brattleboro in addition to Bennington.

A Memorial Service was held in the Greenwall Music Workshop on Monday evening, March 22. More than 600 members of the College and local community attended. In order to share that service with *Quadrille* readers, we have excerpted the spoken tributes and described the music. The text of the obituary is also reproduced here.

Perhaps the most poignant symbol of what had stunned the College community was the sight for the next few days of the flag at half-mast on the flagpole outside the Barn.

The Obituary

Donald R. Brown, dean of the faculty and former acting president of Bennington College, died Friday, March 19, at Albany Medical Center Hospital, where he had been taken early Thursday after suffering a cerebral aneurysm at his home in Shaftsbury. He was 51.

President Joseph S. Murphy of Bennington said that

Continued on Page 4

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update

Science equipment donated to College

The Bennington Science Division reports the receipt of several items of equipment donated by friends of the College.

From the surplus equipment supply at Merck, Sharp & Dohme Research Laboratories in Rahway, New Jersey, comes a donation of a tissue culture carbon dioxide incubator which enables mammalian cells to grow in culture for long periods of time.

It comes to Bennington through the generosity of Mr. and Mrs. Albert W. Merck (Mrs. Merck was Katherine Evarts '46) at the request of President Joseph S. Murphy.

Students will make use of the incubator in cell biology courses taught by Dr. John Fahey, and in student thesis research.

Also donated to the biology laboratories were more than 25 items of equipment and supplies from Charles Gelman, founder and president of Gelman Scientific in Ann Arbor, Michigan. He is the father of Steve Gelman, now in his third year at Bennington concentrating in science.

Among the items are a vacuum pump, peristaltic pump, portable culturing box and several sophisticated filtering devices.

Mini-benefit held Off-Broadway

By Andrea Halbfinger '62

The recent New York Regional Off-Broadway Benefit was a total success. Forty tickets to *How I Got That Story* were sold, twenty-seven people attended the after-theatre party and were enchanted by the appearance of star Bob Gunton, who talked about the play as brilliantly as he performed.

Immediately following the performance on March 23, members of the cast and the three producers conducted a question and answer session in the theatre. The play, an allegory on Vietnam — or El Salvador — was very provocative, the questions

thoughtful and the responses illuminating. After the question period, alumni, the producers and Bob Gunton adjourned to the nearby LaRousse Restaurant, where a buffet of cheeses, pate and quiche, wine and beer, provided sustenance for a party that lasted until midnight.

The interaction between the theatre and Bennington people was continuous and stimulating. Danielle de Mers '67 assisted in getting the star to come to the party, which made the evening perfect. Benefit chairmen Sandy Brodsky '52, Andrea Halbfinger and Ruth Warner '68 were only sorry that more people did not attend.

BENNINGTON WRITING WORKSHOPS

JULY 5 — JULY 31, 1982

FICTION • JOURNALISM • POETRY



BLANCHE BOYD • RICHARD ELMAN • JOHN HAWKES • JOE MCGINNISS • MAGGIE SCARF • MARK SMITH • BRUCE WEIGL • ALAN CHEUSE • NORA EPHRON • GALWAY KINNELL • NINA DARNTON • HOWARD MOSS • SUSAN SHREVE • ALLEN WIER • NICHOLAS DELBANCO • GEORGE GARRETT • BERNARD MALAMUD • JAYNE ANNE PHILLIPS • DAVE SMITH • LESLIE ULLMAN • DARA WIER • STEPHEN SANDY • JOHN DARNTON • GRACE PALEY • SCOTT SPENCER

SEMINARS • INDIVIDUAL TUTORIALS • READINGS

The workshops concentrate on individual work, regular and frequent meetings and classes with faculty, and exposure to guest artists and professionals in the field. Participants may bring completed manuscripts but the intention is to encourage serious work for the duration of the course. Applicants should indicate a preference for one of the three seminars: fiction, journalism or poetry. While talks and readings will be open to all workshop participants, students may enroll and receive credit for only one.

Enrollment: The program is fully accredited through Bennington College, on the graduate level as well as undergraduate. Students may enroll for a two-week period or for the full four weeks — and credit will be apportioned (2 or 4 credits) accordingly. **Tuition costs:** for two weeks, \$300. Room and Board, \$275. Tuition for four weeks, \$550. Room and Board, \$525.

Applications will be reviewed as they arrive; each should include a summary of the applicant's background, a brief writing sample, and a \$10 application fee. Applicants should also indicate a preference for which of the two-week segments they elect (July 5-17, July 18-31), or for the full four. Letters of inquiry should be addressed to:

Nicholas Delbanco, Director
Bennington Writing Workshops
Bennington College
Bennington, Vermont 05201

Calendar of Bennington events

- April 13-27** Faculty art show. Usdan Gallery, VAPA.
- April 16 & 17** Board of Trustees meeting, on campus.
- April 18** Applicants Day.
- April 18** Sage City Concert, Greenwall, 8 p.m.
- April 21** Bennington Regional Alumni Meeting, for information contact Lynn Hood or Christine Graham, 442-5401, ext. 269.
- April 22** Isabella Leitner reading from her book *Fragments of Isabella: A Memoir of Auschwitz*. Sponsored by Callie Goldstein Memorial Fund. Tishman, 7:30 p.m.
- April 22-25** *The Lion in Winter*, Drama production, in Facsimile Theatre, VAPA, 8 p.m.
- May 6-9** *I Am a Camera*, Drama production, D-207, VAPA, 8 p.m.
- May 9-16** Paintings by Doug Ohlson. Usdan Gallery, VAPA.
- May 13** Spring Alumni Council meeting, on campus.
- May 14, 15 & 16** Reunion. See accompanying schedules.
- May 20** Elliott Carter talking about his music, with Ursula Oppen playing his piano work. Sponsored by the Callie Goldstein Fund and the Woolley Fund. Greenwall Workshop, VAPA, 8:30 p.m.
- May 20-23** *Camino Real*, Drama production, main stage, Lester Martin Theatre, VAPA, 8 p.m.
- May 24** Major Theatre Benefit. Broadway production *Nine*. For more information contact Marianne Schnell, 212 535-9499.
- June 1-19** Senior Show: Exhibit of paintings, photographs, sculpture and ceramics. Usdan Gallery, VAPA.
- June 6** Sage City Symphony Concert. Kimball Wheeler '72, soloist, operatic and arias and world premiere of Sappho Songs by William Hanley. Greenwall, 8 p.m.
- June 18 & 19** Graduation.
- June 19** Vermont Night at the Boston Pops. For more information contact: Jill Bertrand '65, 617 423-2791.

Corrections

In the February issue of *Quadrille* Elizabeth Richter Zimmer '66 reviewed *Modern Dance in America: The Bennington Years* by Sali Ann Kriegsmann. The photograph that accompanied her review was identified as picturing Daniel Nagrin and Esther Junger. According to Kriegsmann, "that's Jose Limon, not Daniel Nagrin dancing with Esther Junger in the photo. So far as I know, Nagrin was not at Bennington in those years, and the book caption reads Limon."

In the February issue of *Quadrille* a typographical error occurred in a Faculty Note concerning biologist John V. Fahey, whose name appeared incorrectly as Joan.

The name of the student whose work of art, "Goats," appeared on the cover of the February *Quadrille*, was misspelled. Her name is Cynthia Stix '82.

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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, Assistant Director of the Alumni Relations and Annual Fund Office; Alumni Editor, Christine Graham '69, Director of the Alumni Relations and Annual Fund Office. Other contributors to this issue in addition to those credited: Florence Burggraff.

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

Post-Baccalaureate program reports successes

The Bennington College Post-Baccalaureate Pre-medical and Allied Health Sciences Program is enjoying considerable success while continuing on a modest scale. Formalized in 1980 after having proceeded informally for several years, the program is producing tangible results. It is administered by physiologist Elizabeth Sherman, microbiologist John Fahey and organic chemist Thomas Reitz.

According to Sherman, "all four of our post-baccalaureate students have now been placed in professional schools of their choice. I am proud of all of them."

Most recently, student Kristin Nordlander was accepted at New York University College of Dentistry, Case Western Reserve School of Dentistry and Boston University School of Dentistry. (Her biggest problem may be deciding which to attend.)

Cheryl Westmoreland has been accepted at Dartmouth Medical School. Polly Thompson went on to medical school at the University of Vermont after completing a Bennington pre-medical program; she originally majored in geology.

Jean Lasser originally graduated from Bennington with a degree in literature, returning for post-baccalaureate pre-veterinary study. She now attends the University of Pennsylvania's school of veterinary medicine.

In past years, pre-med students have been accepted at Chicago Medical School, Columbia, Cornell, Duke, Einstein College of Medicine, Medical College of Pennsylvania, Philadelphia College of Osteopathy, Yale and Rutgers, the Universities of California at San Diego, Cincinnati, Illinois, Pennsylvania, South Carolina and Vermont.

If a student has earned no previous science credits, the post-baccalaureate program will take two years to complete. Courses are designed to meet each student's particular needs, with a full two-year program including courses in calculus, inorganic chemistry and biology in the first year and organic chemistry, physics and biology in the second year.

The goal is for the program to remain small, flexible and responsive to individual needs. The curriculum is strong in biology, physics and chemistry. A student need not have a substantial undergraduate background in the sciences to apply.

Stephanie Marks is currently enrolled in a two-year post-baccalaureate course of pre-medical study. She came to Bennington last fall after having worked for several years as a special-education teacher. The Science Division has had several inquiries from prospective post-baccalaureate students for the coming school year.

Bennington Tomorrow

'Planned gift' helped the heir, too

Most people probably associate a Development Office with Annual Funds or Capital Campaigns, where what counts is money raised within a given fiscal year or pledged over the next few years. But, in these financially tight times, any fund-raising organization must consider broadening its scope to include long-range planned giving, deferred giving, and bequests.

With this issue of Quadrille, we begin a column dedicated to informing readers about planned giving and bequests. If you come across material that might be appropriate for this column, please do not hesitate to share it with the Development Office.

A woman in Knoxville, Tennessee recently established a \$1.5 million charitable trust. What she gave to the trust was highly appreciated, non-income-producing real estate, which the trust promptly sold.

The trust was set up to pay her a substantial income for life. Upon her demise, the assets in the trust are to go to a hospital. A large, current tax deduction will be taken for this "deferred" gift.

The woman then took out \$1.5 million of insurance

on her life for the benefit of her only living relative. She will pay for the premiums on this insurance using income from the charitable trust.

The gift arrangement has worked out very well, not only for the charity, but also for the woman and her relative. The land that was given to the charitable trust would have generated total "death taxes" of close to \$1 million if it had not been given away. The insurance proceeds, which will "replace" the land, will be completely tax-free. This aspect of the gift is very attractive to the woman's heir.

In fact, although the donor's primary motive was to support the work of the charitable organization, the result of her gift arrangement will be to provide greater personal financial benefit to herself and her family member than would have resulted if no gift had been made.

For more information about "planned giving," please ask to be sent the *Bennington Quarterly Newsletter*.

Bennington July Program 1982

Bennington College Summer Program in the Arts for High School Juniors and Seniors

At Bennington College in Vermont, professionals in the visual, performing and written arts will work closely with students entering their Junior or Senior years of high school.

Music, Dance, Drama, Painting, Prose and Poetry—sports activities, guest artists and trips to foremost summer arts festivals in New England.

July 2 - July 31, 1982

Write:

Edward J. Hines, Director

Bennington College July Program Bennington, Vermont 05201



in memoriam

Continued from front cover

his death "is a great loss to this institution. He served it loyally and well, totally dedicated to the principles of innovative and experimental education. He was loved by his students and colleagues, admired and respected by those who felt the gentle touch of his hand and mind."

Dean Brown was born in Wilder, Vt., a son of Raymond H. and Eleanor (Kibbey) Brown, now residents of Bellows Falls. He received his bachelor's degree in political science in 1953 from the University of Vermont, where he was president of the Student Council. He then earned master's and doctor's degrees in political philosophy from Harvard University.

Before joining the Bennington social science faculty in 1966 as a teacher of politics, he was an assistant professor at Harvard, where he served as executive secretary of the General Education Committee.

He became dean of the Bennington faculty in 1970, and in 1971-72 served as acting president after the resignation of Edward J. Bloustein. In 1976 he was again appointed dean of the faculty, upon recommendation of the faculty, and was renamed to another three-year term in 1979.

Dean Brown served with the Army during the Korean War, and remained active in Army activities, serving as a colonel with the Army Reserve, where he was assistant deputy chief of staff for Research, Development and Acquisition. Last year he was awarded the Legion of Merit for Outstanding Service by the Army Office of Research, Development and Acquisition.

He was a former trustee and treasurer of the Vermont State Colleges Board, and had been a trustee of the Vermont Historical Society and of the Bennington Museum. He often represented Bennington College's membership in higher-education circles in Vermont and New England.

In 1976, in his only bid for elective office, he was a Democratic candidate for state senator from Bennington County. He had played cello with the Sage City Symphony and took an active interest in music in the community.

Besides his parents, he leaves his wife, the former Dalphia Rae Hall, of Shaftsbury; a daughter, Jennifer, of Shaftsbury; a son, Stephen, a senior at Hampshire College; a sister, Mrs. William Wolf of Concord, N.H.; and two brothers, Stanley, of Agawam, Mass., and Robert, of Glendale, Calif.

The Memorial Service

Opening Remarks, Reinhoud van der Linde:

We are here to celebrate the life of our great friend and colleague Don Brown. He was a man who loved and mastered the word and for whom music was a constant joy and companion. It is ever fitting to us to honor and remember him with these same tokens.

Prayer, Rev. Thomas Steffen, pastor, Second Congregational Church, Bennington:

Hear O people the Lord our God is one God. We worship him in many different ways. What does the Lord require of us but to love mercy, to do justice and walk humbly with our God. Donald Brown did those things. We come here to remember him, remember as in not forgetting, but to remember as in re-membering with one another. That we might reach out and touch one another's lives and we might bring to one another wholeness and healing.

Let us pray. O God you are at our beginnings and at our endings, the Alpha and the Omega. May your spirit move through our midst this night, bring coolness to our fevered brows, bring a vision of hope, help us to celebrate even in the midst of pain. Close us in a mandala of your healing love, love that is the mountains, the solitary wooded valleys, strange islands, silent music — love that endures the pain of death, draws out its sting in its own flesh and has the last word in the victory of resurrection. Be with us and this family, grant us your peace. Amen.

Sarabande, Partita No. 4 by J.S. Bach. David Rowe, violin.

R. Arnold Ricks, Dean of Studies:

We — Don's family and friends — are gathered here to honor and celebrate the life of this remarkable man in which we and many who are here tonight have all shared.

Don was a Vermonter, born and bred, rooted in this land, in these green hills. But his deeper true roots were always in his family, the very center of his life. It was his first joy, and primary source of that kind and stout

heart, that steadfast loyalty, and deep-going integrity, that quiet strength he brought to all the arenas of his life . . .

Don loved to learn and he loved to teach. What delight he had in extending the range of his knowledge, whether it had to do with a scholarly question, or a piece of farm machinery! What rich satisfaction Don had in the play of his mind! I think many of us learned not to ask a question of Don that was serious in nature and expect a simple condensed response. We could find that he took us more seriously than we took ourselves. And this is one of the ways he had, that seemed to come like second nature to him, of drawing us into a deeper consideration of whatever the question was that we were embarked on.

The power of Don's mind, the range of his thinking, assured that he would be heard attentively. But I think a real measure of his mind and spirit lay in this: He did not always win broad support for his ideas; I know I did not always agree with him. But he never demanded disciples. He persisted in the quiet exploration and setting out of ideas and in the end, without sacrificing his own deeply held ideals and convictions, he could meet with us in the way we could all learn from him, take from him, and the whole adventure elicited our respect and love for the man.

Don was remarkable for the range of his activities.

— He would teach a class or tutorial or conduct a meeting at the College, and then take off for his home in Shaftsbury and do the haying — or at least help Rae do the haying! It was — to cite but one instance of his role as Dean of the Faculty — his articulation of Bennington College's philosophy and certain of its objectives that won the College its handsome grant from the National Endowment for the Humanities.

— He exemplified the ideal of the citizen-soldier, like the legendary early Roman, Cincinnatus, who is said to have left his plow standing in the field when he was called to defend Rome and then, that mission accomplished, resumed his private life. Don, too, took time out from his civilian life to serve in the Army reserves, through the years commanding different reserve units, latterly as a Colonel in the reserves at Army headquarters in Washington, most recently as Deputy Assistant Chief of Staff in the Office of Research, Development and Acquisition. Last year he was given the Award of Merit for outstanding service in that office, a decoration unprecedented for an officer in the reserves.

I first met Don and Rae, as I recall, under the trees outside Langdell Hall at Harvard Law School some 28 years ago; we promptly fell into discussion, and I have the sense that that discussion, with various twists and turns, with interruptions and resumptions, has continued through the years down to the present. This is an experience I know many of us have had, and I know too that in some sense we shall continue to have it for his noble spirit does indeed abide with us.

Adagio, Duo in G Major by Mozart; Lilo Kantorowicz Glick, violin, and Jack Glick, viola.

Following are remarks prepared by Thomas Matthews of the Class of 1975 which were to be delivered at the Memorial Service if the speaker had not been taken unexpectedly ill:

Don was active in many aspects of the life of the College and, for a variety of reasons, I have been, too, so we met and worked together in a number of contexts. I remember him first in the classroom, talking about community. And he created one from the odd lot of students who sat around the wooden tables listening to his mild, dry voice, responding to his off-hand questions, realizing, finally, that the latitude he gave us for discussion was not the result of confusion but rather of a direction so well understood it didn't need to be imposed on us from without.

As our interests coincided and our friendship grew I found myself invited to his house for occasional dinners, where the same happy mixture of scholarship and ease settled over the ladderback chairs like the warm glow from woodstove and low lights. The food was surpassed only by the conversation, which even informally retained the gentle gravity of the world of ideas . . .

It is in his faculty office where I still see him best — climb the Barn stairs, turn left, turn left again into the room crowded with well-used, well-loved books, a table stacked high with papers, and chairs enough for three or four to sit and converse. Here he guided me through course selection, my Tentative Plan, a number of tutorials, and finally my thesis, in a conversation that strengthened over the years, deepening as my own ability to sustain it grew under his nurture. When I felt harried under the pressures, I always found calmness there; when I struggled for answers, there was always a helpful suggestion. At times I longed for more strict direction, but I learned that the most important lesson was to develop my own sense of the compass, to make my own path through the forest of thought. Always, though, he asked me to consider my answers in the light both of theoretical consistency and of social responsibility, believing firmly that human impact was as important as philosophical rigor.

"There is nothing so useful as a good theory," he said, "but only when it is used can we see how good it is." This emphasis on the interdependence of the personal and the social marked all his actions, I think, and made him exactly the mentor I needed at the time. I think of my life sometimes as a changing series of settings for a single long conversation, discourse among friends about the self and its relations with the world; I've been talking thus for ten years now and hope never to stop. If any single person deserves the credit for initiating that conversation in its best gentle rigor, that person is Don Brown.

I remember our final meeting in that office, late autumn evening falling but golden light still streaming low through the windows as I handed him the final chapter of my thesis. Reviewing my bibliography, I realized how much of an impact John Dewey had made on my thought and — more generally through my whole education at Bennington — on my life. I told Don I wanted to dedicate my thesis to Dewey as a token of my indebtedness and respect. He was delighted by the idea. In fact, I think he was more pleased than if I had dedicated it to him, for in his modesty and wisdom as a teacher he believed that it was his task to embody and sustain a tradition of thought rather than focus attention on himself. I cherish these lessons learned of gentleness, of the value of ideas, of the satisfaction taken in responsibility strongly borne; to the extent that I — and all of his students — have been able to weave them into life, his legacy remains honored and fruitful. Don was a good man, a hard worker, a pleasant companion — but the highest praise I can pay him is, he was a wise and honest teacher. We can ask no more from a friend.

Motet (1972) by Louis Calabro; Michael Finckel, Maxine Neuman, Daniel Rowe and Constance Wallace, cellos.

Joseph S. Murphy, President:

Don Brown was my friend. We worked together for five years next to each other and it was rare for a day or a week to go by without my having sought his wisdom, his advice, his insight, sometimes his patient understanding of difficult or complex situations.

It is difficult to imagine two men more unlike, on the surface, than Don and I. We were different as to background, ethnicity, religion. We were separated by many different sorts of interests. We shared two things, I think — we were both democrats, with a big D and a small d — and we both loved Bennington. Rae Brown reminded me today that when the family was preparing to go on a holiday, I asked where, and he replied, to the wilderness. And I replied, but I thought that's where we were. He smiled patiently at me, and I suspect that our relationship was filled with his short, wise, quick words and my urban loquaciousness.

His life was filled with the things he loved — with his family, with music, with nature and with Bennington, the faculty of Bennington, the students of Bennington, staff and administration here. As for the faculty and students, he understood them, he took what they had to say with extraordinary seriousness, even when what they had to say didn't seem to me to deserve it. This institution, this College, was his life and his vision. This was a place for him, where he injected, despite the nature of the institution at times, a degree of civility and decency which met with and absorbed our collective eccentricity and passion and experimentation. He sought and admired seriousness of purpose and he lived his life that way. We shall see his like no more.

Moment Musical No. 3, Rachmaninoff; Reinhoud van der Linde, piano.

Richard C. Blake, Social Science Faculty:

I have been at the College many a year. And for many years have served at Don's side as his colleague in the Social Science Division, as Dean of Studies on two separate occasions when Don was Dean of the Faculty and Acting President of the College. And now that he is gone I can but remember the things that were. How we would meet in our faculty offices when a project of a student touching both our fields would bring us together and how I admired him for his breadth of knowledge and insight into my field as well as his own.

There were merry times, too, when I enjoyed the hospitality of his home and evenings filled with comfort and good conversation. But, of course, we met most frequently when the business of the College required. And I need hardly tell you that in the past years serving the needs of a college such as ours tended to be fraught with considerable difficulty and stress. The demands of the College were great and Don served them wholly, and I fear taking advantage of none of the respite granted academic personnel. There was in him an energy, a spirit which was at one with what the spirit of our College ideally should be, which gave him a sureness of knowledge and strength of belief that if we would but abide by our precepts the difficulties that beset us would find some amelioration and the problems some solution.

And the manner in which he went about to achieve such! Don had the gift of creating around him a great quietude. A quietude which allowed reason and rationality and ordered thought to do their beneficent work. I do not know how often I came to him filled with impatience and the irascibilities engendered by the day's events and was met by Don's quiet and deliberative mode, his gentle humor and understanding humanity. Indeed, there was in him combined a tolerance of differing views, a patience to allow the free democratic process to bring the right solution and an acceptance of the other even in his failures that made him embody for me the very humanistic essence of the place. No, not this place alone. His thoughtfulness and humanity represented what is best in all academic tradition and all of us who honor it are diminished by his death.

Panus Angelicus, Franck; Susan Brown, soprano, and Reinhoud van der Linde, piano.

Andante, Trio in D Minor, Mendelssohn; David Rowe, violin, Daniel Rowe, cello, and Reinhoud van der Linde, piano.

Ben Belitt, Literature Faculty:

I'd like to read two poems, both very brief, by the English Jesuit poet of the late 19th century, Gerard Manley Hopkins. One is addressed to a little girl and the other to a blacksmith struck down in the pride of his strength and his physical activity. I hope their poignancy will be apparent to all of us tonight who find ourselves shocked by a common bereavement and the untimely intrusion of that loss on the activity of a community and the dedicated life that served it over the years. The first is called "Felix Randal":

FELIX RANDAL

FELIX RANDAL the farrier, O is he dead then? my duty all ended,
Who have watched his mould of man, big-boned and hardy-
handsome
Pining, pining, till time when reason rambled in it and some
Fatal four disorders, fleshed there, all contended?

Sickness broke him. Impatient, he cursed at first, but mended
Being anointed and all; though a heavenlier heart began some
Months earlier, since I had our sweet reprieve and ransom
Tendered to him. Ah well, God rest him all road ever he
offended!



Susan Brown, a niece of Faculty Dean Don Brown, offers a soprano solo at the Memorial Service in the Greenwall Music Workshop. At the piano keyboard is a former Dean of the Faculty, Reinhoud van der Linde.

This seeing the sick endears them to us, us too it endears.
My tongue had taught thee comfort, touch had quenched thy
tears,
Thy tears that touched my heart, child, Felix, poor Felix Randal;

How far from then forethought of, all thy more boisterous
years,
When thou at the random grim forge, powerful amidst peers,
Didst fettle for the great grey drayhorse his bright and battering
sandal!

**SPRING AND FALL
to a young child**

MARGARET, are you grieving
Over Goldengrove unleaving?
Leaves like the things of man, you
With your fresh thoughts care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Piece for Muted Strings (1937), Vivian Fine; members of the Sage City Symphony, Louis Calabro, conductor.

Benediction, Rev. Thomas Steffen:

Before the actual benediction, with the family's encouragement I would share with you a few brief readings. The first comes from the Apostle Paul as he writes, "If I speak with tongues of manner of angels but have not love I am only a noisy gong or a clanging cymbal." Love is patient and kind, love is not jealous or boastful, it is not arrogant or rude, love does not insist on its own way, rejoices in the right, does not rejoice in the wrong. Love bears all things, believes all things, hopes all things and endures all things. Love never ends. For now we see in

a mirror dimly, but then face to face, now I know in part, then I shall understand fully, even as I have been fully understood. So faith, hope and love abide these three, the greatest of these is love. A dialoging, a listening, a making space for the gifts of another, a giving life style, not a taking life style . . .

And Jesus says to his disciples as he faced the prospect of his own dying, "go on believing in me, go on believing in God. For in my Father's house are many rooms, if it were not so I would have told you. I go to prepare a place for you that where I am you may be also. In a little while you will not see me, the world will not see me, but you will live because I live. I leave you my peace, I give you that peace which the world can neither give nor take away. In the world we have tribulation but courage, the victory is ours, says the Lord, for I have overcome the world."

And finally, as we leave this place tonight having been brought together we will remember and we have a journey as Don has a journey. I share with you the words of this poem: I'm walking down the corridors of life, there's a door ahead dividing this part from the next, there had been doors before, so many kinds of doors, some were fast closed and demanded struggle to open. Some were ajar inviting a gentle push to open them, some were massive and dark in structure, forbidding and fearsome. Some were transparent, translucent and the light streamed in. Some doors withstood all my strength and other shoulders helped. Some resisted all our combined effort and were opened from within. Some were locked, there was no key, I went back and found another way, to find still another door unexpected but often times the best, and all those doors led into a new and different part of life. Now, another door. I do not fear it but stretch forth my hands to open that door and enter into the next part of the corridor of my life.

Let us close with the prayer of St. Francis. "Where there is injury may we bring pardon; where there is discord union; where there is doubt, faith; where there is despair, hope; where there is darkness, light; where there is sadness, joy. O Lord grant that we seek not only to be consoled but to console, not only to be understood but to understand. Not only to be loved but to love. For it is in giving that we receive, and forgetting that we find ourselves, in pardoning that we are pardoned, and in dying that we are born to eternal life."

And now may God's spirit, God's real love, be before us to guide us, behind us to guard us, beneath us to sustain us, above us to inspire us, in our midst to bring us his shalom. Amen.

profile

Jim Merrow, '55 liberal-arts grad, now a vocational counselor — in Bennington

By Valerie Alia

It took James A. Merrow Jr. '55 a trip to Oklahoma to discover the college in his native town of Bennington. "I had to go that far away to find what was in my own backyard," he said. He was seated at his desk at the Mount Anthony Area Vocational Center in Bennington, where he is area guidance counselor.

After growing up in Bennington, attending Bennington High School and serving the military in Europe, Merrow found himself "disoriented." Because his French was fluent, he had long been interested in art, and because "a good many former GI's were there," he returned to France, where he had been during World War II. He spent a year studying painting at the Ecole des Beaux Arts in Paris, and also met his future wife, then a law student.

On his return to Vermont, Merrow applied to universities that featured programs in political economy. (His interest in the field began when he became involved in his father-in-law's import-export business.) He decided to attend the University of Oklahoma at Norman. Once there, he was soon confronted by a professor who extolled the virtues of Bennington College and who said Merrow would do well to take advantage of so fine an institution in his home town.

"I'd heard about George Soule. I knew it might be a good place to go. But I said 'it's a college only for women.'" His professor insisted that the college also accepted male students. Back he came to Vermont. "I started at Bennington in 1951 and graduated in the class of '55." Oklahoma's parting gesture for him was a spectacular tornado. "It took the roof right off the science building, twirled it around like a leaf in the air." Merrow's experience at Bennington was less stormy. He did, however, set a precedent.

"The male students were expected to participate in drama and dance. I was the first male student to take a straight academic course." He also enrolled in arts courses, pursuing his interest in ceramics and continuing work begun in Paris. The Bennington experience differed from the expectations of some of

his friends. "I used to meet fellows — when they heard I went to Bennington I'd get sly glances. But Bennington was all business, no nonsense. You, working with your counselor, planned your own courses, and you'd better follow through. There was a tremendous sense of responsibility."

The intensity of Bennington in the 1950s still impresses him. "Sometimes I'd go to the library at night to work on assignments." Other (female) students were there, many of them working away at typewriters. "I'd go back in the morning and they'd still be there, asleep over their typewriters. They'd been there all night long. There were very few schools at that time where you'd find students that dedicated."

After he earned a B.A. in political economy from Bennington, Merrow went on for a master of education degree at North Adams State College in Massachusetts. "I realized that to work in political economy I would have to live in a coastal city." Unwilling to move seaward, he turned to inland locations and other uses for his interests and skills, and went to work for the state of Vermont as an employment interviewer. A decade later he became area guidance coordinator. "I've been 16 years in education," he said with pride. Now based in Bennington, he helps to link the Bennington center with several sending schools within a 30-mile radius.

Vermont has four vocational centers, placed in areas of highest population density. The Bennington center was the first to open; while it has set important precedents, Merrow would like to see the facility updated to reflect improvements in newer centers. The major change is the locating of vocational centers away from all sending schools. The Bennington center was built adjacent to Mount Anthony Union High School and the proximity presents traffic problems because students must walk through some areas used by the center. Eventually, he hopes there will be a new building.

As official liaison, Merrow is responsible for career counseling, scheduling and coordinating a wide range of programs for talented high school students.



James A. Merrow Jr. '55

"The state tells us we should offer courses that are current; the year before last we eliminated the building trades course because opportunities for carpenters and carpenters' helpers weren't there. We have to keep abreast of trends."

The Vocational Center provides a two-year course for high school juniors and seniors who take core courses in their home high schools and bus to Bennington. "We offer 19 courses, open equally to girls and boys." It wasn't always thus. A major change during Merrow's tenure has been the equalization of opportunity and experience for students of both sexes in all fields. "Girls have excelled in electrical and electronic fields and boys in child care and sewing trades. The first couple of years we very seldom had girls [in non-homemaking courses]. Now they're in drafting and building, conservation and computer courses. I think we missed out on a lot of talent; girls often outperform the boys" in such traditionally male jobs as bulldozing.

Merrow pointed out that the image of "vocational and technical" training varies from state to state. In some places the programs are assumed to be for students not motivated or qualified for academic programs. In others, the attitude is nearly opposite. "In big cities like New York or Boston [the programs] are for the elite." [In New York, for example, schools like Brooklyn Tech or the Bronx High School of Science are as much sought after as the more distinguished private schools.] "Few people realize," said Merrow, "that a larger percentage of vocational center students go on to college than students from the high schools."

To recruit students, he travels to the sending schools with brochures and audio-visual displays. He invites students to tour the Bennington facilities and sit in on classes. Most important, he feels, is encouraging curiosity. "I encourage them to shop around." Because he counsels students with special needs of many kinds, he sometimes places them in schools offering intensive programs in the arts and in other areas not covered at the center itself. "I have

referred students to the summer arts program at Bennington [the July Program]. They come back and tell me about it; it's nice to know they follow through."

We left Merrow's office for a tour of the vocational center, which sprawls outward from the high school in a cluster of separate structures; some classes are in the high school's two-story building. One of these is the food services program. We stopped to visit with the chef in the immaculate stainless steel kitchen that supplies homecooked food for the restaurant next

'All of our courses are operated on the theory that this is as close to the real thing as possible.'

door. He was talking with a student who had just been accepted at the Culinary Institute. Under his tutelage, students do everything from cooking and serving to keeping the accounts. The small dining room is a popular haunt of students, faculty and townspeople.

Explained Merrow, "All of our courses are

operated on the theory that this is as close to the real thing as possible." Thus, business classrooms are arranged to imitate actual office layouts, the two automotive shops have equipment more advanced than many garages, and the printing and machine shops feature the latest techniques and machinery. "The conservation students come in and pick up their tools and then go out to work" in field and forest. There is a radio station and a closed-circuit TV operation.

In the electrical studies area, we were ushered into the glassed-in "ham" radio station, where a student had just made contact with Mobile, Alabama. We listened as an enthusiastic man, driving back to work from his lunch break, spoke in Southern-accented tones of the joys of visiting Vermont (foliage season was his favorite time). Students have contacted "hams" all over the world; their calling cards are proudly displayed in the studio.

In addition to the usual high school diploma, each vocational center graduate receives a certificate indicating his or her area of specialization, level of achievement and number of hours of course work completed. The hours are applicable toward state certification, as in the case of the 2,000 hours required for a journeyman's license. Merrow is in frequent contact with area businesses, many of which hire his students before or after graduation. Some students begin working part-time while they are still

in school, and continue with the same employers after graduation.

For those considering college, there are periodic College Days, when Bennington College, Southern Vermont College and others nearby are invited to the center; students, in turn, are invited to tour the campuses. Merrow is quick to point out Bennington's virtues at every opportunity, and to encourage local students to apply. He wishes that more would make the discovery he did.

"I got something from Bennington [College] I don't think I could have gotten anywhere else. One thing that really pleased me when I was there was the campus-community spirit. Architecturally, Commons and the dorms give a sense of a Colonial town. In retrospect, the thing I appreciate most is that you worked independently with your counselor and then it was up to you. It gave me the impetus that I needed."

Merrow's experience at Bennington College has affected his own approach to counseling students. He encourages them to explore options and to work on their own. He still marvels at the time before he enrolled when he "hadn't seen the forest for the trees," and it pleases him that "when we [he and his wife] go back to France every year, we always find that people have heard of Bennington College."

Trustee Eurich recalls Conant's call for the comprehensive, quality public high school

Bennington Trustee Nell Eurich's article "Remembering Conant's *The American High School Today*" appeared in the January-February issue of *Change*. She is currently working on a study of corporate education for the Carnegie Foundation for the Advancement of Teaching. Her most recent publication is *Systems of Higher Education in Twelve Countries. A Comparative View* (N.Y.: Praeger Publishers, 1981). She has served as dean of faculty at Vassar College and academic provost at Manhattanville College. The following is an excerpt from her article.

Almost a quarter of a century has passed since James B. Conant's famous study of *The American High School Today* (McGraw-Hill, 1959). His statement of purposes, his checklist for evaluating the quality of our high schools, and his recommendations for improvement remain as pertinent now as they were then.

... He saw the public high school as formative to the advancement of citizens in our democracy and as our obligation to the future of society . . . When the report appeared . . . it was surrounded by voices critical of public education. Sputnik had been launched, and people were blaming the schools for our failure to be first in space. Although Conant had started the study before Sputnik, his answers to the critics held and his practical, detailed suggestions for improvement were — and are — simply good common sense informed by intelligence and high standards.

... He [sought] comprehensive schools with programs to meet the educational needs of *all* youth in

the community. These schools, therefore, had three main objectives: first, to provide general education for all future citizens; second, to offer good elective programs for those who wish to use their acquired skills immediately on graduation; and third, to give satisfactory programs for those whose vocations will depend on further education in colleges or universities.

... Conant studied high schools in 26 states; he recommended abolishing tracks toward vocational or college preparation [and] grouping [students] by ability in every subject, not just English composition.

... He called for tuition-free summer schools to serve both the academically talented and those who repeat a course and need special assistance.

... [Flexibility for individual development, art and music were prescribed, along with programs for general education and] for basic skills and remedial work, vocational preparation and the academically gifted . . .

Conant believed that every high school student should have four years of English; four years of social studies . . . one year of mathematics . . . In vocational preparation [he emphasized] diversified programs chosen particularly for their marketability in the community, [with] advisory committees from labor and management . . . School administrations, he said, should constantly assess the employment situation, drop training programs, and start new ones to fit the realities of the marketplace. Courses of study to be related directly to the work on the job . . .

(Note: The accompanying interview with James Merrow describes a program that follows many of these guidelines.)

Some of Conant's statements . . . reveal the old stereotypes between girls' and boys' jobs, but these were typical of many of us in those unenlightened days. At least he lamented the absence of girls in advanced mathematics and science classes.

For the academically talented Conant wished to add to the workload and increase the challenge. (He felt that such activities as marching bands, basketball and football, when overemphasized, distracted from more important aspects of education.) Conant saw the academically talented as about 15% of the high school population . . . Charges of elitism may be made. Some will say there are too many requirements and insufficient flexibility . . . Others will point out the high cost of offering such advanced courses for a minority of academically gifted pupils . . . Still others may simply think it fruitless . . . to exhume a document that is 23 years old and to claim it merits consideration in today's more complex world.

... Our democracy needs the best, not mediocrity, from its citizens. Parents want the full development of their children's potential . . . The costs to society of inadequate education in the high school years are tremendous compared to the cost of making our high schools better. And the solution does not lie in flight to private schools and tax credit for desertion. The public high schools are our commitment to society to give all our young people the opportunity to learn and develop their abilities. We must help the schools to improve and fulfill their function for all of us. Take another look at Conant's bequest.

Spring enrollment a record 610; five join faculty

Five new faculty members are on campus for the spring term. Waude H. Kracke joins the Social Science Division in anthropology as the division's Hadley Fellow. Kracke holds a B.A. in history and science from Harvard College, an M.A. in anthropology from the University of Chicago and a certificate in psychoanalysis from the Chicago Institute for Psychoanalysis. He has taught at the University of Illinois at Chicago Circle, where he most recently served as director of graduate studies. He has done field work in archaeology and social anthropology in the United States, France and Brazil. He has served as associate editor of the *American Anthropologist* and is now associate editor of the journal of *Psychoanalytic Study of Society*.

Richard A. Nuccio teaches a course in politics for the Social Science Division. He is a member of the political science faculty at Williams College in Massachusetts and has conducted research in Spain and Mexico. He holds an A.B. in political science from the University of Massachusetts in Amherst. His M.A. in Latin American studies is from Stanford University and his Ph.D. in political science is from the University of Massachusetts, where he was awarded an NDEA Title VI Fellowship. He is listed in *Who's Who in American Colleges and Universities*

and has published several articles on Latin American issues.

Ulrich Roedel is a visiting scholar in social science for the spring term; he is teaching courses in social science and philosophy. He has conducted research at the Max Planck Institute for Social Science at Starnberg, W. Germany. He was a student in philosophy and social science at the universities of Frankfurt and Hamburg, and holds a diploma in sociology. He has taught philosophy and sociology at the University of Frankfurt and served as research manager at the Rationalization Agency of German Industry in Frankfurt. His publications have concentrated on economic issues, science and technology policy in the Federal Republic of W. Germany.

Berry Bartlett replaces Stanley Rosen, who is on sabbatical this term from the Visual Arts Division. Bartlett is a ceramicist and clay sculptor; he maintains a studio in New Haven, Connecticut, and has exhibited his work in several American galleries and shows. He has studied at the Centro Internazionale di Ceramica in Rome, and at the Rhode Island School of Design, where he concentrated on sculpture in wood and metal. He holds a B.F.A. from the Kansas City Art Institute and an M.F.A. from the

New York State College of Ceramics at Alfred University. He has taught at the Camberwell School of Arts and Crafts in London, England, and The New School for Social Research in New York.

Former Bennington faculty member Eugene C. Goossen is on campus this term as a visiting artistic consultant. He holds a B.A. from The New School in New York and a *certificat* from the University of Paris, Sorbonne. He is on sabbatical from Hunter College, where he teaches in the department of art. Among his several awards are the Frank Jewett Mather Citation for Excellence in Art Criticism, the *Art News* magazine citation for directing the most significant exhibition program, and the National Endowment for the Arts Critics' Award. He is listed in *Who's Who in the World* and in *Who's Who in America*. He is the author of books, monographs and essays, has lectured widely, and has planned, organized, designed and installed more than 50 exhibitions.

Goossen initiated the exhibition program at the College's Suzanne Lemberg Usdan Gallery, and he will assist with that program again this spring. He also serves as chairman of the College's Art Acquisition Committee.

Schonbeck and his instruments attract more national media

From the tiniest of seeds the most giant plants do emerge. Thus it was that based on the briefest of telephone calls from Bennington about three years ago, what might be called a national media magnetism has mushroomed around music faculty member Gunnar Schonbeck.

In only recent days on the campus, film crews from ABC News and the *Today Show*, as well as a writer and photographer from the Associated Press, have made the trek to the third floor of Commons where Gunnar and his melodious paraphernalia are quartered. Soon to arrive (as of this printing) are crews from the *That's Incredible* show and the BBC. Besides all that attention, a double-page spread in the March 8 issue of *People* magazine featured, along with a profile of Schonbeck by Toby Kahn, a photo of the beaming musician strumming his 15-foot banjo.

Before that, a television crew from WTBS in Atlanta, the Ted Turner Network, spent two days on campus last fall filming the same kinds of activities in Commons. It resulted in a chapter of a program called "Nice People" over the national cable system.

And before that — this is where the seed was planted — it was a program called *The American Trail*, an independent show that appears on a five- to fifteen-minute program early in the morning over the NBC network. As far as anyone can recall, it was a phone call some time during 1978 from Charles Putney, then public-relations director at Bennington, which elicited the interest of the *American Trail* people.

These matters take time, but that program resulted in sparking interest from WTBS, and that led to Toby Kahn at *People*, and so on.

Schonbeck seems philosophical about all the attention. And, let's face it, he is a bit of a ham and enjoys it. "It's good for the College," he also says.

Without wishing to detract in any way from Schonbeck, the Publications Office, which responds to these entreaties from the

media and helps answer their questions about the College, does try to suggest that other interesting personalities and activities

do exist at Bennington. But for now, it seems, Gunnar's media magnetism has reigned supreme.



Musician Gunnar Schonbeck shares a light moment with Eric Burns of NBC News who visited the campus with a crew from the "Today" show to film the harmonious activities on the third floor of Commons.

NRT will appeal for alumni help

Bennington's Non-Resident Term Office will soon be making an appeal to alumni for specific kinds of help in implementing and financing the annual winter program. Alumni can and often do help the College and its students by offering housing and jobs; now new emphasis will be placed on helping to find foundation or corporate support for NRT stipends.

An example of this kind of support was the \$15,000 grant from the Xerox Foundation two years ago to help develop non-traditional jobs for women and to support students who work on an unpaid basis for volunteer organizations.

A successful winter program was completed in 1982 despite many difficulties caused by the national economic recession and Reagan Administration cut-backs in programs normally available to college students. Despite these difficulties, Bennington did offer a record number of 1,287 jobs to students from 591 employers.

Not only were more jobs than ever before offered to students, but also the number of paying jobs — as opposed to volunteer work — held steady in the face of national economic pressures. The overall trend, however, is toward volunteer work as opposed to remunerative.

Several other trends are taking place in the NRT program, all of which indicate that it is being taken more seriously — by the faculty, by the College and by the students themselves. There is now an orientation program to prepare students for what to expect during the Non-Resident Term, and there are workshops on resume writing in addition to advice from the NRT Office on job interviews. Recently, 30 members of the faculty and 200 students took part in workshops in which NRT job experiences were recounted and compared. There are social get-togethers in various locations around the United States during the Non-Resident Term itself.

Another expectation is that, with more serious attention being given to the NRT, there will be continued progress toward the sometimes-elusive goal of assuring that juniors and seniors obtain jobs related to their major fields.

An increasing problem which the NRT program faces is economic: many students, especially those who do volunteer work, as well as those who work for room and board, or for modest pay, find it difficult to subsist in a strange city during a time of economic inflation.

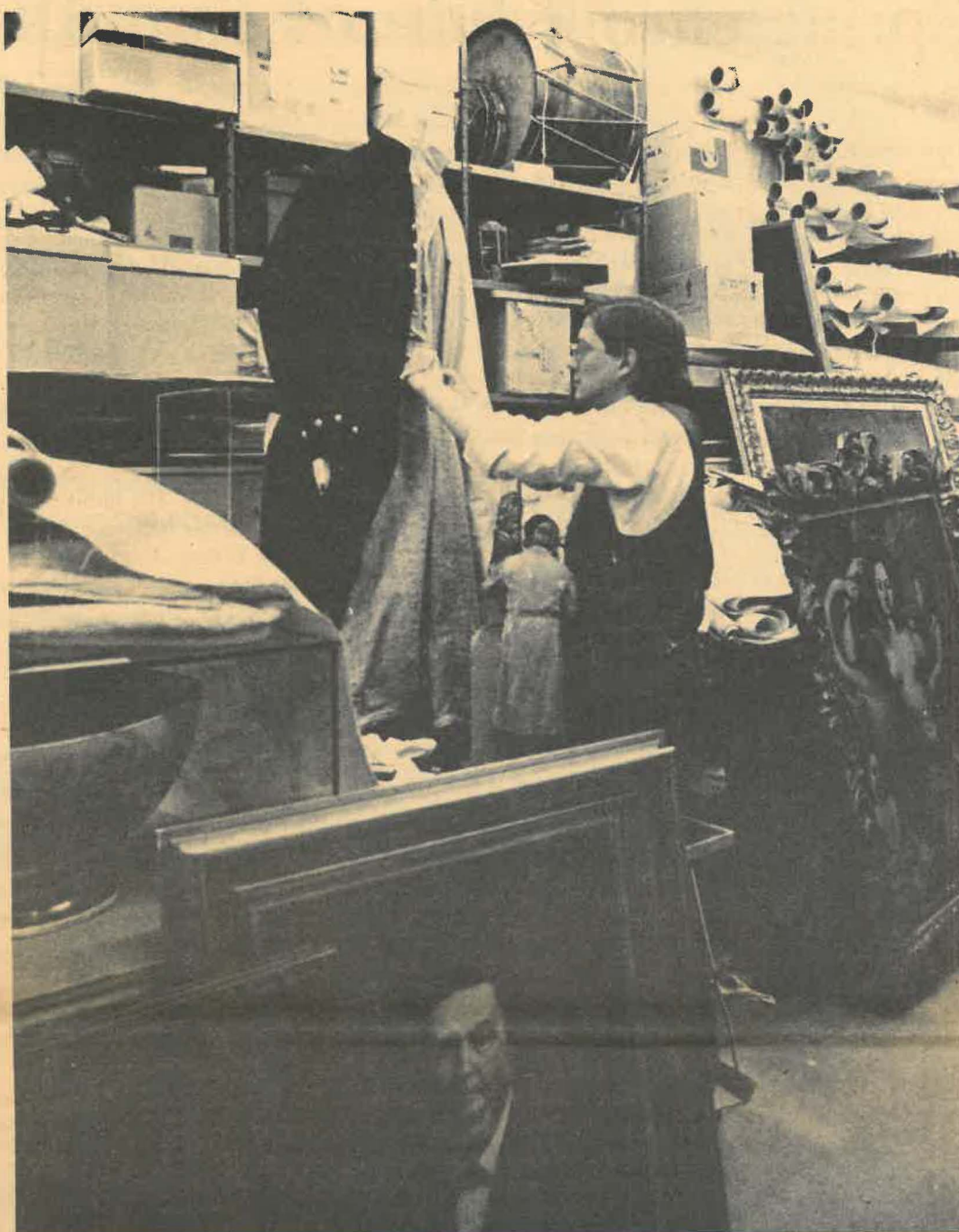
During the 1982 winter term, more than 100 personal visits were made to Bennington students on their NRT jobs by Alice T. Miller, director of the Office of Student Affairs, and by Jean Kristinat who, as assistant director runs the College Placement

Office and the NRT program. Visits are made to maintain a sense of continuity with the College and contact with the student — in other words partly for reasons of good morale. Perhaps more importantly, the visits also help to keep in touch with employers, to work out any problems that might arise, and also to develop new job opportunities. The visits give the College representative, too, a sense of the particular working environment of each of the jobs, and that is useful in offering advice to students in the future.

About 120 Bennington students attended social get-togethers this past winter, sometimes featuring pizza, sometimes quiche and, on one occasion at the Washington, D.C., home of Polly Swan Brown '37,

first director of the NRT program, a pot-luck supper. Other such parties were held in New York, Boston, Los Angeles, San Francisco and in Bennington itself, where about 50 students found rewarding job opportunities on campus and off.

Among the interesting jobs this past winter were: researcher at *Fortune* magazine, photographer at *Money* magazine, film producer and editor at the Columbia Presbyterian College of Physicians and Surgeons, gold-leaf restorer of furniture in Washington, case worker for the Vermont Department of Corrections in Bennington, and assistant with the Germantown Theatre Guild in Pennsylvania (who made several stage appearances as well).



Student Joel Monture-Knecht adjusts an 18th-century costume in the storeroom of the Bennington Museum, where he worked during the Non-Resident Term.

faculty notes

Continued from back cover

10, was held at the school and included advanced students of piano as well as Lilo Kantorowicz Glick, violin, and Rein van der Linde (Music), piano. At Bowdoin College in Brunswick, Maine, the van der Lindes made their third concert appearance as a family on November 30. Younger students of Summer Sonata were in concert December 9 at the school, and the newly formed Bennington Quartet made its public debut December 11. Quartet

members are Richard Conviser, violin, Gail Robinson, viola, William Peck, cello, and van der Linde, piano.

Martha and Josef Wittman (Dance) spent January as artists-in-residence at the Jones-Ludin Dance Center in Honolulu, Hawaii. The Wittmans were commissioned to make a new dance/music work for the Dances We Dance Company of Betty Jones and Fritz Ludin, formerly a touring concert program for two dancers now expanded to a five-member company. The music for the new work, called *Assemblage*, was composed during a fall sabbatical and

recorded by Bennington faculty members, **Jacob Glick** (Music), violin, and **Jeffrey Levine** (Music), double bass, and Josef Wittman, piano and synthesizer. The choreography was completed in Honolulu with the company. The Wittmans were also asked to revive their work *The Ballplayers* (1966) for the company. Both works were included in a concert at the Leeward Theatre, Honolulu, February 20. *The Ballplayers* was also performed as part of an Artists-In-Schools program during February. Both Wittmans also taught at the Dance Center and conducted a composition workshop.

Additional sabbatical activity included a summer of teaching and composing at Long Beach Summer School of Dance, University of California, Long Beach — the Wittmans' fourth summer's work at that school.

Philip Wofford (Visual Arts) and **Carol Haerer** (ex-Visual Arts) acted as jurors for the annual student art exhibit at Skidmore College which was held early this winter. More than 300 entries, all completed during 1981, were submitted and judged.

REUNION '82

Schedule of Events

Bennington is planning for an interesting, rewarding and fun reunion this spring. Although special mailings have been sent to all those who graduated in classes that end in 2's and 7's (Classes 1937, 1942, 1947, 1952 and so on), the College wants to make it clear that any alumni are welcome to attend. A form is provided on this page for those who wish to attend but may not receive an invitation by other means. The charge is a modest \$40, which simply covers our costs for providing a cocktail hour and dinner on Friday, a breakfast, Sherry & Sangria hour, festive luncheon, cocktails and dinner on Saturday, and brunch on Sunday.

Friday, May 14

3 to 8:30 p.m. — Open studios. Student works and workshops open to alumni for visiting; locations to be posted.

3 to 10 p.m. — Registration. A chance to meet students, look over the lists of alumni attending, sit and chat with friends. Commons Lounge.

6 to 7 p.m. — Cocktails for alumni, sponsored by the Bennington Regional Alumni group. Usdan Gallery.

7 to 8:30 p.m. — Dinner, with student house chair-people as hosts. Commons dining rooms.

8:30 to 10 p.m. — Dance performance of works by students and alumni. Martha Hill Workshop, VAPA.

10:15 p.m. — Nightcaps for the "2's and 7's." Library Garden.

10:15 p.m. — Nightcaps for the Pioneer group (classes of '36, '37, '38 and '39). Rebecca Stickney's house.

Saturday, May 15

7 to 8 a.m. — Becca's walk — a wake-up tour of the campus (contingent on weather). Meet at flagpole.

8 to 9 a.m. — Breakfast with your class (a dining room for each decade!). Commons.

9 to 10 a.m. — Your choice of the following:

— Improvisation, with Janis Young of the Drama faculty. Outdoor near Lester Martin Theatre, VAPA.

— Music workshops, with works by faculty and alumni. Greenwall Workshop, VAPA.

— Flora walk with Ed Flaccus of the Science faculty. Meet in Dickinson greenhouse.

10:15 to 11:15 a.m. — Your choice of one of the following:

— A talk on philosophy by Joseph S. Murphy, President.

— A talk by Claude Fredericks of the Literature faculty.

— Computers: a quick introduction for home use, with Lee Supowit of the Science faculty.

11:30 to 12:30 — Sherry & Sangria Hour; reunion class photographs for Quadrille. Newman Court, VAPA.

12:30 to 2:30 p.m. — Luncheon and Festivities, Fletcher Wardwell Gaylord '36, master of ceremonies; Bennington Awards. Greenwall or VAPA Terrace.

3 to 4 p.m. — A talk on organic gardening by Catharine Osgood Foster. Dickinson Terrace.

3 to 4 p.m. — "Using Your Dollar to Your Best Advantage" with Forrester & Tidd. Barn 1.

3 to 4 p.m. — Career networking sessions. Your choice of law, medicine, management, visual arts.

4 to 5 p.m. — "Using Your Dollar to Your Best Advantage" with Forrester & Tidd. Barn 1. (A repeat of the 3 to 4 session.)

4 to 5 p.m. — Career networking sessions. Your choice of dance, music, theatre, or social services.

5 to 6 p.m. — Cocktail parties:

— Classes of '36 to '42. President Murphy's home.

— Classes of '47, '52, '57, '62, Rebecca Stickney's home.

— Classes of '67, '72 and '77, The Delbanco home (also known as the Leigh House).

5 to 8 p.m. — Dinner on your own, or you may have dinner in Commons, with nominal charge paid at the door.

8:30 p.m. — Concert by the Music Division. Greenwall Workshop, VAPA.

Sunday, May 16

8 a.m. — Wake-up Yoga. Lawn or dance studio.

9 to 10 a.m. — Coffee and the New York Times. Commons Lounge.

10 to 1 — Brunch. Commons dining rooms.



June
Parker
Wilson '37

Without Bennington, I would have been less likely to accept — in fact, often delight in — the modern world and its perversities; to see promise in being a female; to be a participant rather than just a spectator; to know that one is never finished learning and therefore to keep scratching away. I'm not sure that these are lovable traits — they may explain why none of my daughters went to Bennington — but they have certainly made life interesting.

'30s alumnae answer to
**if I hadn't gone to Bennington
I never would have**



Fletcher Wardwell Gaylord '36

If I hadn't gone to Bennington I would have had the exciting experience of a new and unique college, a young faculty who imbued me with the idea that education is a life and who stressed the importance of developing one's capabilities.

Here was an opportunity to experiment with new courses to experiment with new guidance from counselors and faculty development. The diversity of the faculty was a life and those of us brought up in the 1930s.

The small classes taught by the faculty helped me gain both in confidence and leadership. "Speak up, Fletcher," was a phrase I heard often. Osgood Foster's guidance helped me analyze, to reason, to think, to experience broadened my own freedom and acceptance.

From a perspective of a woman, I would have met as many women in leadership roles in the college as I did at Bennington — or perhaps I am grateful for the inspiration of continuing learning.



Emily Sweetser Alford '38

If I had not gone to Bennington I (probably) never would have graduated from college, never would have worn blue jeans and sneakers all my life, never would have become a teacher, never would have realized my limitations, never would have understood and used Francis Fergusson's theory of action, never would have preferred to write about people other than myself.

The reunion is designed primarily for the 2's and 7's, but all alumni should feel welcome. If you wish to attend and haven't heard by other means, by all means fill out this form and send it in, along with your check for \$40 per person.

Alumni Office
Bennington College
Bennington, Vermont 05201

Yes, I'd like to attend REUNION '82!

name _____ year at Bennington _____

address _____

city _____ state _____ zip _____



**June
Parker
Wilson '37**

Without Bennington, I would have been less likely to accept — in fact, often delight in — the modern world and its perversities; to see promise in being a female; to be a participant rather than just a spectator; to know that one is never finished learning and therefore to keep scratching away. I'm not sure that these are lovable traits — they may explain why none of my daughters went to Bennington — but they have certainly made life interesting.



Louise Stockard Vick '36

If I hadn't gone to Bennington I would probably have joined Irving Johnson and his wife, Electra, on the schooner *Yankee* on their first trip around the world. As there were only four girls on the trip and about twenty boys, I would probably have returned home either married or pregnant, one or the other or both, as they all slept in a common cabin. So . . . which was better? I am still trying to get around the world, though I have been pregnant, and also married.

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'30s alumnae answer the burning question:

if I hadn't gone to Ben
I never would have . .



Fletcher Wardwell Gaylord '36

If I hadn't gone to Bennington, I never would have had the exciting experience of being in the first class of a new and unique college working with an inspired young faculty who imbued their students with the idea that education is a process that continues through life and who stressed the importance of finding and developing one's capabilities.

Here was an opportunity to take a variety of courses to experiment and extend one's interests with guidance from counselors who were interested in your development. The diversity of both the student body and the faculty was a broadening experience for those of us brought up in conservative environments.

The small classes taught by excellent teachers helped me gain both in knowledge and self confidence. "Speak up, Fletch, what do you think?" Under Kit Osgood Foster's guidance and others' I learned to analyze, to reason, to think. The Bennington experience broadened my outlook, taught me to handle freedom and acceptance of responsibility.

From a perspective of 45 years I do not think I would have met as many challenges or undertaken leadership roles in the community if I had not gone to Bennington — or had as much fun! I am deeply grateful for the inspiration, training and excitement of continuing learning that the College gave me.



Emily Sweetser Alford '38

If I had not gone to Bennington I (probably) never would have graduated from college, never would have worn blue jeans and sneakers all my life, never would have become a teacher, never would have realized my limitations, never would have understood and used Francis Fergusson's theory of action, never would have preferred to write about people other than myself.



Alene "Lari" Potter Widmayer '36

“... known the advantages of small classes, tutorials, knowable circle of friends — or the inspiringly beautiful location; or had the opportunity of knowing a faculty [who were] as generous of their time and concern to the least of us as to the brilliant ones.”

If I hadn't gone to Bennington I never would have had the courage to experience, to explore, new territory; to enter a professional field new to women, to understand and take an active part in a rapidly changing society. My experience at Bennington has provided the added reward of enabling me to empathize with my children's generation and understand their desires for new directions and expanded horizons.

Ruth Dewing Ewing '37



**Carolyn
Crossett
Rowland '37**



Faculty member Guy Goodwin, right, was one of five artists whose work was exhibited March 16 to April 6 as part of the second Elizabeth Reed Keller Exhibit in the Usdan Gallery. Others whose work was seen were Stuart Diamond, Bill Jensen, Louise Fishman and Judy Pfaff.



Artist Stuart Diamond, a member of the faculty last spring, discusses his work with two visitors.



John G. McCullough and Ben Karp compare notes with artist Bill Jensen.

Second Keller exhibit staged



Photographs by Noa Ben-Amotz '81

E.C. Goossen on campus as spring curator

E.C. Goossen is on campus spring term as guest curator. He was invited to direct and install an exhibition of paintings by Doug Ohlson, scheduled for an early May opening and a three-week run. Working on a part-time basis, he will prepare the exhibition and its catalogue with the assistance of four graduate students.

The students, who worked fall term with guest curator Michael Walls, are David Beitzel, Jeffrey Curto, Robin Goodman and Richard Jordan. All have come from other institutions to pursue graduate study in Bennington's Visual Arts Division. They will work with Goossen on the preparation of the catalogue and the installation of the show, which will feature at least 30 paintings in a 20-year survey of Ohlson's work from 1962 to 1982.

Ohlson is considered one of the most refined and subtle colorists of this period. Early in his career he found the means to clarify the structure of his paintings in order to emphasize the internal relationships between color and form and to arrive at the true essence of the emotional possibilities of color.

Born in Cherokee, Iowa, in 1936, Ohlson has exhibited since 1959. A major painting has just been purchased by the Metropolitan Museum of Art in New York. Other works are owned by the Brooklyn Museum, the Corcoran Gallery of Art in Washington, D.C., and the Minneapolis Institute of Art.

Ohlson's most recent one-man exhibition took place earlier this year at the Susan Caldwell Gallery in New York. His paintings were included in a group exhibition at the Kristan Murchison Gallery in Dallas, Texas, in 1981. Titled *Dark Thoughts: Black Paintings*, a second 1981 exhibition took place at the Pratt Manhattan Center Gallery of Brooklyn's Pratt Institute.

This will not be the first time Goossen will curate an Ohlson show. In 1964 he organized *Eight Young Artists*, an exhibition which came to Bennington after opening at the Hudson River Museum. In 1968-69 he organized *The Art of the Real: USA 1948-1969* for the Museum of Modern Art in New York. The exhibition toured to the Grand Palais in Paris, the Kunsthaus in Zurich and the Tate Gallery in London. Included were works by Doug Ohlson.

Ohlson was visiting summer artist at Bennington in 1978 and has held similar positions at Swarthmore College, the Brooklyn Museum School of Art, the University of Iowa and Parsons School of Design. His work has been reviewed in the *New York Times*, *Art International*, the *New York Herald-Tribune*, the *Washington Post* and others. Major articles include "Doug Ohlson, in the Wind," by Scott Burton for *Art News* and Carter Ratcliff's "Doug Ohlson's Color Condensations" for *Art in America*. He is listed in *Who's Who in American Art* and *Who's Who in America* and has been included in numerous books about contemporary art.

E.C. "Gene" Goossen taught at Bennington in the late 1950s and early 1960s, producing 21 exhibitions, each of which has become part of the history of the period. More recently, he curated the Helen Frankenthaler show at Bennington in 1978. He serves on the faculty of Hunter College, City University of New York, from which he is on sabbatical.

class notes

'36

Marion Lambert Vanderbilt has retired from Skidmore, Owings & Merrill but is very busy as an architectural consultant. She lives in Pelham, New York.

Governor Dick Lamm of Colorado proclaimed 1982 as the "Year of the Volunteer," and among those volunteers to be spotlighted during the 12 months, early on, was **Fletcher Wardwell Gaylord**. She was one of two women honored January 27 by the Mental Health Association of Colorado Inc. at a tribute luncheon for their 25 years of volunteer service to mental health and many other community organizations. "Both Fletcher and Kay Melnick are past MHAC presidents and have been involved in many roles at both the Division and National levels" (Mental Health Today, Winter 1982, published by the Mental Health Association of Colorado). The tribute program (16 pages and cover) profiled the two women and was packed with congratulatory messages.

"Fletcher's involvement in the community began when she was appointed to serve on the Mayor's Commission on Community Relations, and the Denver Public Library Commission . . . [her] understanding of mental health issues, combined with problem-solving skills makes her one of the foremost mental health advocates in the Colorado legislature . . . [her] reputation as a fundraiser, ability to 'get things done,' and leadership resulted in her election as president of the Colorado board [Mental Health Association] in 1971 and to her representation of Colorado on the National . . . board for six years . . ." Over the years Fletcher has received many honors, including: Mayor's Award for Public Service, 1965; Distinguished Service Award from the Colorado Psychological Association, 1976; Outstanding Social Action Award from the MHAC in 1976. "Fletcher's dedication and tireless activity on behalf of mental health, and her many other volunteer commitments in the community, has had a profound impact on the welfare of Colorado citizens for the past 25 years."

Even though **Bessie Schonberg Varley** retired as head of the Sarah Lawrence College dance department in 1975, she still cultivates talent through her work with young choreographers and several cultural organizations. The Bronxville, New York, Review-Press-Reporter, November 12, reports that work with one such organization resulted in an unusual honor. Manhattan's American Theater Laboratory was rechristened the Bessie Schonberg Theater. The West 19th Street theater is the home of Dance Theater Workshop. As a showcase for the young, developing choreographers during roughly 15 years of existence, it has been "one of the most important organizations of dance in America of this kind," said Bessie.

Bessie met Martha Hill at the University of Oregon, and it was Martha who spurred her to go to New York in 1929, where they became part of Martha Graham's company and danced in one of her finest early works, *Primitive Mysteries* (1931). When Bessie

Obituary

Noted architect **Russell M. Krob** of Norwalk, Connecticut, died February 26 at the age of 82. He was the husband of Lillian Wood Krob and the father of Linda Krob Owens (Bennington '57). Mr. Krob was a partner in Sharon-Krob-Murray Architects of New York City and Miami, and won the prize and gold medal from the Societe des Architectes Diplomes. He held four degrees in architecture and won the McKim Fellowship from Columbia University. As a professor of architecture, he taught at Columbia, Pennsylvania State University and Bennington (1937-1942).

thought her career was over because of an injured knee, Martha invited her to be her assistant at Bennington College, with an opportunity to finish her degree work. "What never leaves your memory," says Bessie of the summers of the late 1930s and early 1940s, "are the festivals with remarkable pieces of choreography by Graham, Hanya Holm, Doris Humphrey," and others whose names are now pioneers of modern dance. The article goes on: Bennington in the summers of 1937 and 1938 also saw the first performance of Lincoln Kirstein's Ballet Caravan, a forerunner of his New York City Ballet, and the birth of American ballet. Bessie is now going over transcripts and tapes of her memoirs that will be housed at Sarah Lawrence and the Lincoln Center Library for the Performing Arts.

"Today she and her husband Dimitry V. Varley, a former senior social affairs officer at the United Nations turned professional potter, tend the multi-colored flowers that spring up along the winding path that leads to their Bronxville home."

'38

Lucy Greenbaum Freeman's 55th book, *Freud and Women*, co-authored by Dr. Herbert S. Strean, was published late last fall by Frederick Ungar Publishing Company. An interview with the Daily Times, Mamaroneck, New York, December 18, quotes Lucy: "I became interested in Freud and psychology because when I had been at the [New York] Times [1940-47] for four years I got terrible sinus trouble. Doctors suggested psychoanalysis. After two weeks the trouble cleared up . . . I had a long analysis . . . found analysis tremendously helpful — you stop kidding yourself about the reasons why you do things . . . Freud was a scientist of the mind — he wanted to free women emotionally. He was not a social reformer or an economic emancipator — what he did do led to the sexual revolution. And that's enough for one man." Writing just about one aspect of Freud's life isn't enough for Lucy, who is finishing a book with Dr. Hendrik Ruitenbeck on the life of daughter Anna Freud, co-founder of the Hampstead Child Therapy Clinic in London and a pioneer in the field of children's analysis.

Reba Marcus Gillman was in the chorus, under the direction of her husband Leonard, when Gilbert and Sullivan's *Trial by Jury* was performed in January for Austin, Texas, audiences. Reba continues as educational director of a day-care center in that community for low-income children.

"By popular request the 'Tour With Tiers' exhibit from the Vero Beach Art Gallery will continue to be on view to the public for another month . . .," although it was moved to a larger site, at the First Federal Savings and Loan Association. This particular group of photographs by **Lowber Tiers** includes pictures taken in Hawaii, Hong Kong, China, Mongolia, Siberia, Russia and England. The exhibit was on view during the months of February and March. (Local news release.)

'39

Harriet Brigham Dickson is a special-education tutor and a family counselor on a volunteer basis in her community, South Orleans, Massachusetts.

'40

Two years later **Mary Eddison Welch** is indeed living proof that the myth that a woman can't be elected selectman in Harvard, Massachusetts, has been

shattered. Not only was Mary elected, in 1980, but she has survived. Hard and earnest worker that she is, Mary continues to be a very busy selectman in her home town, and is into all kinds of environmental work both in Massachusetts and Maine.

'42

Carol Channing Lowe appeared at the Windmill Dinner Theatre in Pasadena, Texas, January 14 through 17. On January 21 she went, for the third time, to the Blue Room of the Fairmont Hotel in New Orleans, Louisiana. Both events were reported in detail by local news media.

An Evening With Dante's Comedy, a slide-lecture presentation by **Harriet Grannis Moore** and Harrison Shepherd, was given at the Church Divinity School of the Pacific Thursday evening, February 11. The program was based on Harriet's paintings and sculpture illustrating Dante's Divine Comedy.

'43

March 1982 *Architectural Digest* carried a fascinating article, "The Care and Feeding of White Elephants" by Russell Lynes, about North Bennington's Park-McCullough House, starting, "It sometimes seems to me that the part of New England I know best . . . was a nineteenth-century breeding ground for twentieth-century white elephants . . . North Bennington . . . knew it had a treasure," which functions now as a cultural community center. He told of the hidden treasure **Petie (Muriel) Cummings Palmer** discovered on an attic shelf last summer: "Here was a collection of magnificent and rare photographs, of a kind very much sought after by museums and private collectors, paper worth many times its weight in gold. They were both a treasure and, for security reasons, a liability . . ." The House, he went on, is not a museum and "therefore the prints are . . . in the vault of the Bennington Museum, awaiting their ultimate disposition."

The 72 discovered prints were taken by Carleton A. Watkins of Yosemite Park and of the Mariposa gold mines in California, in the 1860s.

"All it took, apparently, to save this old and distinguished mansion was community enthusiasm, a great deal of hard work, a troupe of intelligent and willing volunteers, a dedicated board of directors, money in large amounts and small, and a director [Petie] with the energy and skill to match the flights of her imagination. This is not an easy recipe for which to find the ingredients, but it can be done. Certainly, finding an extremely valuable treasure in the attic also helped. The Park-McCullough House today is a white elephant that dances."

'45

Dorothy Caplow Lang, professional name Doe Lang, has been cited by *International Who's Who* for distinguished achievement in education. Dorothy told us that her book, *The Charisma Book*, will be published as a trade paperback in April as *The Secret of Charisma*. [On March 18 the New York Regional Alumni Association sponsored a lecture by Doe.]

'47

Beatrice O'Connell Lushington and her husband Stephen are still deeply involved in Brickwall House, a private boarding school for dyslexic boys in East Sussex, England. Beatrice teaches French part-time.

Doris Corn Muscatine underwent a "mixed-

bleeding" experience over the past year. It all began with her book, *Old San Francisco, the Biography of a City* (Putnam, 1975). Two PBS producers, one from Boston and the other from San Francisco, read the book and decided it was exactly the kind of material they needed as background for a six-part series of half-hour programs on California history. The project was eventually entitled "California Dreams." Each program was to be given free of charge to educational institutions nationwide. They phoned Doris in April and asked if she was willing to take part. Doris had a long taped preliminary interview, and then months later a three-hour on-camera interview at home. Both received many raves and compliments from the producers. Acknowledgments were promised. A pilot, on Los Angeles, was broadcast in October.

On November 9 she learned that "Golden City," about San Francisco, would be aired the evening of November 11, immediately followed by "The Dream of Don Guadalupe," about Vallejo. Doris was "terribly surprised to find that I had been cut out of the film completely. A professional narrator . . . tied things together but came in for bad notices in the press." What bothered Doris most was that it was obvious that the history of San Francisco could not be condensed into a half-hour format without being "so superficial as to be misleading." Relevance of events or personalities was sacrificed to the colorful or dramatic. "The Vallejo program . . . was much more of a piece and gave you a real sense of a worthy man and a beautiful landscape." Doris is disappointed mostly that the San Francisco film turned out to be so superficial and fragmented, and did no justice to the women in San Francisco's past. "I thought it would be a good experience," she said, and "I was disappointed."

Each of the programs is supposed to be rebroadcast sometime this spring; and they are supposed to air on all the PBS affiliates that want them.

'48

Margot Starr Kernan showed photographs from the "New Earth" series and the "Gardens" series at Daniel Wolf Inc., New York City, during March. [Daniel Wolf '76.]

Deane Worth Lord continues to mention Bennington occasionally in the column titled "Mother/Daughter" in the Boston Herald-American, which she writes with her daughter Mary. Their column for January 31, written for the centennial of the birth of Franklin D. Roosevelt, evokes Deane's memory of the day FDR died: "Woven into the fabric of my youth, I remember the damp day in 1945 when news came of his death. I was standing near the flagpole at Bennington College, alone. I realized that the only president I had known was gone, and that the country I knew would never be the same."

Mary's evocations are different, acknowledging the value of her mother's hero worship but also recalling that Roosevelt was also the "mean politician who ordered the incarceration of thousands of Japanese-Americans and turned back boats filled with Jewish refugees." Concluded Mary, "I don't know the answers. I do view FDR as a more worthwhile idol than most rock stars who have inspired my generation."

Naomi Siegler Savage has been recognized as one of the foremost innovators in the field of photography. In 1971 she was commissioned to create a photo-engraving mural for the Lyndon Baines Johnson Library in Austin, Texas. This series of five deeply etched magnesium plates, eight by ten feet each, is one of the highlights of

this major building. A Squibb Gallery (near Princeton, New Jersey) exhibition entitled "Photographic Disclosures" was open January 3 through February 28. Naomi is married to architect, sculptor and painter David Savage, and lives and works in Princeton.

'49

Barbara Corey Mallonee wrote *Quadrille* to report that she and Bob were divorced last December and that she has a new address in Wichita, Kansas: 770 East Woodlawn, #13. Her children, she said, "are scattered and happily pursuing careers." Jane is an art teacher in Kansas City, Bruce is a trial lawyer in Bangor, Maine, Anne is with "The Muppets" in New York City and Lynne is a sophomore at Kansas University studying journalism. "I am having a fascinating experience after creating the Artists Registry of Kansas," and is serving as an agent to provide "more exposure to an isolated but very talented group of creative people." The center of action is The Art Mart, a studio gallery housing a slide bank and color photos of artwork. "It is a brokerage or clearinghouse — putting artists/art/and patrons together. I love it."

Irene Moore Jaglom is closely allied with the Touchstone Theatre Foundation. She teaches theatre, and mounts productions to give students experience. Irene lives in Manhattan.

'50

Cynthia Lee MacDonald was sent to Eastern European countries as a visiting artist for six weeks in 1981 by the International Craftsman's Association. Cynthia has been a professor of English at the University of Houston since September, 1979, and is co-director of the university's creative writing program. She is not only a poet but also a singer, and has both sung and written opera librettos. In January she was featured in the "Poet's Voice" series, sponsored by five Fairfield County (Connecticut) libraries. Cynthia read from her various works [**(W)holes*, *Transplants* and *Amputations*] and discussed the art of contemporary poetry.

'51

Virginia Barnet Killie sent a new address and said she is a widow (8½ years) and enjoying being a Bennington artist. "I've sold almost 70 [paintings] in the last few years." Virginia lives in Manhattan.

Elizabeth Clement Weidlein has been a medical social worker with the Brashear Community Center in Pittsburgh, Pennsylvania, since 1979. She is a group leader with two stroke groups. Her husband Robert is marketing task force administrator for Koppers Inc. Elizabeth's daughter E. Pixley Lewis is studying with the American Dance Machine in New York City and auditioning for Broadway shows.

'52

Stephanie Chamberlain, we learned, had bought a "blood bank," so we asked her to explain, and she did. Stephanie had been working in local hospitals as a medical technologist, an interesting job but she thought tiresome on a long-term basis. Therefore when a small business, Doctors Laboratory Service, became available she bought it. The lab serves doctors in the community around the North Shore of Boston, drawing blood for various tests the physicians want, and transporting blood to the hospital. Stephanie said there is a great

deal of driving involved but it's extremely rewarding "due mainly to the patient contact often missing in hospital laboratory work. In other words, I no longer huddle over a microscope or in front of an autoanalyzer, but get out in the field . . . I cover a huge area and am up and out of the house at 5:30 a.m. every day . . . This is not a laboratory in the usual sense of the word, but a service to doctors for getting their patients' blood samples to the hospital." Stephanie lives in Marblehead.

'53

Grace Field Bergen told a telethoner that, due to the Reagan cutbacks, she has lost her job as a paralegal with the Legal Aid Society working with the elderly. As a result she is retraining for social work and counseling, with a touch of divinity school for good measure. Grace lives in Bethany, Connecticut.

Elizabeth Larsen Lauer kept a busy performance schedule this fall and winter. In mid-October she gave a free noon-hour recital at the Silas Bronson Library, Waterbury, Connecticut, and on November 1 she gave a benefit recital in the concert hall of Pequot Library, Southport, for Bennington College's 50th anniversary. The four-hand piano team of Lauer and King Bosworth presented concerts on January 16 at Donnell Library Auditorium, New York City, on February 14 at the Carriage Barn, Waveny Park, New Canaan (sponsored by the New Canaan Society for the Arts), and on February 16 at the Silas Bronson Library.

'54

Neisa King DeWitt completed her last night term of law school and graduated January, 1981, cum laude with a J.D. from the University of Miami. She passed the bar examinations and was admitted to the Florida bar in July, 1981. Neisa has a law partner, and law offices in the same building as her family business, D.T.C. Tool Corporation.

Neisa sent a copy of the May 31, 1980 Miami Herald full page account of the action at D.T.C. Tool, which was caught in the Miami riots of May, 1980. It was then located across from the Norton Tire Co., "the most famous burnout from the riot." Looting at D.T.C. started May 18: "Much of the business was wiped out — 17 years of family enterprise — by a million dollars of damage and theft. Neisa DeWitt did not pause to lament. She and her two nephews who direct the business were starting over even before the looters had finished . . . Less than two weeks later" she opened for business at a new location in the suburbs "after a massive, round-the-clock relocation and rebuilding effort." Neisa phoned her oldest son, Andrew, a junior at the University of Georgia and said "Forget your exams; come home. We've been hit by the riot." Andrew, a wrestler, brought three large friends to help in the moving (done under armed guard), and his younger brother Douglas. She got herself excused from a constitutional law exam.

Neisa soon bought out her nephews' interest in the business: "My two older sons, Andrew, 23, and David, 21 (who spent a year at Bennington), are in the business with me," she wrote, "and doing excellent jobs, and in spite of the recessionary economic climate we are more than holding our own and have just (November, 1981) moved again to a large building I purchased . . . which will be our permanent home . . . To round out the family report, Douglas, 20, my youngest son, is a third-year college student at Georgia State in Atlanta studying city planning."

Neisa expressed interest in the search for

a new President, saying "That choice is a crucial one as we go into the '80s, which I fear in some respects will become as repressive nationally as my college years in the mid-'50s."

Barbara Henkin Rothenberg had three solo exhibits in 1981, one major group exhibit in New Dimensions, a drawing show in the Aldridge Museum, Ridgefield, Connecticut. Barbara is an active teacher at three colleges: Sacred Heart University (Bridgeport), The School of Visual Arts in New York, and Housatonic Community College in Connecticut.

'55

Toby Carr Rafelson was production designer of *The Border*, which was released in February. The film, directed by Tony Richardson and starring Jack Nicholson, was shot in Guatemala, Mexico and Texas. Toby lives in Los Angeles.

'56

Deborah Feldman Cuyler wrote especially to say, "I currently live in Binghamton with my children." She added that she was in a group show, at the Allan Stone Gallery, in September, 1980 and December, 1981.

'57

Mary Louise Earthrowl Lewis opened her own travel agency in July, the Honolulu Club Travel. "It is a fully automated retail travel agency located in a social-health-fitness club located in downtown Honolulu." Mary Lou and her partner, Merry Herb, were the subject of a profile in *TravelAge West* December 21. Planned basically to serve the general public, the agency will also deal with the travel needs of members of the Honolulu Club, and its offices are on the fourth floor of the club. "We try to give our clients professional, personalized service," said Mary Lou. Mary Lou and Merry have worked together in community organizations and in the travel business for many years, and "always realized how our skills, talents and interests complement each other. We made that work to our advantage in organizing our own agency."

Among her other community commitments, Mary Lou is senior vice president of the Honolulu Symphony.

Pamela Cook Sobel, harpsichordist, has recorded the Scarlatti Sonata in E on an all-Scarlatti disc by the Musical Heritage Society, No. M.H.S. 1207. She has also made an all-Sweetinck recording and a Portuguese XVIIIth century harpsichord music disc, both for M.H.S. Pamela also made an all-Bach disc with Sylvia Marlowe for Decca in her student days. "After I married Michael (who is a rheumatologist) we decided to leave New York City and live in Ithaca. Here we have found a remarkable combination of beautiful countryside combined with a population of most intelligent, artistic, and diverse people from all over the world. Cornell University provides a most stimulating environment. I concertize and teach privately, as well as for Cornell as its adjunct professor of harpsichord. Our daughter Amanda is eight and well along in her studies of piano and recorder.

"But you do not know of the entire family until I tell you that we have five 20-lb. cats — 100 lbs. of cat! They all love the harpsichord and show a definite predilection for French, XVIIIth century keyboard music.

"P.S. *Quadrille* is great. I enjoy reading it very much."

'58

Frema Sindell Solomon received her master's degree in mental health after a three-year program in the department of psychiatry of Johns Hopkins Medical School and is looking for a job as a psychotherapist. "One of our sons has graduated, two are still in college." Her husband Neil, a nationally syndicated medical columnist, "is about to have his fifth book published — which I edited." The Solomons live in Baltimore.

Judith Jacobson Magee wrote that she has "a daughter, Robin, at Princeton University! She's on the cross-country track team." Judith and her family live in Ann Arbor, Michigan.

An exhibition of recent oil paintings by **Katharine Kirkham Turner** was on display in the Tyler Gallery of the Rice Library at Marlboro College January 8-27. Katharine is a self-taught painter who studied literature and biology at Bennington and Marlboro, the Worcester Art Museum and Clark University. Her work is mostly abstract oils and shows an interest in color and shapes. Katharine lives in Marlboro.

Jody Luna (Powers) Robbin sent a quick note in late February saying, "In a few weeks I will be returning to the Philippines and adopting a small orphan girl — and also [doing] further study and practice with the faith healers in Pangasinan and other places."

'59

Valerie Reichman Aspinwall won the Women's Achievement Award of Excellence from the Palm Beach (Florida) County Commission on the Status of Women for her work with the Leukemia Society. The award was presented at a Leukemia Society fundraiser and reported by the West Palm Beach Evening Times December 1. Valerie said, "There's no way I feel I deserve it . . . when you work for what you want, you work to see it gets done. I think it's unfortunate in 1981 that there has to be an award for women instead of just people. But now that I've said all that, I'm enormously flattered and humbled."

Valerie and her husband Everett have owned and run their own radio station, WPBR, since 1971. Valerie is program director for the Palm Beach station, which has gradually become an all-live talk show radio. "Everett and I get to work together. We were complete radio neophytes at first but we learned. You always have to do what's right for you, put your own sense of achievement first. You begin with yourself."

Sandra Uhle Sawin wrote, "As an artist, and in partnership with another artist, in 1981 we started a mural and painted wall decorations business called 'Surroundings.' As a painter living in Philadelphia, Sandra is with the Hahn Gallery.

'60

Gloria Dibble Pond's second composition textbook, *Write, Simply Write*, was published in 1981 for college freshmen. Also last year, Gloria was appointed by the Governor of Connecticut to chair the Connecticut Siting Council which deals with problems relating to hazardous waste-disposal facilities, electric generating stations, transmission lines, CATV and telecommunications towers.

Julia Hutson Secor has taken the president's post of the 390-member Central City Association Guild (Denver, Colorado), a



"Snake Charmer"



"Winter Moon"



"Beware of Dragon"



Liz Caspari '74

Photographs by Bruce Cassaday

Ceramics by **Liz Caspari** were displayed at the Silvermine Galleries in the Silvermine Guild Center for the Arts, New Canaan, Connecticut, in October-November. The Bridgeport Post November 8 extolled her wares, saying, "Seldom is the art of pottery so strikingly presented . . . for so long ceramics have been treated as decorative accessories in painting galleries . . . if it is utilitarian pottery it is usually consigned to craft shows . . . but all of that is changing with the new clay aesthetic . . . Liz Caspari has created a total environment" from her vast repertoire and her multi-talents. "Weavings, landscape, painting, sculpture and pottery are all integrated into her 'sets' or grouping . . . each piece — in shapes of spheres, bamboo branches, squares, circular, sexagonal, and in forms that are tall and slender, rotund and bulbous — stands,

individually, as sculpture . . ." Her color ranges are as varied as her shapes. Since form is Caspari's strength, the shapes of her vessels "erupt or undulate . . . she has shown herself to be more imaginative in her explorations with new forms and techniques, and above all, with new vision."

Liz told the College, "My main concerns at this time include strong volumes and negative space created by form. Investigation of color gradation and contrast with the affects these have on optics such as light and depth. Another focus is juxtaposing elements such as round against square and geometric (hard) versus organic (fluid). These concerns are pursued both on a formal basis, abstractly, or through images of nature; representationally."

support group for the Central City Opera House Association. During her year-long term she will plan the association's major annual fund-raising endeavors, including the Christmas House Tour and the May 1 dinner dance. Julia is intrigued by the Victorian period and told the Denver Post that she would like to see the guild do "more toward the restoration of the historical properties in Central City . . . It's a dream . . . many people have expressed, but wouldn't it be marvelous if Central City could become the Victorian Williamsburg? I'd love to help make that valid." Julia and her husband George live in Cherry Hills Village. Their son Stephen attends Reed College, and daughter Kate attends Lewis and Clark College, both in Portland, Oregon.

'62

Joan Borkum Epstein has a new job, working with Luby Real Estate in Andover, Massachusetts. "It's different from anything else she's done," noted our Phonothoner, "and she loves it."

Andrea Kanner Halbfinger wrote to the alumni office to say her daughter Caren,

a current student at Bennington, was working for **Marion Breeze Williams '63** in London as an au pair girl. "Bennington's 'network' is beginning to buzz."

Catherine Schwartz Shawn send the following note: "Single life again! Self-employed — running interior design firm. Always thankful to Bennington for nurturing in us . . . determination and independent spirit." Catherine lives in Palm Beach, Florida.

'63

Diana Strauch Scott, who has been food editor of the Worcester (Massachusetts) Telegram since 1980, was appointed manager of the Telegram's Accent Department effective January. Diana has won numerous food, education and business writing awards. Prior to the Telegram she worked for the family-living department of the Marlboro Enterprise-Hudson Sun newspapers for four years, and for the Daily Missoulian in Missoula, Montana. Diana and her daughter Kimberly live in Shrewsbury, Massachusetts.

'64

Patricia Cronin Adams was elected president of the New England Pediatric Society. She is the first woman to hold that post and assumed the office of president in March. Pat, a pediatrician, joined the staff at Wentworth-Douglass Hospital in 1971 and is chief of the department of pediatrics. She is also associated with a group of four other physicians with offices at Doctors Park in Rochester, New Hampshire. Pat lives in Madbury with her husband Robert.

Marjorie Goldstone Greenberg is teaching and supervising candidates for psychotherapy training at the Postgraduate Center for Mental Health. She is also, reports our Phonothoner, organizing a cultural component for a special session of the U.N. Disarmament meeting in June, 1982.

Diana Chace Hoyt has been director of dramatics at Shore Country Day School, Beverly, Massachusetts, for four years. She has just directed a production of *Guys and Dolls*. Diana lives in Ipswich.

Kaye Grossman Shackford is working in personnel for the General Electric aerospace branch in Cincinnati, and her husband Joe works in international sales for the same organization. Kaye has been with GE for nine years. "Flying light airplanes, playing tennis, developing major educational programs, and loving my life." Kaye has two children, Mindy, 17 and Jason, 14.

'65

Deborah Rubin Bluestein has turned the bulk of her home into a graphic design, advertising and typesetting studio, to accommodate Bluestein & Associates. Deborah now lives in the attic of her Bradford, Massachusetts, home with her two sons, Aaron, 11 and Michael, 13.

Susan Crile went to Hungary and Portugal in July, 1981, under the sponsorship of the International Communications Agency. During the two-week journey Susan was accompanied by a traveling exhibition, "Paintings of the '80s," and lectured on American art.

Bonnie Dyer-Bennet has joined the Town & Country Realtors agency in Amherst,

Sarah Rodman '74: 'Why I decided to join the Army'

By Sarah Rodman '74

Before, during and after graduating from Bennington, show business had paid the rent and bought my bread and butter. Working with characters as diverse as Joan Crawford and Joseph Chaikin had brought me from Boston to London and Paris, Los Angeles and back, again and again, to New York, the city where I was born almost 30 years ago.

By 25 I had a lot going for me: busy days and party nights with assorted Carradines and famous names and household faces, an apartment on the Pacific Coast Highway in L.A. as well as one across the country in Manhattan, and a career. After years of performing I had switched into production and worked steadily at the studios and on a variety of independent theatrical and motion picture productions.

Then one spring, back in New York, I felt it all getting a little bit out of hand. Too much was happening too soon. Wanting a change of scenery, I turned over the play I was producing and took to the road to roam and explore life outside the fast lane.

I traveled to Texas, through the Southwest, up to Colorado, across the Rocky Mountains to California and then up the Adirondacks in upstate New York and stayed by the beautiful Lake George. I fell in love with the fresh air, the broad sky and began to see how open and free the world could be. I no longer felt pressured to pursue a profession or become a this or that. Day after day flowed by and somehow I always had a place to sleep and more than enough to get by.

One afternoon in Colorado Springs, Colorado, I drove by an Army recruiting station on my way to the Chinook Bookstore. I'd always been curious about what was going on inside one of those places so this time I stopped by to find out. The soldiers were of a friendly sort and before the hour was out they were ready to sign me up. But I was undecided. Not too long ago I'd been among the ranks of protestors, angry at American involvement in Southeast Asia. I'd marched, shouted and gone on strike against the war. So now to join the



Sergeant Sarah Rodman '74, Fort Sill, Oklahoma, January, 1982.

military, become a warrior — well, how totally odd. Yet somehow I knew then that that was exactly what I wanted to do.

I came home and told my friends and family what I wanted to do. They were shocked. Everyone tried to dissuade me and turn my attention to other matters. I listened carefully and let myself be carried away for more than a year, though I began the enlistment procedures twice only to back down before I made the final commitment. But the force which beckoned to me did not go away. I realized that I wanted to serve my country, this bountiful and beautiful continent, this land of ours. So after a time spent clearing away the remnants of glamour and show, I finally found the courage to pledge allegiance and become a Private First Class in the United States Army.

Shortly after New Year 1980, I was sent to Fort Jackson, South Carolina, for Basic Combat Training. It was not long before I was absorbed by this altogether different world. Our days started shortly after 4 a.m. and never really ended until the sound of the next reveille. I was assigned to Charlie Company, 2nd Battalion, 1st Brigade. We were four platoons, almost 200 strong. Some of my cohorts didn't make it through and had to give back their sets

of mean greens and ship out home. The rest of us spit-shined our boots, our low quarters, brass insignia, the barracks floors. We polished our M-16 semi-automatic rifles each day after returning from the range. We marched endlessly around the parade field in columns, ranks and file to the cadence of "To the rear march!", "Dress right dress!" and "About Face!" There were countless inspections of field equipment, lockers, beds and teeth. We were each given 26 shots and inoculations. A sense of camaraderie developed from the first day and despite the strain and pressure, I was having fun as one more Social Security number among a sea of Andersons, Gonzaleses and Browns.

In the midst of all of this Army chow and attention to military detail, I had met a soldier who had been born in China, and out of the rigor came romance. Our first kiss was in the night shadows of an evening



Saying farewell for a year to husband Mark Sterling on the final day of combat training.

road march and we exchanged letters from the heart at morning formations. Low and behold, we fell in love and married early one morning at a county clerk's office with a four-day pass for a honeymoon. We'd been promised by Washington that we'd be stationed together once we finished training, but our first year was spent apart: He was

given orders for Korea and I was sent to Oklahoma. That was an awful blow but I am grateful we survived the unexpected separation and are together today.

After completing Basic, I was assigned to the Artillery. I had joined the Army with a guarantee of being taught Chinese at the Defense Language Institute in Monterey, California. But there was a provision in the Army contract that I had overlooked when I signed it: You are liable to be assigned in accordance with the needs of the Army. So I arrived at Fort Sill, Oklahoma, headquarters of the United States Army Field Artillery, home of the Caissons. I was taught survey for the battlefield and then attached to the Artillery School as an instructor, a position I still hold.

Come March of 1982 I'll have been here two years. I first lived in a 50-bed barrack, then off-post in the Wichita Mountains in a cabin and now with my husband back, in an apartment in town. We drive to post early each workday morning, do our duty and return home when the day ends. Off duty we run miles across the prairie, hike through the streets of this quiet town surrounded by herds of cattle and buffalo and a growing proliferation of gas and oil rigs. When we have a few days to spare, we go south to the Texas Gulf Coast and camp out on the sand dunes by the sea or to the Indian rodeos and state fairs. There is plenty of room here and the land is still wild and raw. Winds rip down from the Canadian plains and tornados run across the country.

I swear now, on Geronimo's grave, I won't reup. Four years of doing Army time will be enough. It's hard to say what will happen next. I'll see where fate, marriage and my interests lead me. One thing is for sure — I'm glad I entered the service. It's been a challenge and afforded a wealth of experiences. I've met a lot of different kinds of people and through that learned about myself. Life is short on the good planet Earth and I want the most out of it I can get.

Massachusetts, as a sales person. Bonnie lives in South Amherst with her son Sven Aas.

Wendy Erdman is working in musical therapy and performance therapy at two nursing homes and institutions. She also freelances in her home town of New York City.

Diane Globus taught three cooking courses offered by the Park-McCullough House Restaurant during the month of February: on French sauces, chicken and eggs, and seafood. Diane began her cooking career under the tutelage of the late Dione Lucas. Diane has been a New York City restaurant and catering chef for many years, teaches in the New School Culinary Arts program, and is a food-service consultant.

Bonnie (Anne) Boyd Kraig was appointed station manager of WEDW-Channel 49, the public broadcasting station serving the Fairfield County area. Bonnie wrote in January, "I am very excited about the opportunity to help serve Connecticut and Westchester County residents by providing the best programming possible. Given the full range of my career, it is probably the most intelligent and natural progression . . . these are really exciting times in the communications field . . . cable is already being hooked up in the towns in which our PBS station is operating. I see this as a real plus for PBS, particularly if we are able to exercise the option to join forces with

cable to become a production operation as well. Bonnie lives in New Canaan.

Kathryn Posin and her group, the Kathryn Posin Dance Company, performed in Roanoke College's Olin Hall on February 5. The Roanoke (Virginia) Times & World-News, January 29, reported that Kathryn choreographed the movement for *Salvation*, an off-Broadway musical, and for an off-Broadway drama, *A Dream Out of Time*. The company, organized in 1971, features neo-classic ballet blended with what it calls "the acrobatics" of modern dance movements and the spontaneity of jazz.

Barbara Kent Lawrence Train reported that their real estate firm is surviving the recession in excellent form. Barbara wrote, "Cuff and I are working on our farm, growing Christmas trees, organic vegetables and grapes for wine." They are also building cottages along a lake for summer rental. "All in all a busy and very enjoyable winter, with lots of cross-country skiing." The Trains live in Manset, Maine.

Sally Independence Bowie and her husband, Randy Paulsen, had their first child, a son, on October 18. Sally is director of the Beth Israel Hospital rape crisis intervention program, and Randy is director of in-patient psychiatry at Tufts New England Medical College. They live in Brookline, Massa-

chusetts and see, with some regularity, Jean McMahon Humez and Loren Siegel, also of the class of '66.

'67

Joyce Keener has received one of 21 script-development grants from the Corporation for Public Broadcasting's National Television Theatre fund, and "so am now writing a drama entitled *The Hounds of Faith* for that series."

Joyce's second novel, *Limits of Eden* (ACE original paperback), was released late in 1981. "I think of it as a Me Generation tragedy," Joyce told the Harrisburg, Pennsylvania, Patriot, November 27. "Make it something less than tragedy, more like Pittsburgh pathos, because it is the story of a divorce unfolding along the Allegheny River." Joyce and her husband Tom Cheronos, a TV producer and director, live in Pasadena, California.

Gretel Ehrlich received two grants this year: A 1981 Artist's Fellowship from the Wyoming Council on the Arts, and a National Endowment for the Arts Creative Writing Fellowship. The latter will enable her to complete a book of essays. Gretel is living in Dubois, Wyoming.

Laurie Kohn Steele conducted her "Mostly Modern" chamber orchestra in an evening of premieres February 20 at the Vorpall Gallery in San Francisco. The program

included works by H.K. Gruber, Ernst Bacon and Druckman and Granville-Hicks.

This concert was reviewed February 22 by Robert Commanday of the San Francisco Chronicle: "A Provocative Reawakening — Wait around long enough and any substantial trend of the past is bound to come back. Welcome then, the political cabaret/penny opera genre, back from the Mitteleurope of Brecht, Weill



Laurie Kohn Steele '67

and Hanns Eisler, back from the depression era and the off-Broadway topical revues. This provocative kind of entertainment art, with roots in antiquity, was never really dead; just on the back burner . . . Steele seems a careful, considerate and musical conductor, and has got an admirable thing going in 'Mostly Modern.' "

'69

Mary Crowe wrote to say she wishes us to remember that her name is Mary Crowe and her husband's name is Peter Rothstein. Hereafter, you'll find her listed as Crowe in class notes. Mary added, "It's wonderful to get *Quadrille*."

Figurative and abstract works by **Lori Lawrence** were on exhibit at the Amos Eno Gallery, New York City, March 13-April 1. The show included oil paintings and mixed media on paper, with particular emphasis on strong color and line. Lori investigates the patterns of groups in motion, captures the rhythm and speed of movement. Her most recent pieces chiefly explore the interplay between dancing figures. Her works capture the dramatic richness of the relationships between humans, nature, space and change. Lori lives in Albany, New York.

"Poor David Stockman. After being taken to the woodshed . . . he is now being trod into the boards above a five-and-dime store." **Liz Lerman's** Dance Exchange performed the controversial Stockman interview, published in *Atlantic Monthly*, in a show, "Docu-Dance," at the dance company's Washington, D.C., studio during a mid-February weekend. (Wall Street Journal, February 12.)

Barbara Silverstein, founder of the Pennsylvania Opera Theater, directed Rossini's *Count Ory* in her own English translation, during the five appearances in December at the renovated Trocadero Theater. Barbara told the *Ardmore, Pennsylvania, Main Line Times*, November 26, that the Trocadero, because it is small, restricts their repertoire. "We want to do attractive operas . . . outside the standard repertoire . . . so we look around . . . [we] want to make it something everyone can relate to . . . I think everyone can enjoy it."

'70

Victoria English recently made a work trip through Norway and wrote a story on North Sea oil and gas, examining the question, "Can Norway become a strategic gas supplier for continental Europe, offsetting the risks the Reagan administration believes are associated with Europe's plan to import gas from the Soviet Union?" The answer: "Not until after the year 2,000."

While in Norway, Victoria learned about plans to lay underwater gas pipe at depths of 600 meters (2,000 feet), involving some of the world's most advanced technology. She also "took a spectacular train ride across the country, by fjords and through the mountains, and saw the work of Edvard Munch in the Munch Museum in Oslo." Victoria works out of Amsterdam, Holland.

Rebecca Mitchell is a reference librarian at Vassar College, where her husband, Ben Harris, is an assistant professor of psychology. In June Rebecca and Ben jointly presented a paper at the Berkshire Conference on Women's History. The Harrises live in Poughkeepsie.

'71

Pat Barr is one of four members appointed by the Vermont Supreme Court to a special commission created to review Vermont's admissions standards for lawyers who wish to practice in the state. The commission is chaired by former Governor Philip Hoff, who says the message is clear that the present method of testing is not a good judge of who should be a lawyer. The Vermont Supreme Court asked that the panel complete its review by April.

Priscilla Badger "Kippy" Dewey was appointed director of a new summer creative arts program at the Park School in Brookline, Massachusetts, in November. She is the founder and director of the Freelance Players and has taught dramatics at Wheelock College, Buckingham, Browne and Nichols and the Boston public schools. She directed *You Can't Turn Off the Stars*, which toured for the Next Move Unlimited. Kippy has for 12 years been head of the drama department at the Charles River Creative Arts Program in Dover, directing 24 musicals there. Kippy and her husband, David Stuart, live in Jamaica Plain with their children Jessie, 7, and Daniel and Zachary, 3-year old twins.

Laura Morgan told a Phonothoner that she was directing and producing short films for United Artists during 1980 and 1981. Laura lives in Manhattan.

Jo Ann Rothschild showed recent paintings and drawings at the Helen Schlien Gallery, Boston, Massachusetts, March 3 through 27. Her works were also part of a four-artist exhibition at the Cohen Arts Center, Tufts University, March 9-April 3. Jo Ann and her husband Lewis Rosenberg live in Boston.

'72

Janet Hawes Parker Connors will be exhibiting her paintings of dinosaurs at the Museum of Science in Boston sometime between the fall of this year and spring of 1983. The museum will be completely revamping and updating its dinosaur and fossil exhibit, and Janet's paintings will be featured. Janet decided to specialize in painting dinosaurs five years ago, after hunting fossils in California. "However," she notes, "my paintings are more dinosaur fantasy than scientific illustrations . . . Also," she adds, "in September 1980 I married, and along with my husband I acquired three marvelous children." Janet and her family live in Rowley, north of Boston.

Judy DiMaio has moved back to the United States from Rome, to get her license in architecture. She is living in New York City and working with the architectural firm Kohn, Pedersen, Fox.

Grey Gundaker has been living in Philadelphia since 1978. She is working at the art museum.

Caleen Sinnette Jennings and her family have moved to Lagos, Nigeria, for one year. "It's an exciting job in television production," wrote Caleen, "and I am returning to Nigeria after a 14-year absence. I left Nigeria to come to Bennington; how fitting that I should return on the 10th anniversary of my graduation." Caleen and her husband Carl and son Robeson have been living in New York City.

Denise Gosliner Orenstein is executive director of the Central Virginia Child Development Association. One of her children's stories, *This Is What I Know*, has been selected by *Ms.* to be included in its anthology of "Stories for Free Children" to be published this fall. Denise's first children's novel *When the Wind Blows Hard* was published by Addison-Wesley Publishing Company in March. Denise and her husband Harry live in Rubensville, near Charlottesville, where he is completing his degree in law. They expect to move to the Washington area later this year. Denise said, "I wanted to let you know how much I have enjoyed *Quadrille* . . . Thank you for all the years of the magazine."

Pamela Skewes-Cox sent word of the birth

of her daughter Sarah McLaughlin Anderson on July 22. "I continue to teach ceramics at Corcoran School of Art," in Washington. Pamela and her husband Lincoln — and Sarah — live in Brookmont, Maryland.

Rhonda Bernstein Usher and her husband Sol announced the birth of their first child, Nicole Brooke, December 31, 1981. "Needless to say, we are thrilled." The Ushers live in Scarsdale, New York.

Mezzo-soprano **Kimball Wheeler**, married in 1980 to pianist Paul Suits, has left the Waverly Consort to concentrate on her rapidly growing solo career. While with Waverly she toured the United States and South America, appeared at Alice Tully Hall, the Madeira International Bach Festival, on the Dick Cavett Show and in *Time* magazine, and recorded for Columbia Records.

This fall, Kim sings with the New York Philharmonic under the direction of Zubin Mehta in Steve Reich's *Tehillim*. Other solo engagements in her immediate future include the Bach *Passion According to St. John* alto solos at Alice Tully Hall, six performances at the Rome Opera (Niccolo Castiglioni's *Oberon* and *Lord's Masque*), works by Claire Polin and Lukas Foss performed under the direction of the composers, the Milwaukee Symphony under Lukas Foss (Mahler *Kindertotenlieder*), solos in works by Bach and Khatchaturian with Musica Sacra conducted by Richard Westenburg at Avery Fisher Hall, and the Wagner *Wesendonk-Lieder* with Carl Eberl and the Idaho Falls Symphony.

Last October, Kim sang at Venice's Teatro La Fenice in the world premieres of the Italian operas which will be repeated this spring in Rome. She was mezzo soloist at the Adirondack Festival of American Music and sang in an opera by Ned Rorem, under his direction.

Other recent solo performances include the *Messiah* with the National Symphony at the John F. Kennedy Center for the Performing Arts, the *Mozart Mass in C Minor* with the Metropolitan Opera Orchestra at St. Patrick's Cathedral, and a recital at the Library of Congress devoted to the life of Mozart. A New York review of a Handel opera reported that "mezzo-soprano Kimball Wheeler was a tower of vocal strength and dramatic power."

'73

A one-person show of paintings by **Sigrid Burton** was on view February 13-17 in Louisville, Kentucky, at the Martha White Gallery. Sigrid is living in Manhattan.

Susan Gordon Kaplan is in her second year of residency in radiology at Bryn Mawr Hospital, outside of Philadelphia. "Only two more years to go. We [Susan, husband Steven and two-year-old son Sean] are still living in Center City, Philadelphia."

Anthony Micocci was appointed managing director last fall for the 50-year-old Flynn Theater in Burlington, Vermont. The Flynn, a huge, aging movie theater now known as the Flynn Theater for the Performing Arts, has been converted into a comfortably sized performing arts theater, and further improvements to the building are still under way. Micocci, who had been working with small dance companies in New York City, said, "I like the idea of running a theater and . . . of starting something new. I want to make it an experience unto itself to go to the Flynn."

Peta Raabe is attending the University of Pennsylvania landscape architecture program, hoping to combine architecture

with landscape architecture. She lives in Philadelphia.

'75

Francie Camper wrote that she will receive her master's in clinical social work from Smith College in August. She is "currently doing full-time field work at a children's psychiatric hospital in the Bronx, writing my thesis, and living on City Island where I sneak into a lot of yacht clubs." Francie gives her home address as Topanga, California.

Susan Feldman Rotman was quoted in a *Time* magazine (January 4) story on "Single Parents, Double Trouble": "I see an awful lot of kids suffering from depressive symptoms of loss. They often appear very bored, with no motivation, but actually they're depressed."

'76

Tina Davidson's new Piano Concerto No. 1 was performed by the Orchestra Society of Philadelphia on February 18 with Tina as soloist. Robert Fitzpatrick, assistant director of Curtis Institute, was the conductor. Tina, who now lives in Philadelphia, was a resident at the Millay Colony of the Arts in October.

Ish Bicknell Finckel sent a New York Times clipping (February 8), saying, "[this is] the show I have been involved in for the past five weeks. It's over now but the director and the composer are planning another collaboration which would involve the same group of instruments. It has been a blast!" *A Metamorphosis in Miniature*, produced by the Music-Theater Group/Lenox Arts Center is not a musical: it is a play with background chamber music, written by Noa Ain and played by three musicians. Ish was oboist. The story is a cameo version of Kafka's nightmare vision.

Ish is applying to New York University's musical theatre program. "It seems like a great program. **Andy Teirstein '79** is in it right now and he loves it." Ish, Mike and daughter Adrien are living in New York.

Linda Carlene Raper has been making her living as a professional quilter since September. Started as a hobby in January, 1981, when she made her first quilt, it turned into a profession almost by accident during the summer. Carlene's designs are original and creative, usually starting with her favorite, the traditional Bear's Paw pattern. She works at home in Lexington, Massachusetts.

Lauriston Thrush is a production manager for Thrush Press Inc., commercial printers in Stamford, Connecticut. She was formerly a production manager with the CBS Publications-Fawcett Books Group in New York. Laurie lives in Westport and is engaged to marry Randall Avery, also of Westport.

'77

The Dance Division presented an evening of "Remy Charlip's Dances" on December 11-12 in the Martha Hill Workshop. Among the soloists were **Ronald Dabney** and **Barbara Roan** (member of the dance faculty). Charlip's (ex-faculty) method of choreography is unusual: He makes drawings of dancing figures, 20 to 40 positions on a page, then mails them to soloists and dancers. The performer devises the transitions from drawn position to position.

Ron is living in New York, choreographing his own work and dancing and teaching with the Alvin Ailey group, and

Former students take to the road with rock music group

CONTROL GROUP:



Sometimes students leave college for constructive reasons. "While the boys are college drop-outs they did so only after months of soul-searching and major decisions," wrote Billy Farrell's mother about her son's commitment for the rock band *Control Group*.

Kris Heaton '81, **Billy Farrell '82** and **Ray Foote '82** had played in small bands around Greenwich, Connecticut, through their teens. At Bennington Heaton studied psychology and music, Farrell was an economics and music major, and Foote studied computers and music. They formed *Control Group* in September, 1978, sharpened their band skills and did "gigs" locally. In January, 1980, when they found a singer and a synthetic-bass player, they committed themselves to go all the way. Practice sessions went on for nine months, four nights a week for three to four hours in a cement-block basement with no windows, before they played anywhere. They composed their own songs, made copies and tapes, borrowed money and bought more equipment, and a truck to take themselves on the road. They assigned themselves specific responsibilities and worked out repertoires so that they now play one-third original music and two-thirds "copy."

Since April, 1981, *Control Group* has played bars and concert halls in North Carolina, South Carolina, Georgia and

Virginia. This past winter they performed in other Southern states, after a Christmas break when they returned home for a reprieve from a way of life that once seemed as remote as the hamlets where they play their new wave music. "Out of 129 days since August, we played 84." They were warm-up acts for other bands, at first; now they play "headline." In the fall their biggest following was in Raleigh, and two North Carolina radio stations played their songs.

So far they have 40 copyrighted tunes, 15 of which are used in their act and for demonstration tapes. Their song-writing is a group effort — one person suggests an idea and others add their own flavor to it. They look forward to playing only concerts, by the end of this year, and to getting an album produced.

Living out of motels and suitcases, eating fast foods, moving from place to place, hasn't been easy. Their lifestyles have completely changed — staying healthy is an effort. One saw it as "giving up the niceties of living off parents. I gained a lot seeing how far I can push myself and work really hard for something." Being a road musician has its merits: meeting other artists and constantly talking shop, and reinforcing their choices. The biggest reward "is having everybody enjoy the music when you walk off stage and get an encore. Then you know you're doing it."

"Control Group," clockwise from lower right: Billy Farrell, Donna Von Plock, Ray Foote, Oliver Roberts and Kris Heaton.

working with the ArtsConnection's Young Talent Search and Training Program in Manhattan.

Jane Gil graduated from the New York Botanical Garden School of Horticulture in March, 1981, and is now a certified horticulturist with the American Association of Botanic Gardens and Arboreta. In the summer she gardens; in the winter she works for a tree surgeon, climbing and pruning. "Visit the Botanic Gardens in April," she says.

Melissa Green's father told our Phono-thoner that Melissa is an actress and is performing in Aruba. Melissa lives in New York City.

Nicholas Stephens wrote to say that he and his wife Lisa "are happily involved in what we believe is the first Bennington-Wellesley marriage." Nick and Lisa live in Manhattan.

'78

Linda Babcock wrote from West Hartford, Connecticut, that she was planning to pursue an M.F.A. in dance at Temple University, Philadelphia. The two-year program was to start in January.

'79

Dion Birney is living in New York City, where he is studying playwriting at New York University. "I like it here — good

stuff."

A recent guest conductor at a concert in Hubbard Recital Hall at the Manhattan School of Music was **Linda Bouchard**, who conducted the Concerto for Oboe and Orchestra by Ursula Mamlok, with Henry Schuman, oboe, and William Trigg, percussion. The concert, held March 11, was part of a faculty recital series. Linda has been invited, Jack Glick of the music faculty reports, to be a composer in residence this summer at the Chamber Music Conference on the Bennington campus.

'80

Margaret Ann Friedl and **Christopher Ehmann** were married September 6 in Bennington. **Pamela Dickson '80** and **Valerie Storfer '80** were bridesmaids. Christopher is resident physician in internal medicine at Rhode Island Hospital, Providence, Rhode Island. Margaret is writing and teaching.

Ron Mann's 90-minute documentary film, *Imagine the Sound*, produced in Toronto, Canada, February, 1981, was given warm receptions at festivals in Edmonton, Toronto and Montreal, and in November it was selected as the best documentary film at the Chicago Film Festival. Ron's seemingly unattainable dream became reality through a whirlwind five days of recording, interviewing and filming. His purpose: to give audiences a chance to share not only the musical gifts but also the personalities and lifestyles of the film's subjects — Paul Bley, Cecil Taylor, Archie

Shepp and Bill Dixon (Black Music). "All were once members of a New York avant garde cooperative . . . the Jazz Composers' Guild, a major voice in the new music revolution that took place in the '60s in the jazz world. The film recalls those days of upheaval but perhaps makes its strongest mark in revealing the divergent paths followed by its four subjects since that time." The first showing in Ottawa, December 5 at the SAW Gallery, was complemented by a solo performance by U.S. flutist James Newton, who is "bucking tradition in his own way." (Ottawa Citizen, December 4.)

'81

John Bertles is a member of the Bond Street Theatre Coalition and was doing stage reading of the operetta, *King and His Jester*, early in February. The cast included **Peter Beck '79**, **Scott Furman '79**, and **Ed Buller '81**. John was musical director of the Coalition's summer show, and taught apprentice classes during the fall.

Last June the Sage City Symphony concert, at the Shaftsbury Elementary School, included John's Concerto for Bass Clarinet and Orchestra, with the composer as soloist. John lives in Brooklyn.

Bassoonist **Edward Hines** participated in a free concert of piano, guitar and bassoon music, February 24 at the Museum of Fine Arts, Springfield, Massachusetts. The occasion was one in a series of concerts presented every Wednesday in the noon hour at one of the two art museums on the

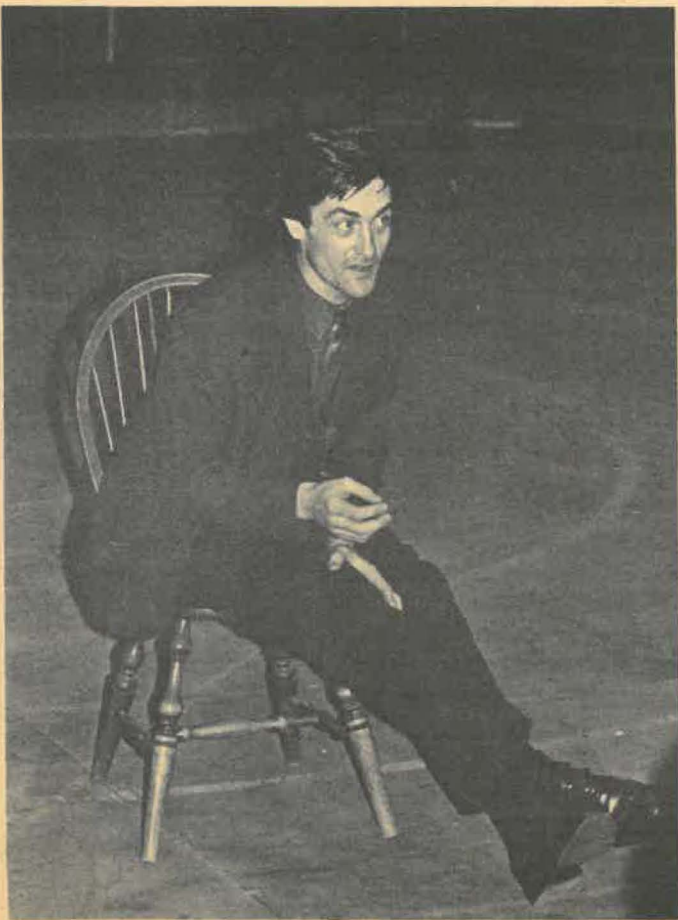
Quadrangle in downtown Springfield. Ed is director of the July Program in the Arts for High School Students and a graduate student in music at Bennington.

Lolly (Laura) Marsh is performing regularly with the Bennington Puppets. This professional marionette theatre founded by Cedric Flower (ex-faculty) travels throughout New England and appears at colleges, museums, schools, libraries and public television. They use their own stage, proscenium, scenery, sound and lighting. No effort is made to hide the puppeteers, similar to the open-stage tradition of Indian puppetry and Japanese Banraku. On December 10 the company presented a fund-raising performance of H.G. Wells' *The Time Machine* at Academy School in West Brattleboro. The event was partially funded by the Vermont Council on the Arts and all profits benefitted the school's special events program.

On January 11 the company presented *Little Thief of Baghdad* at Pine Cobble School, Williamstown, under the sponsorship of the Northern Berkshire Council of the Arts.

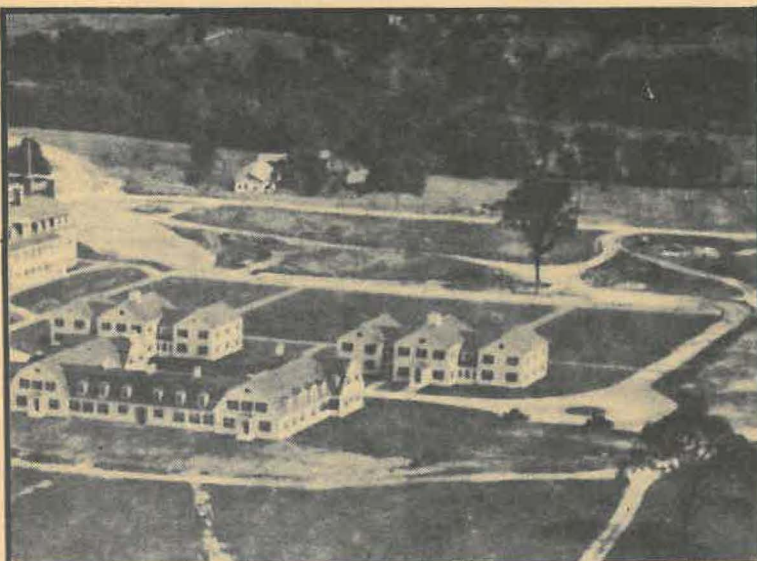
Betsy Rathbun is working for the Bennington College Early Childhood Center as head teacher for the morning class. Betsy lives in Arlington.

Mindy Tower of Merrick, New York, has joined the Bonnie Weins Dance Company, which gave a series of performances in November. She is also employed by Marx and Newman, Inc.



Photographs by Steve Albahari

During one of his rare days off, actor Roger Rees, who played Nicholas Nickleby in the Royal Shakespeare production, came to campus in December and took part in a well-received workshop and talk for the Drama Division. About 150 students attended in the Lester Martin Theatre.



Bennington College: IN THE BEGINNING

Thomas P. Brockway

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

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'Sherlock' helps end library's 'rural isolation'

By Toni Petersen
Librarian

Nicknamed "Sherlock" by the library staff soon after it arrived in late November, the OCLC computer terminal has become in this short time an indispensable addition to the library's capabilities and resources. OCLC stands for Online Computer Library Center, a nonprofit organization begun little more than 10 years ago to provide automated cataloging services for a group of Midwestern libraries. In the past decade, OCLC has grown into a national network serving at least 2,400 libraries, academic and public, across the country.

By the late 1970s, almost all college and university libraries of any size were using OCLC in their cataloging and interlibrary loan departments. Thanks to a kickoff gift of \$10,000 from Carolyn Crossett Rowland '37, Crossett Library was able to join this network in 1981. This event has enormous significance for Bennington College because it breaks the "rural isolation" which has made it difficult for many students and faculty to obtain books and periodicals not available at Bennington.

Here's how OCLC works. The database contains about 8 million records of books and periodicals held by the libraries subscribing to the network. These records are generated by the Library of Congress and by participating librarians from other institutions. This great store of bibliographic data is available to anyone who has access to a terminal hooked up to the system. Here at Bennington we make use of the data in a myriad of ways. Every department of the library benefits.

For book ordering, the database is searched for the most accurate record of publishing information: the author, title, publisher, date — even the price. When the book arrives, the cataloger checks our copy against information on the terminal. When a match is found, we press a button on the terminal that says "print." This is a signal to the system to print out catalog cards for us, including call number and subject headings, all ready to be filed into the catalog. This process, which previously took weeks (finding the proper bibliographic data in printed Library of Congress catalogs, then sending away for cards which had to have added to them our own call numbers and subjects when they finally arrived) now takes a few days.

OCLC has revolutionized interlibrary loan procedures as well. Interlibrary loan is the system whereby libraries borrow books from one another when they do not have an item needed by one of their



"Sherlock," the computer terminal which links the Crossett Library to the national Online Library Center, is demonstrated by Reference Librarian Elisa Lanzi and Cataloguer Michael Carver.

users. In the old days, the interlibrary loan librarian went through a lengthy research procedure to verify all the publishing data on the wanted book. He or she then had to guess which library might own the book. A form was typed and sent out. Two weeks or more might pass before a response came; more often than not the request was returned unfilled and the process had to be repeated with a guess at another library-owner.

This situation has totally changed. The record is now searched on the computer. Once found, the computer provides the names of all the libraries which own the book; we choose up to five libraries and push a button called "send." The message-request is automatically sent to the first of the libraries we chose via the computer. If that library can't send it, the system immediately tries the second choice, and down

the line. The sending library sends us a message on the screen telling us whether and when they send the book. The only part of the process requiring a waiting period is the actual mailing of the book from library to library. Even so, the time required to provide our students and faculty with books they need has been dramatically shortened — from weeks to days.

There are other ways in which we can help students and faculty with research problems via the computer. A senior doing a thesis in anthropology was able to find a list of all the books written by the anthropologist she is working on in her thesis. A faculty member was able quickly to find the complete listing of the German editions of a particular work of Freud's. We suspect that as word spreads around campus, Sherlock may find himself working overtime!

faculty notes

Barbara Roan (Dance) presented six dances by three choreographers February 13 at the Bessie Schonberg Theater: Phoebe Neville's new solo, *Nana por Nada*, Remy Charlip's *Red Towel Dance*, and four of her own works: *Knut*, *Taghkanic*, *At Home* and *The Red Parade, Yellow and Stars*. "With the exception of the group pieces on the program, the dances might have been elements along a continuum . . . Miss Roan [is] a vibrant, seasoned performer, whose still presence on a stage is more eloquent than most flurries of activity." (New York Times, February 16.)

The Jubal Trio, with **Sue Ann Kahn**

(Music) as flutist, appeared in concert February 11 at Carnegie Recital Hall performing a world premiere, a New York premiere and the first performance of a piece since its reshaping. "The most unusual number of the program is the recently revamped 'Wild Angels of the Open Hills' by Joseph Schwantner, which will have the Jubal crew, in addition to their usual instruments, working out on glass crystals, wind chimes, triangles, tambourines and antique Chinese cymbals." (New York Times, February 11.)

A summer stipend from the National Endowment for the Humanities has been granted to **Jean Cohen** (Social Science)

to pursue research on the position of the Communist Party in France after the Mitterand Socialist victory. She will pursue the two-month project during the summer of 1982.

Pat Adams (Visual Arts) reports the following showings of her works: "Pat Adams: Works on Paper" an exhibition of 50 small paintings at Columbia Museum of Art, Columbia, South Carolina; in conjunction with jurying an exhibition of Southeastern artists entitled "Of, On and About Paper."

New Work at the Zabriskie Gallery, New York, April 20 through May 22: 4

large canvases and 30 small paintings on paper.

Group shows over the winter included "For Love and Money: Dealers Choose," Pratt Institute Travelling exhibition; "20/20," Borgenicht and Dintenas Galleries, New York; "Prints from 1981 Printmaking Workshop," Herter Galleries, University of Massachusetts, Amherst; "Gund Collection," Boston Museum of Fine Arts.

Summer Sonata, the keyboard music school in Old Bennington, sponsored four late fall concerts. The first, on November

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