

Bennington College
Bennington, Vermont 05201

MRS ARCHIBALD R MURRAY
100 LASALLE STREET
NEW YORK NY 10027

February, 1982
Volume 15, Number 3

Quadrille

For Alumni & Friends of Bennington College



"Goats" is the title of this hooked rug (four by six feet) which Cynthia Styx '82 made for her senior project in anthropology and visual arts. See more on page 14.

Presidential Search progress: candidates are sifted down to 15

The search for Bennington's next president is on schedule, according to Rebecca B. Stickney '43, Search Committee secretary. A total of 227 applicants was received by the end of November; by the end of the second week of December the committee, working in teams, had reduced that number to fifty. By mid-January the fifty had been reduced to fifteen.

The committee hopes to make a final recommendation to the Board of Trustees at its April 16-17 meeting, but realizes that at this stage — because of the many schedules involved — the on-site visits and interviewing sessions may take longer than anticipated.

The eleven-member committee is composed of six trustees: Fairleigh S. Dickinson Jr., chairman; Joan D. Manley, vice chairman; Albert H. Bowker; Barbara Ushkow Deane '51; Susan Paris Borden '69, chairman of the board; and Kathleen Harriman Mortimer '40, former trustee. Also on the committee are three faculty members, Richard Blake, Michael

Rock and Reinhold van der Linde, and two students, Christine Friese, a senior, and Sally Stadlen, a junior.

Immediately following its formation, the committee sought guidelines from the College's various constituencies, and the characteristics and experience most often mentioned included: a person — from academe with a scholarly background who has perspective and experience; is a strong administrator and manager; is prepared to deal with financial matters with imagination and ability; who has understanding of what Bennington stands for and is; who has a successful track record; who has knowledge of and empathy with the arts.

Some members of the Search Committee are still meeting for preliminary talks with the applicants. Within weeks, the full committee will be interviewing applicants. Shortly after the beginning of spring term, it is planned that the top few applicants will visit the campus to interview, and be interviewed by, representatives of all constituencies.

Calendar of Bennington Events

January 12-
February 20

Judson Dance Theater opening: an exhibit of photographs, videotapes and scores at Grey Art Gallery, 33 Washington Place, New York City. Wendy Perron, Project Director; Daniel J. Cameron, Curatorial Coordinator.

February 19

Lecture by Doctor Sheldon Chilst on "The Psychology of the Artist," sponsored by the New York Regional Alumni Association. For information contact Marianne Schnell, 212 535-9499.

February 26, 27,
28

Wendy Perron Dance Concert: "Uh Ststoryry: Impossible to Tell" (1981) and "Joan of Art hears a new melody" (1982). 9 p.m., PS 122 (1st Avenue & 9th Street), New York, New York.

March 4-31

Jane Ford Aebersold, Recent Works. Impressions, 275 Dartmouth Street, Boston, Massachusetts. Ceramics.

March 11
March 16-
April 6

Classes begin for spring term. The Elizabeth Reed Keller Exhibition Fund presents work by Guy Goodwin, Stuart Diamond, Bill Jensen, Judy Pfaff and Louise Fishman. Opening 7-9 p.m., Tuesday, March 16, 1982. Suzanne Lemberg Usdan Gallery, Bennington College. Hours: 1-5 p.m., Monday through Friday.

March 18

Lecture by Doe Lang, Bennington alumna, president of Charismedia. An internationally recognized expert in the field of psychophysical education, stress management and personal development. Sponsored by the New York Regional Alumni Association. For information contact: Marianne Schnell, 212 535-9499.

April 1 and 2

Vivian Fine's "The Women in the Garden," San Francisco Opera Center. Box office and telephone sales at 415 431-1210. Open March 1.

April 6

Hanover, New Hampshire, Regional Alumni Association Luncheon Meeting. Noon. Meet Lynn Hood, Assistant Director of Alumni Relations. For more information contact: Lari Widmayer, 9 Conant Road, Hanover, New Hampshire 03755, 603 643-2187.

April 8

Lecture: Reading by Arturo Vivante, New York City. Sponsored by New York Regional Alumni Association. For information contact Marianne Schnell, 212 535-9499.

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.

The setting for the workshops is the 550 acre Bennington College campus in southwestern Vermont. Located in the Green Mountains, Bennington is within easy driving distance of summer festivals at Saratoga, Tanglewood, Jacob's Pillow and Marlboro. The campus has facilities for tennis and soccer, and swimming, hiking and horseback riding are nearby. Workshop students will have accommodation in college housing and meet in classes and tutorials on campus. Meals will be served in the dining hall.

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

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

Editor: Tyler Resch, Director of Publications; **Assistant Editors,** Valerie 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:** Florence Burggraf, Elizabeth Richter Zimmer '66.

Mailed from Bennington, Vermont, under a second-class postal permit. Postmaster: Send address changes to Bennington College, Bennington, Vermont 05201.

Stalking the elusive nexus



A scene from the Bennington School of Dance, summer of 1937, on Commons lawn. Pictured are Daniel Nagrin of the faculty and Esther Junger, a dance fellow.

Modern Dance in America: The Bennington Years by Sali Ann Kriegsman. 1981. 375 pp. G.K. Hall & Co., Boston. \$85.

Reviewed by
Elizabeth Richter Zimmer

A lot of the history of American modern dance was made at Bennington. Sali Ann Kriegsman was never a student at the College, but she has captured the spirit and the detail of that process, of the summers during Bennington's first decade when most of the notable figures in the new dance community gathered on campus to make and show their work.

I came to Bennington with barely an inkling of that history. I spent four years soaking it up casually, coming across it accidentally, studying and practicing in its shadow. Because of serendipitous occurrences during those years, because of some of the people whose early careers are documented, whose words are recorded in Kriegsman's book, I work in the field they cleared, plowed and cultivated. The young men and women who peer winsomely from the 350 pages of this oversized volume are now the elders of the profession. An astonishing number are still teaching, choreographing, even

performing around the world; some of them have died.

Modern Dance in America: The Bennington Years is a compendium of information and reminiscence about everything that happened in the College Theatre, the Vermont State Armory, and the lawns, studios and dining halls of the campus during summers between 1934 and 1942. "In the course of investigating the choreographic histories of modern dancers," says Kriegsman in her preface, "I had seen the dim outline of Bennington emerge as a persistent but elusive nexus." The book is the fruit of fifteen years of concern, and falls into our hands after an odyssey no less dramatic, it seems, than the original Greek epic. The issues of who owns history, who has what rights to it, and how the cooperation of primary sources is vital in endeavors like this have given her enormous frustration since 1966, but also, obviously, enormous pleasure.

If you care about dance at Bennington, about the process of history or the course of choreographic art in this century, spend time with this album. Serious practitioners, scholars or critics of dance should own it. It registers quite clearly, in the mirror of the School of the Dance, what the original richness of Bennington was — the fact that, in the words

of dancer Mark Ryder, "the society acknowledged the value of your activity . . . Bennington was a little world unto itself, a very nice ivory tower where everything was viewed in relation to the arts." (p. 268)

Ryder, who worked in the early '40s as a member of the Martha Graham Group, was speaking of the Summer School, but it must be remembered that among the founders of this seminal dance institution were the College's first President, Robert Devore Leigh, and regular dance faculty member Martha Hill. The same "Deweyan educational philosophy of involving people in the process as part of educating them to be able to do things" that Ryder said "was fundamental to dance" was just what the College was for and about.

The Summer School gave Bennington something it has otherwise had in only tiny doses: a graduate school. Most of the thousand or so students who attended the nine summer sessions "were themselves teachers — private studio instructors, secondary and college level teachers, heads of university physical education programs, and even a sprinkling of ballet teachers," says Kriegsman in her introduction. At its birth, modern dance was an adult occupation. The dancers were relatively mature, with adult bodies; the dances they made reflected the physical and social realities of women and men.

I believe that Bennington is wasted on the teenagers who get to go there; they ought to be advised to wait table for a while, let their fees earn interest in the money market, and enroll only when they've discovered there's no place else they can possibly chase down their dreams. Reading Kriegsman's collection of memoirs of the professionals who worked here, summers, between the Depression and World War II, convinces me that the place deserves grownups, and serves them well.

Her work is not about the College *per se*, but I feel in every page the same spirit of creative discovery that marked my years as a Bennington undergraduate. Legends like Martha Graham, Louis Horst, Doris Humphrey, John Martin, Arch Lauterer, and a hundred other significant figures talk, leap and display their work; musicians and composers, photographers, critics, designers and dance students all get their way and their due. Dances which never made it to New York, digressions and experiments fascinating to encounter, are documented as carefully as acknowledged masterworks.

Actually, all who care about Bennington, who cherish the dream that brought or brings them to it, will find much that is startlingly familiar. The pricks I feel are not nostalgia, but challenge; finding this history collected so lucidly in one place reminds me how important visionary administrators are to the creative effort.

The only problem with *Modern Dance in America: The Bennington Years* is its exorbitant cost. At \$40, it would be a good value. At its cover price of \$85, it's a valuable resource that may not find its way to the scholars, artists, institutions and fans of Bennington and the dance who need and deserve it.

Elizabeth Richter Zimmer '66 writes about dance for a variety of print and broadcast outlets, including Dancemagazine.

Issues of heat and energy at Bennington

By Tyler Resch

On this most vigorous of campuses, where matters of mind and intellect reign supreme, one of the more subterranean issues is that of heating. "Out of sight, out of mind" is usually the motto when it comes to Bennington's boiler plant and interconnecting steam lines. Not only are the boilers hidden away inside remote buildings, but the steam lines are buried underground and (usually) invisible.

On ordinary occasions when the radiators quietly hiss with heat, nobody gives it a thought. But during times when heat proves elusive, as it did this past fall, the powers that be quickly hear about it.

Since the early 1960s, the Bennington College campus has been heated by a central oil-fired boiler plant, located next to the Brooder. Three (originally four) large boilers generate steam which is forced through insulated underground steel pipes to all buildings on the central campus — the Barn, Commons, Crossett Library, Dickinson Science Building, the 15 student houses and, by a separate line, to the Visual and Performing Arts Center. Outlying buildings such as Jennings, faculty homes in the Orchard and Faculty Row are heated by independent oil-fired furnaces.

The occasions in the past when the steam lines did become visible were telltale. That is, mysteriously

melted paths in the snow indicated that heat was being distributed into the earth where it has no business being, rather than into the buildings where it does.

Only after considerable thought and planning did Bennington College this past summer and fall expend \$480,000 to modernize the heating plant so that heat could resume being one of the least vigorous of campus subjects. Actually, several years and many quantum of non-academic thought have been devoted to heat and energy on the campus of this college in the wilds of Vermont. And therein lies a tale that deserves telling.

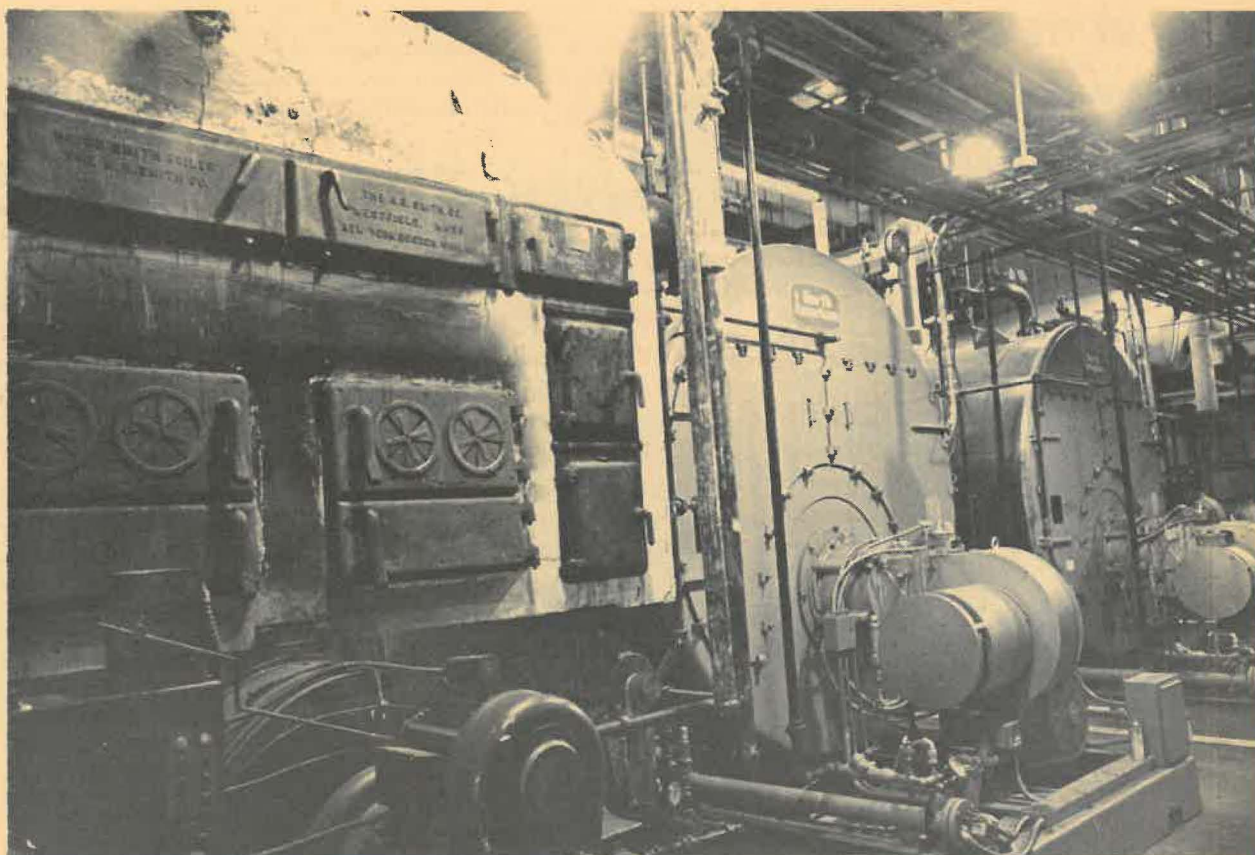
Shortly after Joseph S. Murphy became president in early 1977, he embarked on a long-range, rational approach to problems of energy and maintenance. The ultimate goal was to achieve the operation of a truly efficient plant. He engaged a firm which was then new to the business of energy consulting. The Energy Resource Management Corporation (Therm) of New Haven, Connecticut, to work toward that goal and also to provide awareness education for the campus community.

What might be called Phase I was launched, and it involved heavy attention to behavior modification but small expenditures of cash for hardware. A first step was the creation of a campus Energy

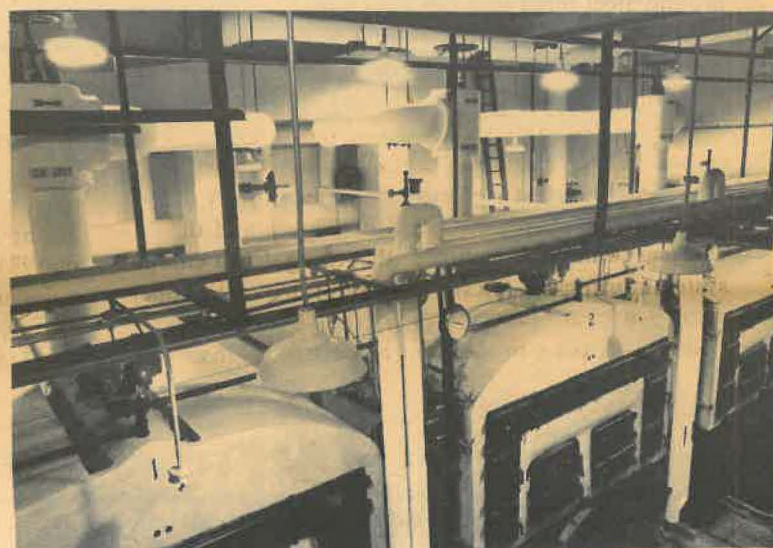
Resources Committee consisting of faculty, students, administrators and staff personnel. The consultants then went to work to establish a data base of information, suggested a procurement policy that resulted in competitive bids for fuel oil, began a study of the steam-generating system, and analyzed the end uses of energy — the various fans, thermostats, vents and radiators around the campus. Most important was the human organization, which gave impact to all the other efforts.

Explained David I. Newton, vice president of Therm and the person who was most in touch with the Bennington campus situation, "Bennington had three really unique aspects. It was decentralized, with power bases all over the campus; it was diverse, with a converted barn and other older buildings, as well as newer buildings and the huge Visual and Performing Arts Center; and it had a transient population — that is, students and faculty here for certain periods of time, then away for long times."

Therm developed a strategy for an evolutionary approach, concentrating on actions that would yield the greatest return but avoiding premature moves in costly outlays for equipment. The Non-Resident Term of nine weeks each winter also presented an unparalleled opportunity to cut costs and reduce wasted energy.



Two views of Bennington's boiler plant. In photo above are the two new North American boilers purchased this academic year, with the old No. 1 at left. In photo below, boilers 1, 2 and 3 are spanking new in a photo taken during the early 1960s when the heating plant was built.



The first dramatic result was the reduction in the number of gallons of number six fuel oil being used. That number had climbed to 600,000 per season during 1975-76. After Therm's measures had been placed in effect, and after the Energy Resource Committee had been on the job, the number of gallons of oil was nearly cut in half, to 350,000 gallons. (This season of 1981-82, with more efficient new boilers and steam lines in place — something we will touch on momentarily — it is hoped that the campus will make it through a robust Vermont winter with the use of only 300,000 gallons.)

Basic problems with which the College and its consultants had to deal were the weather, an aging physical plant, and the management of that plant. The weather in this part of Vermont is often rugged, with an average snowfall of 60 accumulated inches per season (though not so much as in the more mountainous snowbelt regions of the state where snowfall averages 120 inches a year) and temperatures that fall to as low as 30 degrees below zero Fahrenheit nearly every winter. The campus heating plant was nearing its life expectancy of 20 years. The four 235-horsepower H.B. Smith boilers were rusting and unable to meet necessary steam pressures. Steam lines had been simply buried in the ground during the early 1960s when little thought had to be given to insulation or energy conservation because oil cost 17 cents a gallon and plentiful supplies were unquestioned. Worse, the greatest enemy of underground steel pipes was not only water, which causes rust, but chemical corrosion and acidity in the condensate water which returns by gravity from radiators in the various buildings back to the boilers to be reheated as steam. (Gravity return of the condensate is the reason the boiler plant is located at the point of lowest elevation on the campus.)

Specific measures instituted by Therm and the campus committee included: throttling down energy systems during NRT, a summer shutdown of the boiler plant, seasonal operating cycles for all mechanical systems, off-peak production of hot water, load

shedding to reduce electrical demand charges, training and followup with maintenance personnel, selective insulation projects, and tying all campus electrical consumption into a primary service rate.

Seeking outside sources of funding, the College obtained a grant of \$50,000 from the U.S. Department of Energy and applied it toward the purchase of new steel pipes and sophisticated insulation techniques. Another grant of \$11,000 from the same source, again matched by the College, paid for a detailed study of energy-conservation aspects of the three largest buildings — the 116,000-square-foot Visual and Performing Arts Center, the Elizabeth Harrington Dickinson Science Building, and the Commons building, each of which presented unique problems and opportunities. The studies considered in great detail the possibilities of solar energy, but concluded in each case that the estimated payback of as much as 100 years did not justify the pursuit of this intriguing alternative.

Bennington's Phase I efforts in insulation, energy conservation, fuel savings and human attention to previous wastefulness resulted in a cumulative cost avoidance, Therm's engineers calculated, of more than \$300,000 by the end of 1980. That is the equivalent of one year's conservatively invested income from an endowment fund of \$2,000,000.

Phase II then involved the purchase and installation of expensive equipment — the boilers and steam lines. David Newton emphasizes that the three-year Phase I was an essential prerequisite to Phase II because it established the parameters for the true needs of the campus so that boilers of appropriate size and specifications could be ordered installed. Premature purchase of boilers could have resulted in units that were unnecessarily large and costly.

The boilers were installed during the summer of 1981 — the project required that one wall of the maintenance building be removed — and once they were producing steam at higher pressures, some problems arose in portions of the underground steam

pipes which had not been replaced. Further excavation was undertaken during September after students returned, and buildings were without heat at a time of a sudden cold snap. Not unexpectedly, some grumbling ensued and a group of students presented a protest before the Board of Trustees in October. Then a crucial steam line juncture, where the line to VAPA splits off from the main line, developed a problem that required all heat to be turned off for three days while it was repaired. Students, who had been given a detailed explanation by the Trustees, were provided with more data about needed repairs, and plans were made through the Student Services Office for alternate overnight accommodations so that repairs could be made during the four-day October Long Weekend with no disruption of classes. Virtually no one remained on the campus during that time, and when classes resumed on Wednesday, October 28, all radiators were hissing with ample heat. Full knowledge of the situation had helped dissolve understandable student complaints.

Phase II is now nearly completed. Some older steam pipes must still be replaced, a task to be carried out during the summer of 1982. The payback on the steam line replacements was estimated by Newton at less than five years — not bad for a system that was designed and installed to last for thirty to forty years. The payback on the boiler plant was estimated to be even shorter than that of the steam lines.

On the premise that it is now time for the College to manage efficiently on its own, Therm's involvement has been closed out, and Phase III begins as a review of options and alternative technologies for the future. Now that Bennington, unlike many other institutions, has a plant that is sized for its actual needs, it can afford to take a wait-and-see stance on whether its own gasifier experiment will prove feasible, and also on whether experiments with solid fuels at other cold-climate colleges such as Colgate and Middlebury will prove adaptable.

The concept of efficient operation of the plant
Continued on Page 12

The gasifier: A possible alternative source for heating the campus?

On a parallel but independent course, an experiment in alternative energy is being pursued on the campus — the conversion of wood chips to gases that could be burned in the boilers instead of fuel oil. A gasifier has been built by Paul Scott of North Bennington on a site next to the boilers. Scott, a pharmacologist by training, is risking his own capital on the project in the expectation that if it works on the College campus it will be adaptable to many other situations.

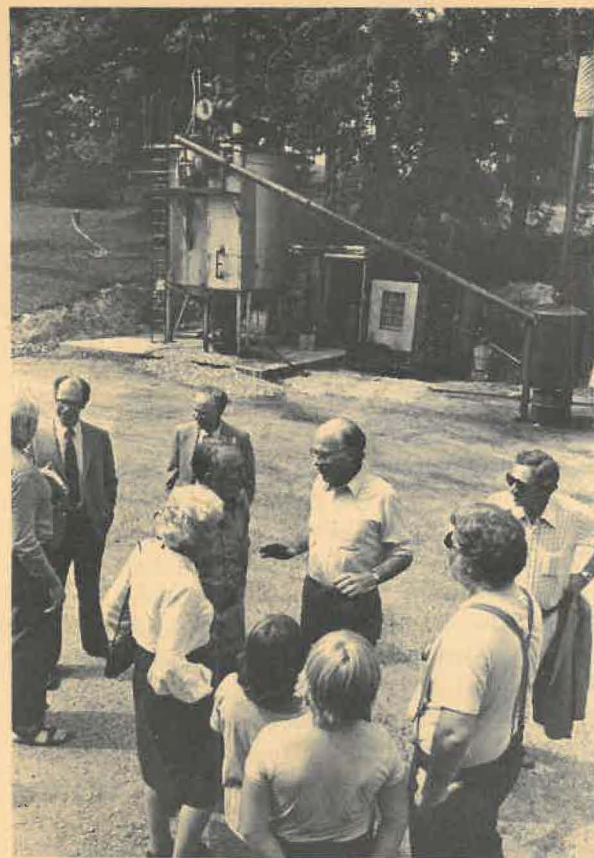
Scott is a special friend of the College because he is a grandson of two of the original founders of Bennington College in the late 1920s and early 1930s, Hall Park McCullough and Edith van Benthuyzen McCullough. Scott is the son of the McCulloughs' daughter Ethel "Babs," and William R. Scott.

The gasifier produces primarily hydrogen and carbon monoxide in addition to methane. Fed into the boilers as fuel, these gases could take the place of oil. When the gases run out, or the gasifier is shut down or proves insufficient due to peak demands, the oil would take over. But all this is theory thus far. Scott reported in mid-January that problems of providing electricity to the unit, plus cold weather,

had caused the experimentation to cease for the winter. He said he would resume work on the gasifier as soon as subfreezing temperatures end, and expressed optimism that the unit would indeed be able to heat the campus.

Still further in the future is the possibility of using Scott's gasifier to generate electricity. In theory, the unit could provide twice as much electric power as the College needs — and in that case the surplus could be fed back into utility lines for purchase by the Central Vermont Public Service Corporation, the utility serving the region.

Scott's many inquiries with the federal government, through the office of U.S. Senator Patrick J. Leahy, Democrat of Vermont, elicited the personal interest of the senator to the point where Leahy visited the campus last August to see the gasifier and to hear an explanation of its possibilities. Leahy said that he likes to visit innovative energy projects so that he can arm himself with knowledge "to pound the table with" among his colleagues, and also to prod the U.S. Department of Energy to increase its support for such ventures. But thus far, no initiatives or new federal funding possibilities are seen in this domain.



Senator Patrick J. Leahy, center, during his inspection of the gasifier last August, is surrounded by Mr. and Mrs. William R. Scott, their grandchildren and their son Paul. At right is President Murphy, at left: John G. McCullough, Development Director Donald G. Myers and Vice President James Vanderpol.



Exploring the visual arts at MIT

Kathy Halbreich '71

By Valerie Alia

Kathy Halbreich '71 is pleased to have "made it through Bennington in the proper four years, by luck." Since graduating, she has kept in close touch with the College. She worked for Bennington Summers — "the first effort to make use of VAPA during the summer" — and in the Admissions Office, where "Tuesday was Cincinnati; Wednesday was Chicago or Cleveland. I could never find the front entrance of suburban high schools without first finding the flagpole," she quipped, referring to what she called the schools' "anonymous architecture."

We spent part of a cold January morning talking in Halbreich's office and viewing the galleries at the Massachusetts Institute of Technology in Cambridge, where she heads the Institute's Committee on the Visual Arts.

Working in Admissions "was a good experience — having to walk into five strangers' offices and present myself as an adult." She encountered pre-conceptions: "Bennington was seen either as a school of zanies or a finishing school." (Neither label worked.) "It wasn't hard for me to sell the College. I had had a good experience there." She had majored

in literature and visual arts. "It was the first time in my life that I was taken seriously. I wish now that it had been slightly sharper edged, in terms of the critical judgment my work elicited."

She grew up in New York City, attending "a small private school where we wore uniforms, where the arts were something you did once a week at best. I was instinctively drawn to Bennington. Part of the reason I have this job is the ease I have with language, both verbal and written. The two things I learned at Bennington were how to use my eyes — how

'We often highlight the interaction between technology and art'

to use them in a critical sense — and how to express myself in language."

"I learned from Nicholas [Delbanco] the charm of language, the value of the objective correlative. I suppose it's the magic of metaphor. From Malamud I learned the importance of narrative — I learned a

different kind of discipline from Bern. If I learned from Nicholas the magic, I learned from Alvin [Feinman] the mystery."

"I write differently now. What I now write are catalogue essays." (She wondered whether her teachers would be surprised or horrified at the direction her writing has taken.)

After graduation she "decided not to go to graduate school. I loved and was comfortable with the academic world, but I wanted a different setting. It was time to see if I could produce without artificial deadlines. I decided I would work part time and write and paint. I turned a garage into a half-assed painting studio [and the rest of the space] into a chamber of torture — a writing studio." Eventually, she "gave up making art during the six years I lived in Bennington. I was temperamentally unsuited for the solitude."

In her present job, solitude is seldom a problem. When she isn't traveling "looking at art and fund-raising" or working at other MIT locations, there is time to enjoy her balcony office, a small space set above the rest of the Arts Committee cubicles "so I can play *Romeo and Juliet*." She sees "about 1,500 works a year" in her travels. From her balcony,

she writes and supervises publications for each show; the catalogues now are distributed nationally.

"Patience is a virtue," she says of her work, which began with a three-and-a-half-day consultancy in 1976. She was soon given a half-time appointment, becoming full-time director of the arts program in 1978. While long-range plans and minutiae require patience, she calls the shows "instant gratification." They are the glamorous part of the job. "There's a lot that isn't glamorous — everything from vacuuming the gallery to proper acknowledgment of a gift for tax purposes."

The Committee on the Visual Arts was founded by former MIT President Howard Johnson in 1966 as a presidentially appointed body composed of faculty, administration and student members. The professional staff includes the director of exhibitions (Halbreich), coordinator of special projects, assistant

'Since these central questions concern how we see and experience, it is the looking which elicits the understanding'

curator, gallery manager, registrar, secretary, assistants and student interns.

At least five major exhibitions are mounted in the Hayden Gallery and Hayden Corridor Gallery each year, attracting an annual audience of about 20,000. Bennington alumni have figured prominently. In the past two years, MIT has shown the works of Robin Bruch '70, Stephen Mueller '71, Jim Hoberman '77 and Nicholas Pearson '75.

Exhibitions often emphasize work that could not easily be shown in a commercial gallery. For *Rooms*, Richard Artschwager, Cynthia Carlson and Richard Haas sculpted the gallery into new "rooms." *Corners* featured works designed for corners, using the gallery's flexible walls to provide enough appropriate spaces.

A new facility, designed by I.M. Pei, is planned. The interdisciplinary complex will house teaching and research activities and will provide more room for exhibitions.

When Halbreich became involved, she "proposed to Pei that we involve six artists — as co-designers, not as object-makers" — in creating this structure. She was concerned with "putting function back into art." The artists are Alan Shields and Jim Turrell (no longer involved); Dan Flavin; Ken Noland, who taught at Bennington and is working on "how the exterior skin of the building wraps into the interior, mainly through color"; Richard Fleishner, an environmental sculptor, and Scott Brinton, who is working on "aspects of furnishing." The artists' work will be shown at the new building's first exhibition.

Halbreich's innovative thinking was stimulated and encouraged by her Bennington experience. "For me, Bennington was a luxury. All of this stuff was on the table, and I could eat myself silly, and it was up to me to propose the chronology of the meal. If I wanted to, I could eat dessert first. I learned that answers were not what you were looking for." Instead, the search was for clearer questions. "Learning to ask questions was the thing . . .

at a meeting, you can ask the question that's incisive (that leads to solutions)."

"I tend to personalize what I do. This office is more than a job. I always take it home. Others here do it, too. They all take it home. I'm proud of their loyalty."

"We live within a technological institute. We often highlight the interaction between technology and art." The current show of moving, brightly colored, laser-lit forms follows this trend. "There has been an enormous move forward in media technology. The video disc is the medium with the densest information-holding capacity. I have yet to see how artists are going to use it." Despite her excitement, she is cautious about linking art and technology too closely: "That's where I'm conservative."

"I think about the importance of this office to a lot of people. I suspect that we don't please everybody all the time." Because the committee is not a museum "we can do shows of people who have not yet 'arrived.' That doesn't mean they're not professional or lack commitment." Deciding what to show is challenging. "The line between being too retrograde and too avant-garde is fine. We tend to be in the present."

She regrets her "present inability to go back and rethink. Basically, I think art criticism is subjective." She sees art occurring in quantity over time, with distance providing information about what will survive and be called "great." Despite her conviction about the subjectivity of evaluating works, she expresses faith in a more objective historical context. "I do believe that quality will surface."

"Basically, any work of art is available to any

person." She regrets the need some have "to mystify, the flip side of which is a need to condescend."

In her catalogue for a show by artists Mel Bochner and Richard Serra she wrote of the importance of process. "By challenging the prevailing conventions for making, seeing and understanding art, each [artist] began to redefine the physical and perceptual boundaries of art in a different manner . . . While

At Bennington 'I learned that answers were not what you were looking for . . . Learning to ask questions was the thing'

the new works embody an approach which is less visually austere, the underlying questions remain consistent with those expressed in early works. 'What is the relationship between discreteness and continuity? What is apparent and what is actual? What is seen and what is remembered?' Since these central questions concern how we see and experience, it is the looking which elicits the understanding. The works of Bochner and Serra resist verbal definition; the meaning cannot be translated into language."

If Halbreich cannot translate, she nevertheless uses language to explore, explain and decorate the catalogue. It is as if she were using the contradictions and the expectations of her task (to provide a visual and verbal portrait of the show) to continue her own inner dialogue between the literary and the visual.

Closing out the Alumnae/i Controversy

A few more responses have arrived about the issue of pluralizing those who attended Bennington College. One anonymous writer suggests that " 'alumni' is a perfectly acceptable solution to the Great Alumnae/i Controversy. I, for one, have never heard anyone in the Barn use any other plural form in conversation."

(An anonymous administrator suggested that, while the term *alum* is indeed used in the Barn, it works better spoken than written, when one's mouth is likely to pucker from another association.)

Helen W. Wheelwright '37, former Bennington College Alumnae Director, writes from Belvedere, California, that she considers the issue of the *alumnae/i* plural important, but crosses out the term "nonsexist" on her questionnaire form. She adds: "Why be *threatened* by antiquity? *Person* is childishly self-conscious, too."

Elizabeth Bacon '48 (Mrs. Ross Lewis) shares her new address, having moved from the Republic of Ireland to West Midlands, England, and writes: "If your lottery hasn't yet closed I cast my vote for *Alumnus Alumni*, which seems to be the simplest solution — and most diseducated people in this world don't seem to know the M & F of Latin anyhow." She adds, "Many thanks — I am a lousy *alumniusa* [sic] — I never tell anybody what I'm doing."

Janet Loper Coye '47 of Lansing,

Michigan, writes:

"On page two of the August-September issue, in the Trustee membership report, I note you're still listing women by their husbands' names! For example — to use someone from my class — Hudas Schwartz Liff is listed as 'Mrs. Julius Liff (Hudas Schwartz '47).' I have to assume she is a trustee because of herself, not because she is her husband's wife. [In the next issue I note you list Alumni Trustees a different way.] If it's important for some reason to get the husband's name in there, why not do it this way: 'Hudas Schwartz Liff '47 (Mrs. Julius)?"

"Before solving the *alumnae/i* question I suggest you make this change — at least it's easier. Best wishes."

Ms. Coye's comments are well taken; we have been inconsistent, and her proposal makes good sense. We will therefore adopt the form she suggests in this and future publications.

To all those who have written, we are most appreciative of your efforts; reading the mail has been fun. Letters addressing this issue appear to have stopped coming in; thus we will close the dialogue for the present. Because of the great diversity of responses, there appears to be no clear mandate for any particular policy decision, so we will continue with the present usage for the time being.

Class Notes

'37

Helen Webster Wheelwright traveled on the Trans-Siberian railway from London to Hong Kong in October: "It was a learning-by-doing experience."

'39

Dorothea Smith Coryell is planning another trip to China, this time as a tour leader. Her group will fly from San Francisco to Peking in late May, then go to Xi'an, Suzhou, Shanghai, Wuhan, cruise on the Yangtze River, Chongqing, Guilin, Hong Kong and home. "It's going to be a marvelous tour," she told the Santa Barbara, California, News-Press. Interviewer Beverley Jackson profiled Dorothea's life, which started in China (though she was born in New York City during her father's sabbatical and returned with her parents at age four months) and continued until she was 19, when she came to Bennington. Dorothea has spent considerable time in China ever since. She has two children and is the proud grandmother of five grandchildren and four step-grandchildren.

'41

Stephanie Townsend Head continues to be director of the Children's Center in Weston, Connecticut. She was a delegate to the White House Conference on Children and Youth. Stephanie reported that she is the grandmother of two: her granddaughter lives around the corner and her grandson lives in Sweden. Stephanie enjoys gardening and embroidering; she is a member of the Embroiderers' Guild of America.

'45

Geraldine Babcock Boone received the Outstanding Service as a Volunteer Award of the Princeton Area Communities at a luncheon at the Nassau Club of Princeton (New Jersey), reported a Princeton newspaper. Princeton's Council on Community Services supervises the award selection (the OSV award is part of a national program of Massachusetts Mutual Life Insurance Company), and its guidelines for selection state: "Service in official and policy-making capacities will be given only incidental consideration, with fundamental emphasis being placed on direct, personal service voluntarism at the working level of community services." The presentation speech thanked Geraldine for "enabling us to see a living example of excellence in

volunteering." Geraldine's list of interests, in part, includes the Child Placement Review Board (she is chairman) of the Mercer County Juvenile and Domestic Relations Court, the Foster Parents program, the Interim Homes Study Group of the Council of Community Services, the Princeton Juvenile Conference Committee, the Princeton Youth Employment Service, the Princeton Study Group (a tutoring service), and the Mercer County Community Action Council.

Helena Palmer Pappenheimer wrote that their eldest son, Glenn, died unexpectedly September 26 while visiting one of his brothers in Taos, New Mexico. Helena lives in Cambridge, Massachusetts.

A fifth book of poetry, *The Farewells*, by **Julia Randall** was published October, 1981, by the Elpenor Press, Chicago. Julia has been awarded a National Endowment for the Arts grant for 1982.

'47

Ruth Wilson Ross's shell creations were mentioned by Cathy Silver in her article "A Permanent Shell Collection," July, 1981, *Town & Country*. The three-page article, which included a source list, covered the many uses of shell patterns in fabrics, china, silver, etc. Ruth's creations use actual shells, and she has worked them into mosaics for table tops, wall hangings, floor insets, floors, vests. Silver wrote, "... [she] began to work with shells in 1974 when asked to repair a nineteenth-century *coquillage* floral bouquet. After flowers came birds, from a 3-inch wren to a 20-inch macaw. Designer Gene Moore used her birds — a bob-white quail, ground dove, hummingbird and pairs of red polls and wrens — in some of his Tiffany window displays. One is reproduced in *Windows at Tiffany's: The Art of Gene Moore* by Judith Goldman (Abrams, 1980)." Ruth explained, "The reason I'm good with shells is that for years and years I've worked with them in my hands, and when I pick them up on the beach I know how they will relate to each other." Ruth lives in Manhattan.

'48

Margaret Mallia Ender had her first watercolor show last June in the South Shore Bank in Wellesley Square, Massachusetts. She has shown sculptures and oil paintings in exhibitions in New York State. Since moving to Wellesley she has studied watercolor painting at the Museum of Fine Arts and the Needham Art Center,

and has also attended summer workshops in Maine. Margaret is a member of the Wellesley Society of Artists. On view at the June exhibition were a Maine landscape as well as studies of flowers silhouetted against varying backgrounds and varying shapes. (Wellesley Townsman, June 4, 1981.)

Eleanor Carlson Castro retired last June from the Dobbs Ferry school system, where she had been a teacher for the past 13 years, and was honored at a retirement dinner by friends and colleagues. Eleanor is a veteran teacher of 22 years. She has an M.A. in remedial reading from Manhattan College and has accrued an additional 50 graduate credits in education from Hunter and Bank Street colleges. Eleanor has always been active in community groups, including the Yonkers Women's Task Force, the Women's Center and the Battered Women's Shelter in Yonkers, the Women of Westchester Inc., the United Civic Association and the Human Rights Commission. She has had several short stories published, and had three one-act plays produced off-Broadway.

'50

Janet Reibel Hoffman is a children's librarian at the Plainview-Old Bethpage Public Library, on Long Island, and is president of the Children's Services division of the Nassau County Library Association for 1981. "I also conducted a workshop in November for the Early Childhood Education Annual Conference in Jericho, New York, on 'Books on Special Problems of Young Children,' based on the Early Childhood Experience Bibliography which I coordinated for the Nassau Library System. I enjoy reading about other alumni and their activities." Janet lives in Huntington.

According to the latest word from her parents, **Virginia Allen Jensen** is head of the International Children's Book Service, a publishing business in Denmark. The Jensens live in Gentofte.

Sally Liberman Smith — "The School That Sally Built," an illustrated article by Earl and Miriam Selby, appeared in December, 1981, *Reader's Digest*. For those who have read Sally's saga in *Quadrille* and the *Alumni Quarterly*, this article adds interesting enough highlights to seek it out. One of Sally's comments is of particular significance for Bennington: "... what parents don't grasp is that abilities developed in the arts are instrumental for learning in the academic classrooms."

The article was printed in the *Congressional Record* for Friday, December 11. No mention of Bennington, unfortunately; Sally tells us "it was in but some editor must have reduced the article by a lot and knocked out dear ole Bennington."

Another note from Sally said that the *Washingtonian Magazine*, January, 1982, named her one of the 15 Washingtonians of the year.

'51

Janet Roosevelt Katten is studying with Rudolph Schaeffer at the Schaeffer School of Design, working in color. She is sculpting in clay and painting in watercolor, and now has a license as a designer.

Janet's daughter, **Dana Walker '78**, has been offered a fellowship by the University of Pennsylvania in French comparative literature, and is playing the flute professionally with a baroque trio. Janet's first grandson was born last September to

her son and daughter-in-law, Hall and Karen Walker. Janet's youngest son, Stephen Katten, 16, is looking toward Bennington as a possible undergraduate school. He is an actor, singer and musician (violin and piano) and is interested in a career in the performing arts. Another son, Michael Katten, 18, entered the University of California, Berkeley, this fall as a history major. "Michael plays tenor sax in Cal's famous marching band."

Janet lives in San Francisco.

'52

Albert (Special Student 1949-50) and **Diane Boyden Pessa** have three daughters, two of whom are Benningtonians. **Tana '76** went on to the Kennedy School at Harvard to get her master's in public policy. Tasmin is married and attending college in California, **Tia** is a student at Bennington, and loving it.

Al and Diane are having an exciting, enjoyable life at their home and work place, a farmlike estate on a lake in Franklin, New Hampshire, where they run training programs for "helping professionals" in the Pessa System/Psychomotor Therapy, a form of psychotherapy and emotional re-education they have discovered and developed. Al has written two books on their method, published by New York University Press and translated into Dutch and Portuguese. They are members of the American Academy of Psychotherapists, and travel a lot in the United States and Europe to conduct short programs for helping professionals to spread the techniques, and they are mentioned in many books.

There is a non-profit organization in Boston and another in the Netherlands for the advancement of the method. The Dutch group has organized a three-year program for twelve psychologists and psychiatrists involving nine trips to the Netherlands for the Pessos, and supervised by a Dutch-certified psychiatrist and psychologist. These techniques are used by many psychotherapists to help drug and alcohol addicts, chronic atypical pain patients, the obese, everyday neurotics, etc. But few are fully trained.

One of the Pessos' dearest hopes is to get a foundation grant so they can devote time to making training tapes that would be available to psychotherapists and universities — and, in effect, give the method away.

'54

Sue (Friedman) Miller McGowen showed her "Works on Glass" in Crown Hall, Illinois Institute of Technology, December 2-19. The exhibit was funded in part by the Illinois Art Council and a special grant from Plastofilm Industries Inc.

'55

James Merrow was presented a commendation in appreciation of his efforts toward the advancement of peace through Naval power at a testimonial dinner given by the U.S. Navy November 13 at the Paradise Restaurant in Bennington. Jim is the career counselor coordinator at the Area Vocational Center in Bennington.

Jim was a combat veteran of World War II, having participated in five major battles in Normandy, the Ardennes, Central Europe, northern France, the Rhineland and Africa when he came to the College in 1951 to earn his B.S. in social science, political economy. After Bennington he received a master's degree from North Adams (Massachusetts) State College.

Obituary

Wallace K. Harrison, the architect who played a major planning role in Rockefeller Center, the United Nations, Lincoln Center, the 1939 World's Fair in New York, and the Empire State Plaza in Albany, and who died on December 2, 1981, was also a trustee of Bennington from 1944-51. He was 86 and had lived in Manhattan and Seal Harbor, Maine.

Known as a modernist, though not a member of the avant-garde, he began his career as a draftsman with the New York firm of McKim, Mead & White in 1915, studying with Harvey Wiley Corbett. After World War I he studied at the Ecole des Beaux-Arts in Paris, and returned to New York to work for Bertram Goodhue, architect of St. Bartholomew's Church

on Fifth Avenue. Corbett soon invited Harrison to become his partner, and it became the firm of Corbett, Harrison & MacMurray. In 1940 Harrison formed a partnership with Max Abramovitz, and the firm of Harrison & Abramovitz, with headquarters in Rockefeller Center, became one of the nation's most successful, with a staff of more than 200 during the mid-60s building boom in downtown Manhattan. In 1979, Harrison retired from the firm, then known as Abramovitz, Harris & Kingsland, and opened his own office as a sole practitioner.

He is survived by his wife, the former Ellen Hunt Milton, and a daughter Sarah. Private funeral services were held December 16 at Rockefeller University.



Elaine Pear Cohen's "The Scientists" enlivens the public scene in the seaside community of Woods Hole, Massachusetts. At right is her bust of Catherine Filene Shouse, done for Wolf Trap Farm Park in Virginia. Below, the sculptor works on "play sculpture" for the Wheaton Woods Elementary School in Rockville, Maryland.

Educating and communicating through visual art

Elaine Pear Cohen '41, sculptor, art educator and author, lectured at the Smithtown, New York, Township Arts Council's Mills Pond House October 11 on educating and communicating with children through visual art. The event was forecast by the Commack News for September 24. Cohen is co-author of *Art, Another Language for Learning* and has taught art to young children and art education to college students and teachers.

She follows the theory, gaining increasing acceptance by educators, that children learn reading, writing, math, science and other subjects better when they learn them through the arts. "Most people consider art to be a frill in a curriculum. But it can help children learn, because of the ways in which children have to think to produce art," she explains.

Cohen is president of the Citizens Advisory Board, Suffolk Forum for the Arts. She has created sculptures on commission for the Wolf Trap Farm Park for the Performing Arts, the Wheaton Woods School in Rockville, Maryland, Dr. Virginia Peters of Woods Hole, Massachusetts, and others. The sculpture in Woods Hole offers a humorous and compassionate look at a trio of scientists. Installed in 1980, *The Scientists* depicts "the constant exchange of ideas" Cohen sees as an inherent part of Woods Hole society. "Everywhere you go here, there are people talking about something — mostly science. They are animated with a healthy kind of disagreement. There are dominating ones and less aggressive ones and the women who try to get a word in edgewise." The "animation and central commitment to ideas" dominate *The Scientists*.

Cohen writes that "growing up with my scientist husband and my son and daughter has given me the richest experience imaginable. I have learned about human interaction, about depths of feeling, about

the developmental aspect of growing . . . I have learned about caring, about commitment, about hanging in for the long haul . . ."

"Bennington had a large role to play as well. The place acted as an enormous stimulus to my thinking, although I did not appreciate it at the time. I think fondly of Margaret DeGray, Ted Newcomb, Tom Brockway, Joe Chassell, and both Simon and Herta Moselsio (who were like second parents to me). They forced me, despite my resistance, to stretch my mind.

" . . . I still seem to be pondering . . . what I'll be 'when I grow up.' . . . Happily, the sculpture is still developing."



The November issue of *Ms.* includes an item about poetry translations by **Carol Rubenstein**. Carol's selection of Dyak poems, *The Honey Tree Song*, has been published by Ohio State University Press. In 1971 Carol began to collect and translate the oral poetry of several aborigine cultures in Borneo, and four years later the Sarawak Museum (Borneo) published her project in two volumes. *Ms.* reprinted one of the poems, which is sung by Iban women:

Cradle Song While
Swinging the Child

Four young fireflies learn to weave —
one is intelligent,
quick her fingertips and hands;
one is modest,
held up as worthy of much praise;
one is fierce,
tongue spitting crackling fire;
one is hungry for something,
slipping in and out of the men's sleeping
places.

'56

New works by **Jan D'Esopo** were exhibited at the Galeria San Juan, Old San Juan, Puerto Rico, December 4 through 23.

"Works on Paper" by **Carol Friedman Kardon** are being exhibited at the Gross McCleaf Gallery, Philadelphia, January 22-February 8. *Quadrille* is indebted to **Cynthia Whitney Drayton '48** for sending the announcement which shows, on the flip side, Carol's pastel on paper "Cows at Dusk 1981." Carol lives in Gladwyne and Cynthia in Paoli, Pennsylvania.

'58

Margaret Beckwith Parsons, who signs herself Ms. Margaret E. Parsons III, visited Bennington in the fall. "The lovely mountains looked as if they might roll into the stars." Margaret lives in Litchfield, Connecticut.

Jodi Luna (Judith Powers) Robbin has moved to Sebastopol, California, after 20 years in San Francisco, "A new setting for my new life." Jodi wrote that in 1978 a biopsy revealed cancer and, refusing the standard medical programs, she embarked on an intense program of alternative health and healing. Jodi's program included going to the Philippines for faith healing, in 1979, and "one tumor disappeared after two months of living with the faith healer." Her healing gifts were developed by then, and her artistic talents were set aside temporarily as she became more involved in the alternative health community. Jodi has returned to the Philippines twice since then to study and film the faith healers of the Pangasinan region, expanding her contacts and experiences, and she co-organized the first Spiritual Ecology Conference with Lita Kalaw in 1980 (her cancer has completely regressed), attended by thirty people from seven countries.

Jodi had a one-woman show of "color Zerox art" at Sining Kamalig Gallery in Metro Manila; and on her most recent visit to the islands an exhibition of 36 watercolors (all recently painted while traveling) at the Baguio Gallery, Hyatt Terraces, Baguio City, in May, 1981.

Since returning from this last journey she moved, started a design studio business and completed a 13-minute multi-image video tape for Channel 25 TV, San Francisco. "I feel that my life, my art and my energies carry the spirit of creativity that I feel was nurtured when I was an art student at Bennington."

Sherry (Isabel) LaFollette Zabriskie was on campus in October with her husband George and their son Oliver, who is interested in applying for admission to Bennington. Sherry and George, former

filmmakers, have taken up a new career, baking and selling empanadas. Their pastry turnovers, filled with a variety of vegetables, cheeses, fruits and seasonings, are now available in about 65 New York City and Connecticut markets and specialty food shops; and were served at New York Governor Hugh L. Carey's wedding reception in April. (The Zabriskies sent a clipping from the August 23 New York Times.) Sherry's Specialties employs a manager and three part-time helpers, Oliver (16) and his sister Tavia (12) help roll and cut the pastry dough and add egg glazes and herb decorations to the filled empanadas. There are seven varieties, including a ratatouille-stuffed French one and a sweet-and-sour tofu-filled Chinese one, in hors d'oeuvres and entree sizes. They also make a frozen fruit ambrosia and are testing a frozen vegetarian pate.

'60

Manuel Duque has been named director of acting for the Florida State University, Asola Conservatory of Professional Actor Training, as announced in the October 13 Sarasota Journal. Mano's duties will include teaching first- and second-year students and overseeing their one-person shows (presented as partial fulfillment for the graduate degree).

After receiving his B.A. in drama and literature from Bennington, Mano continued as a drama assistant from 1960-1964. Later he earned his master's degree in English and American literature from Bucknell University, and is now completing his doctoral dissertation at Penn State. Most recently he was associate professor of the department of theater and film at Pennsylvania State University, as well as coordinator of the BFA and MFA acting programs, and state director for the University Theatre Productions and the University Resident Theatre Company.

At the end of a three-hour special on ABC Television January 29 commemorating the 100th anniversary of the birth of Franklin Delano Roosevelt, after a lengthy series of credits, appeared the name of the executive producer, **Pamela Hill**.

Stephanie Hartshorn Miller is a new member of the faculty, for grade three, of the Independent Day School, Middlefield, Connecticut. The Meriden Record Journal reports that Stephanie taught at the school from 1967-1974 as a primary teacher. She has also taught at Fairfield Country Day School, Madison Country School, Hamden Hall and St. Paul's Lutheran School in Honolulu. Stephanie has taught piano and voice, and has been a math and reading tutor. Stephanie, her daughters Amy and Jessica, and her husband Cyrus live in Portland.

'61

Gail Rodier Schonbeck, foreign student advisor for Southern Vermont College's 35 foreign students, recently traveled to Washington, D.C., with President Thomas Gee and nine of the students to meet with foreign attaches. Southern Vermont is interested in increasing its international enrollment. Besides improving relationships in Washington, the college is trying to develop international ties within the community. Gail told the Bennington Banner November 16 that she would like to work with Bennington College, Southern Vermont College and Williams College to bring an Indonesian dance troupe to the area colleges. The Schonbecks live in Hoosick Falls, New York.

'63

Janine Beichman's first book, *Masaoka*

Shiki, a critical biography of the Japanese writer-poet and essayist of that name, who lived 1867-1902, is coming out this summer. "I've also written a libretto for a Nō. The Japanese translation will be performed by Nō artists sometime next year and I'm looking for actors, dancers and musicians to do it in the original English in the United States and elsewhere. Any alumni who are interested should please write. I'm teaching Japanese and comparative literature at two universities in Japan. My new address is: Dr. Janine Beichman, Takezono 2-809-4, Sakuramura, Niihari-Gun, Ibaraki, Japan 305."

Cindy (Priscilla) Rendell Cleveland received a doctorate in counseling psychology from Boston College in May. She majored in behavior therapy and behavioral medicine. According to the Framingham, Massachusetts, Middlesex News, July 7, 1981, Cindy has entered private practice in behavioral medicine in Framingham-Sudbury with Dr. Joseph R. Cutela of Sudbury. Cindy and her husband Daniel live in Framingham. She has two daughters, Jean and Kerry Haertl.

'64

Kaye Grossman Matthews and **Joseph Shackford** were married September 3, 1981. Kaye is manager of personnel development for General Electric's aircraft engine group, with a special focus on the design of programs relating to marketing and sales. Joe is sales director for Australasia for the same organization. The Shackfords live in Maineville, Ohio.



Jan Tupper Cogley '65

Susan Merrill Rockwell exhibited her paintings November 6 to December 3 at The Gallery, Williamstown, Massachusetts. Susan is the author and illustrator of the children's book *Washday* (Seabury Press, New York), and teaches art at the Berkshire Country Day School, Lenox. In May, 1981, she exhibited her work in the "Focus on Women" show in Pittsfield at Berkshire Community College and the Berkshire Museum; and at the Artabout exhibit this summer in Pittsfield. Susan describes her subjects as "gentle creatures and patterns of dreams, some with subtle religious imagery, transported through a brief moment in the stillness of quiet movement." She paints in bold color and pattern. Susan lives in Stockbridge with her daughter Daisy. (Dedham, Massachusetts, Transcript, November 2; Bennington, Vermont, Banner, November 3.)

'65

Roberta Elzey Berke's son Joshua was upset to find he wasn't mentioned in the

August class note about his mother. Please forgive us, Joshua, we're glad to know you care. Joshua was born in 1970 and goes to Westminster School (England).

Roberta has additional news: next spring BBC Radio 3 will broadcast twenty minutes of her new poems, read by three actors. Also, BBC has asked Roberta to write and present literary features for its broadcasts on a regular basis.

Jan Tupper Cogley sent a News Flash!! "Bennington Drop-Out Makes Good! On June 1, 1981, I became the owner of Town Clowns, a clown rental and balloon delivery company based in Washington, D.C. Besides lots of 'quickie' performances in local offices, hospitals, and parks, we perform a full-length show for schools which depicts the history of clowning around the world."

Judith Henning Hoopes sent a note on her progress: "A career switch from advertising to journalism has resulted in a steady assignment from the New York Times New Jersey section covering energy." Judith is living in Mendham, New Jersey.

'66

A news clipping about **Dinah Ruth Schley**, boulanger — this time the August 16 issue of the Santa Barbara, California, News-Press — adds some background about Dinah: 1. Dinah was born in the mining town of Ray, Arizona, a town which no longer exists. 2. Julia Child has said Dinah Schley is the finest bread baker in America.

For bread bakers and bread lovers,

perhaps the final words of the article, by Beverley Jackson, are worth quoting. Dinah found that Americans like their bread less well baked than do the French. They like it paler and less crusty. "But there is much more taste when your bread is well baked," Dinah said. "Bread is on a base of flour, which is a carbohydrate, and carbohydrates are a complex sugar. So it breaks down into a simpler sugar either by cooking or by digestion. If it breaks down while it's baking, you're tasting something that's already a sugar. And if you eat it before it's broken down, it becomes a sugar while it's in your tummy. And then you can no longer taste the sugar, so you are tasting a starch. That is the difference you have in taste between a well-baked and an underbaked bread."

'67

Londa Weisman exhibited pottery at the Park-McCullough House, North Bennington, during November. Included were three huge oversized pots she made at the

Cindy Kallet's first song album is released

Folk-Legacy Records has just released a solo album by Cindy Kallet '77. Titled *Working on Wings to Fly*, the album features songs of Cindy's own composition, beautifully sung and accompanied by her delicate guitar. The songs evoke strong images of Martha's Vineyard — sea spray, salt air and a love of nature.

Caroline Paton of Folk-Legacy describes her impressions in the liner notes:

"The beautiful music of Cindy Kallet came to us, figuratively and literally, out of the blue — in the form of a sample tape sent from her home on the island of Martha's Vineyard.

"We receive a lot of sample tapes here at Folk-Legacy and Sandy and I try to hear all of them ourselves, but our schedule is such that we can rarely listen to them right away. When Cindy's tape finally got into our cassette player, it got played over and over again.

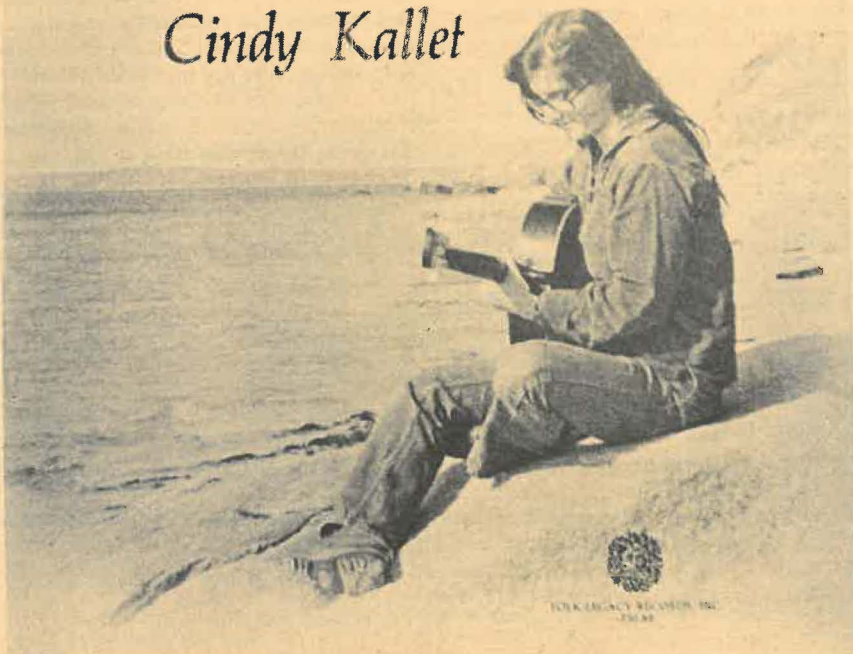
"There is a compelling quality about this young woman with her haunting voice and her extraordinary guitar. And the songs! Here are songs that roll with the rhythm of the sea that inspired them, songs exulting in the beauties of nature, and, marvel of marvels for such a young person, love songs that aren't all sad.

"There is evidence of a firm basis in traditional music here. After all, how many contemporary songwriters can write a really fine sea shanty? It is not surprising to learn that both Gordon Bok and Archie Fisher have been strong musical influences on Cindy.

"Soon after we met, we invited Cindy to attend, as our guest, a week-end get-together sponsored by the Folk Music Society of Greater Boston. The first song she sang there was the title song of this album — 'Working on Wings to Fly.' It was a small, informal workshop — a bunch of us were just sitting around, swapping songs. When Cindy finished singing there was an awed silence, and then Judith Stone, who has a penchant for succinct and original speech, said, 'Listening to you

working on wings to fly

Cindy Kallet



is like lying on your back while someone feeds you grapes!

"Lie back, friends. You have a musical feast in store!"

Ed Flaccus of the Bennington Science Division recalls that Cindy's senior thesis was the Vineyard's small mammals. Clearly, she has found a way to link art and science in her life and work. She shares some of her personal history:

"My Fair Lady came to town when I was between six and eight months old. My mother, always in tune with the tunes, combined baby-caring with song, and some-time during those formative months I was discovered humming, under my infant breath and to my parents' astonishment, the tune to 'Wouldn't it be Lovely.'

"The musical contributions up to and since then have been many and varied. My sources include predominantly classical music — I studied piano and violin for several years — and folk music — from people such as Burl Ives and Pete Seeger, early on, to Mimi and Dick Farina, Joni

Mitchell, Joan Baez, and Tom Paxton, among others. A few years later, Gordon Bok, Louis Killen, and members of the Hudson River Sloop Clearwater crews were among those who provided inspiration.

"The songs arise from just about anything — life's trials (many), love (lost, mostly), water (the ocean variety in particular), and miscellaneous (many of those — includes *State of the World* songs and *Style Stealing* — see 'Big Dark's Fancy' and 'We Rigged our Ship' for reference).

"I started writing songs when I was about 13 years old. The first 'official' one concerned the horrors of my junior high school (the chorus of the first 'unofficial' one was 'I'll wait for you till the end of time' — I'll say no more about it!). My brother Tony was, and still is, an invaluable source of criticism and encouragement; all songs (over 130 by now) were taped and sent to him for comment. Throughout most of those earlier years, the songs stuck pretty close to home: my bedroom, the kitchen or stairwell (both acoustically

encouraging locations), and were sung to the tape recorder, my sound-worn knee, and occasionally family or close friends. It's been only in the last few years that they have ventured forth, through friends and coffee-houses, concerts, and even a fish and chips joint — over the sound of the fryolators — to this record, where a few of them are given, with care, for your taking.

"The wonderful harmonies on four of the songs are provided by two good friends. I met one of them, Ellen Epstein Maxwell, a teacher on the island, several years ago when her husband, Timothy, introduced us to each other with the outlandish idea that we might actually enjoy singing together.

"The other voice, that of Lisa Kallet, I first heard when she came home from the hospital over a quarter of a century ago. I was only a year old at the time, but could tell that she showed real promise. In addition to being a fine musician, Lisa is studying Classics and Ancient History."

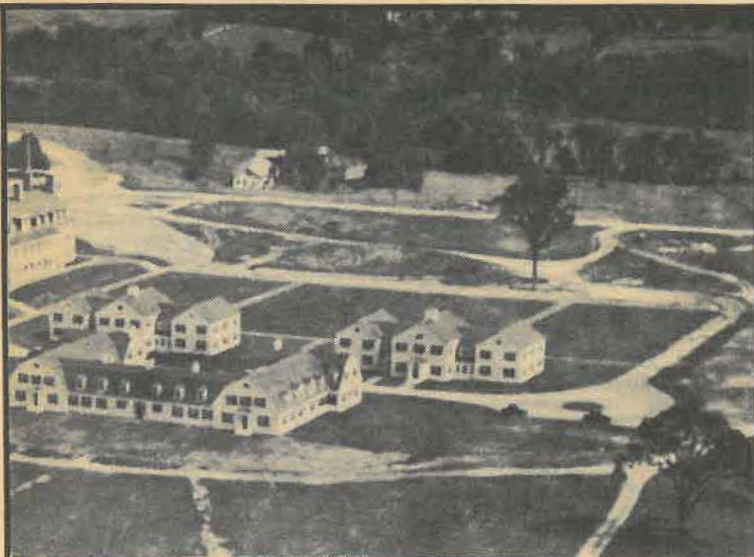
Cindy's songs follow a long tradition of music of the sea: "When we reach Nantucket Sound, Brave boys, We'll haul the sails down . . ." They also take off on their own, expressing her link with earth, sea and sky: "Crow mobbing up a hawk on soar, Clouds soaring in the sky, Me working down here on this rocky old earth, Working on wings to fly . . ."

The songs also call upon others to share her concerns. "Roll to the River" is about "the many new houses that appear, daily and conspicuously, on the magnificent Katama Plains. Many of them have been built extremely near the ocean. I often wish for another hurricane, just to even the score."

*They call the land theirs, I call the land ours,
For those who can care to walk free.
How many houses can rise, how many roads
can scrape through
Before we drive into the sea?*

*And it's roll to the rivers
that once shaped these sands,
And it's roll to the river upon me.
And it's fly to the waves that still pound
these shores;
And it's less than a mile to sea.
(chorus)*

Working on Wings to Fly is available in record stores or from Folk-Legacy Records, Inc., Sharon, Connecticut 06069.



Bennington College:
IN THE BEGINNING

Thomas P. Brockway

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Filmmaker explores her craft on campus

Bonnie Kreps, feminist writer, independent filmmaker and mother of Bennington College student Lise Kreps, was on campus December 3 with two of her films. She showed *This Film Is About Rape*, which won the American Film Festival second prize in 1979. She also joined Joanna Kirkpatrick's class on *Women in Cross-Cultural Perspectives* for a discussion and showing of *No Life for a Woman*, her most recent film.

No Life for a Woman depicts the life of women in Mackenzie, a northern British Columbia company town of "about 10,000 people — about the same size as Bennington." According to Kreps "there are about 800 towns like this in Canada. The sad thing is it's so predictable — they're *planned*." The planning has included creating houses designed without northern winters in mind, towns with poor, or no facilities for recreation, merchandise that is "sub-

standard" because "stores dump what they can't sell in Vancouver on Mackenzie because up there you have no choice."

Depression and boredom, overweight and frequent pregnancies are the order of the day. Originally, the town's mayor was appointed by the company; now, there are elected officials.

While Kreps said the women she interviewed on film felt that they were represented fairly and were pleased with the film, the response of public officials was not so warm. "In the town, three hundred people were talking lynching . . . they were gonna' burn the film, burn me . . ."

Kreps' career has been far from typical or predictable. She did not like to categorize herself; she has been a writer and a filmmaker, is "an aesthetite by background, and also an old feminist." She made no promises about what kind of work she

will tackle next. She is a veteran of the Canadian television industry — what she called "hit and run TV, the extreme of the masculine mode. The value system behind it . . . [was what stopped her]." She did not leave because of failure. "I was a tremendous success story. I'm very fast with words," she said, sharing words with appropriate rapidity. She objected to the attitude that "serious [in a documentary] means you have to have experts. That meant male professors." In her films, the "experts" are the people whose experiences she records.

While she acknowledges that "it's very nice if you win awards," she said that the real test is how those filmed feel after they have seen the film.

Kreps, whose writing is widely published in Canada, lives in Vancouver, British Columbia.

Former Trustee Andres honored by CASE

F. William Andres, who served on the Bennington College Board of Trustees from 1956 to 1963, was presented with the Distinguished Friend of Education Award in Montreal in February. The Council for Advancement and Support of Education (CASE) honored Andres for his "many years of volunteer service to educational institutions" and wrote in its newsletter that "All who have worked with him love him and value his friendship as well as his counsel . . . his modesty and kindness, as well as his firmness and good judgment . . ."

Andres is a partner in the Boston law firm of

Sherburne, Powers and Needham. He has served as presiding officer on the boards of both Phillips Exeter Academy and Dartmouth College, his alma maters. In addition to serving as a Bennington trustee, he has been trustee for Champlain College and Beaver Country Day School and legal advisor for the New England Association of Schools and Colleges. A vestryman in his church, he has been active in the United Negro College Fund and in civic affairs in Brookline, Massachusetts. He is the father of Anita Andres Rogerson '78 who was the first alumna to receive her degree in the Completion of Alumni

Degree Program.

In 1963 he was presented the Dartmouth Alumni Award "for distinguished achievement and service to his college . . ." Phillips Exeter honored him with its Bicentennial Founder's Day Award. He received honorary doctor of laws degrees from Colby College in 1977 and from Dartmouth in 1979. In 1976 he was given a special award by the New England Association of Schools and Colleges.

The CASE award was a highlight of the District 1 1982 CASE conference.

Faculty Notes

Continued from Page 16

Former Faculty

Michael Finckel has joined the Hudson Valley Philharmonic for the 1981-82 season. He was one of eight string players (3 violinists and 5 cellists) who were selected by open audition in late September. (Rhinebeck, New York, Gazette-Advertiser, October 29.)

The August 8 Bennington Banner carried a picture article about sculptor **Isaac Witkin**. Writer Mark Zabriski said of Witkin, ". . . since retiring from full-time teaching Witkin said he is happier than ever just to be doing his own work now. 'Artists always think that their present period is their best. Otherwise they couldn't

carry on . . . I have two different urges. One is to make . . . massive outdoor sculptures which take a lot of time and energy, and then I like to have periods where I can relax into a more spontaneous mood which the smaller bronze works afford me . . .'" Witkin had two shows in September: a one-man exhibit at the United Nations Plaza, and a show of several small bronze and iron sculptures in the Hamilton Gallery, both New York City.

Stereo Review, December, 1981, reported **Otto Luening's** most recent recording, "Short Sonatas for Piano, Nos. 1-3, 5-7," Dwight Pelzer (piano) Serenus SRS. Luening's basic orientation was . . . "neo-Classical and oriented toward . . . 'music for use' a la Hindemith. This is very clear in the Short Piano Sonatas. The ones

from 1940 and 1948 are explicitly in a jolly neo-Classical vein . . . only in No. 3, written in 1963, do real modern touches show themselves. The last three . . . written in the Seventies . . . clearly try to synthesize traditional and contemporary elements." The performances are good "and serious . . . Luening is a man of some considerable wit, and one should . . . be permitted to hear that in his music."

Luening has been reported as giving lecture-concerts during the past fall, in Maine October 1 and in Alabama October 8.

Catharine O. Foster (Kit) has been a regular columnist in the Bennington Banner for many years. On October 22 her subject was the American chestnut (her subject matter ranges widely, though often the theme is gardening). In this case she was

nostalgic about the blighted trees and hopeful that new experiments would revive the vigor of the American chestnut. "I'd love to be able to toss chestnuts into a fire again some day, hear them pop when they heat up, then to scramble them out, let them cool and suck out the soft, delicious, cooked meat once again."

A show that portrays the work of a major contemporary tromp l'oeil artist took place in December and January at the Urban Center in New York, 451 Madison near 51st. It was titled "The Architecture of Illusion: The Work of **Richard Haas**." Perhaps best known of Haas's genre is his painted wall on the Con Ed substation at Peck Slip, near the South Street Seaport Museum in Manhattan.

Heat and energy

Continued from Page 5

also extends to the matter of deferred maintenance. Bennington is not the only college which, during a time of inflation and rising instructional costs, has allowed some of its plumbing, electrical, structural and cosmetic maintenance needs to lapse.

The whole subject of deferred maintenance has been placed in the hands of the new campus plant superintendent, George H. Lovejoy, who was asked by the Board of Trustees to develop a list of priorities and a long-range plan for meeting those needs. Lovejoy is expected to make a presentation before the Board in April to seek authorization for his recommendations.

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.

Write:

Edward J. Hines, Director

Bennington College July Program Bennington, Vermont 05201

July 2 - July 31, 1982



Parsons School of Design in New York City. The November 9 Bennington Banner commented on the exhibit, quoting Londa: "I made the New York pieces in order to reach an appropriate scale for my surface drawings, and also because most of my time is spent making things you can pick up in one hand or put on a table. I wanted to make a pot I could look at eyeball to eyeball — a pot on my scale." Londa received a major grant from the Vermont Council on the Arts for 1980-81, and was the 1981 recipient of the Elinor Janeway Scholarship Award at the 1981 Stratton Arts Festival. Her work appears in the permanent collection of the Everson Museum and the Vermont State Craft Center at Frog Hollow in Middlebury.

Carla Maxwell was guest soloist at a dance concert, "A New Generation of Dance in Westchester," November 14 in the Emelin Theater, Mamaroneck, New York. Carla danced the first three sections of *Dances for Isadora*, one of the last works choreographed by Jose Limon before his death in 1972, and one of the works in which he created a special role for her. "Don't think that *Dances for Isadora* is in the Duncan movement style, Limon was using her life to stand for the stages of all women's lives and he made it in his own movement style. It is set to Chopin music, however, because she often danced to Chopin. When we do it as a company, the various sections are done by different women — I do the second one, the awakened, passionate woman, Limon made that for me — but I think the first three work well together as a solo." The source for this is the Westchester newspaper chain.

'69

Carole Bolsey was one of two featured artists in Colby-Sawyer art department's annual "Women in Art" exhibition, November 5 to December 5. Barbara Ann Levy, the other, and Carole presented their work and answered questions during the symposium, which was held at the opening. (October 25 New Hampshire News.)

Carol Gerbracht, now **Carol Jean Logue**, has been videotaped reading her poems for the second consecutive year at the Women's Resource Center of the California State University campus in Los Angeles. In her new log cabin on twenty acres north of Spirit Lake, Idaho, Carol plans to continue writing and to open a Yoga studio. Her new address is Star Route, Box 355, Spirit Lake, Idaho 83869.

Kathleen Norris's new book of poetry, *The Middle Of the World*, was released November 2. The University of Pittsburgh Press Book News said this new book reflects her strong gifts as a storyteller and poet of place. "The locales are South Dakota west of the Missouri River, where she farms (wheat, sunflowers and Hereford cattle) and New York City, where she formerly lived." "The poems are about these places, and the more or less imagined lives in them," Kathleen said of the book.

Beverly Brown Freemountain Red founded a cottage industry, Freemountain Toys, on a loan of \$8,000. It became a thriving business. The toys are made in Vermont, at home, by Vermonters, so Freemountain Toys can boast the label: Made in America. The stories of Beverly Red and Kathy Hobart, a home knitter, were told in a June, 1981, *Yankee* magazine article by Edie Clark. It is also the story of cottage industries at the crossroads — those industries in which the labor force consists of family units working at home with their own equipment.

"Northern Vermont is a tough place to find work," writes Clark. "The towns

are small and strung out over miles of serpentine roads . . . unemployment figures are almost always a few percentage points higher than the rest of the state. There is little industry and the want-ads headline: Waitress — Sawyer — Farm-hand." Beverly and Kathy do not know each other. Several years ago their lives ran a parallel course: . . . they had been attracted by Vermont's tradition of independence. They were looking for a creative alternative to the dead-end jobs in the towns where they had settled. Cottage industry was the solution. "But there the similarities end. Where Beverly Red triumphed, Kathy Hobart's livelihood as a home knitter — which she says is unquestionably the best job she's ever had — is threatened by the enforcement of a law."

During her junior year NRT Beverly taught herself to sew in 3D while working for American Greetings "making humorous pillows (such as a bed pan, a hamburger, a giant hand, fried egg, etc.). When I returned to Bennington, I started sewing all of my sculpture projects . . . I was influenced by Marcel Duchamp and my favorite artist at the time was Giotto. My sculpture was quite abstract, not so pop."

She took to making soft toys for her friends' children . . . one a whimsical stuffed carrot with a funny little face



Beverly Freemountain Red '69

stitched onto it. She was encouraged to make a whole line of vegetables . . . and borrowed from her father to produce and market these Vegimals. Now the cottage industry Freemountain Toys employs nearly 100 sewers who work out of homes that stretch all the way from Rutland to Jay, near the Canadian border. Beverly sought help from the start, going to the Vermont Department of Economic Development. The people there, "ever watchful for enterprises that might create employment within the state, were more than willing to help her set up a business. It was the state of Vermont that suggested setting it up as a cottage industry and led her through it step by step."

For Kathy the story was entirely different. The Fair Labor Standards Act of 1942 prohibits home work in seven peculiarly selected industries: handkerchiefs, embroidery, buttons and buckles, ladies' clothing, jewelry, gloves and mittens, and knitted outerwear. In the eyes of the government, then, Beverly's sewers of toys are in the right. Kathy and the knitters are not. Supposedly the restrictions were intended to ensure that workers were protected from sweatshop conditions, that employers pay the minimum rate, and that children were not to work (some of the knitters admitted that occasionally a child helped wind yarn).

At this writing, in January, the Labor Department has loosened the law for rural cottage industries, but there are still unhappy and/or unemployed rural

home workers, many of them knitters, and there are still unsettled court battles between the garment workers' union and the Labor Department.

In the meantime, Beverly tells *Quadrille* she sold her business a year ago, but doesn't say what has taken its place.

Mary Crowe Rothstein wrote to say that daughter Megan is a year old this month. Mary is working on a chapter of the new "Our Bodies, Ourselves" for the Boston Women's Health Book Collective. She and Peter, who is energy coordinator for the city of Watertown, live in Lincoln, Massachusetts, in a house they built together in 1977.

'70

Robin Bruch's work is appearing in three shows this winter. She is part of a group show at the Delahanty Gallery in Dallas, Texas; the show opened in early December. In January, she opened a solo show at the Kornblee Gallery in New York City and a two-person show in the Hayden Corridor Gallery at the Massachusetts Institute of Technology, Cambridge, Massachusetts. (See feature story in this issue on Kathy Halbreich for more information.)

Erika Bro Cohen is teaching at the West Side Montessori School in New York City as an intern, and says she is loving Montessori training. "I still have many warm memories of last spring's reunion. My daughter, Rachel, 3½, also still talks about 'mommy's old school' and of how much fun she had at the reunion and of how kind the people were to her."

'71

Victoria Woolner Samuels and Tom just had their first child. Sarah Lindsey Samuels was born September 18, 1981. "All is well."

Susan Unger Villier has lived in Menorca, Spain (one of the Balearic Islands), for almost 10 years. She is married to a Catalan painter, Marcel Villier, and they have a daughter named Ona, who is a year old. Susan has a silkscreening studio where she prints textiles, and a collection of clothing which she designs and sells throughout Spain under the company name of "Violeta des Moli." The line has started selling in New York. "I would love to talk about all this, but feel funny writing . . . [would] welcome any Bennington-related tourists."

Marilyn Arnold received her master of public health degree from Boston University in September. She is a senior research analyst in the health studies group at Westat Inc. where she directs environmental cancer epidemiology projects. Marilyn is living in Bethesda, Maryland.

'72

Randie Denker is in private practice, specializing in environmental law. She enjoys "the freedom to make all my own decisions, including on which poverty level to live." Randie lives in Tallahassee, Florida.

Susan Goldberg Fable told us in April that she and Bill were very excited about the birth of their son Jesse Goldberg Fable, born March 6, 1981, but due to one of those "happenings" the event went unreported until now. Said Susan, "His fingers are long and delicate. We are hoping that Jesse will help make clay vegetables — if he wants to — or some creations of his!" Other news includes the fact that they have bought a home in West Hartford, Connecticut. "Being new parents and new homeowners keeps us very busy." In 1980 Susan did some retail and wholesale

business with her creations, and Saks Fifth Avenue purchased arrangements for the 1980 holiday season. When she has time, Susan works on her clay vegetables.

A late December note from **Sara Harvee (Briggs) Johnson**, refines the December, 1981, note in *Quadrille*: "Eric Johnson and I were married in Colorado in 1978. Our first child, Emily Elizabeth Johnson, was born on September 5, 1981. We live in an old house in Somerville, Massachusetts, along with our two cats, Shadow and Corvair. Before Emily's birth I worked full time designing and writing computer programs and part time restoring our house. Now I'm a full-time mother and homemaker and recently resumed programming part time. I work in an office at home where I have a terminal installed along with Emily's play pen. With the transition to motherhood I think I've finally learned (a) how to cook, (b) how to relax and (c) how to do these three things well at the same time."

Alexandra Reed will play Mrs. Splinter in Aaron Copeland's *Tender Land* next July in Philadelphia. "I abide in a *piccola casa* in the Italian market section [of Philadelphia]."

Joan Zucker has been working as a cellist in Venezuela for three years; the first two years she was playing in the Caracas Philharmonic, and she is now principal cellist in a chamber orchestra in Merida, "a beautiful university town in the Venezuelan Andes. I'm also teaching cello, and playing chamber music with some fine players." Joan lives with her American boy friend in the country, "with a view of cows and glaciated peaks from the hammock on the front porch. I'm enjoying learning Spanish; and hiking around these gorgeous mountains. Also, had a marvelous nine-week trip last summer, including 5 weeks in Peru (hiking the ancient Inca Trail to Macchu Picchu); Bolivia and Lake Titikaka; Galapagos Islands, etc. Fabulous.

"Someone should let Bennington music majors (especially string players) know there are lots of jobs out of the U.S.A., from Venezuela to Australia. It's a great way to gain experience and travel. (Good listings of international orchestras in *Musical America*, yearly magazine.) . . . would you believe Caracas has 5 full-time orchestras! Going to a concert costs about \$2.

"Whew. Regards to Vivian Fine, Lou Calabro, Chris Graham, Polly Runion, etc., etc."

Laurel (Laurent Loo-King) Yap is busy finishing up her third year at Kirksville College of Osteopathic Medicine. "This will be immediately followed by a series of hospital rotations lasting fifteen months" to complete her last year. Laurel lives in Kirksville, Missouri.

'73

Jane Kornbluth's mother sent Jane's new address in Brooklyn, New York, saying Jane is interested in receiving *Quadrille* and news of the College. "It may be of interest to alumni news that she has just been made assistant art director of *Sciences* magazine." Jane keeps extremely busy with her work as a graphic artist.

Ted (Edward) Mooney deserves a gold medal for not complaining to *Quadrille* editors because they changed his name from Edward to Theodore. We do apologize, and will stick to "Ted" from now on!

Ted's first novel, *Easy Travel to Other Planets*, was reviewed in the October 11 Orlando, Florida, Sentinel Star. Joseph Barbato wrote, as a "First novelist . . . his novel has caused sufficient in-house excitement . . . at Farrar, Straus & Giroux, his publisher, to prompt an unusually large first printing of 25,000 copies." Ted told Barbato,

"Sure I'm nervous. Seeing the book in stores makes me feel very vulnerable." Ted devoted three hours each weekday morning, 4:30 to 8:30, to "Easy Travel" for three years before going to his job as editor of *Art in America*. "Factual things excite my imagination . . . Choosing the subject of a new novel [already started] is so much a matter of finding the biggest possible surprise for myself. It has to be something that I don't know the nature of, because I'm going to have to live with it daily for three years."

Richard Rotman sent clippings from the October 27 issues of the New York Times and the Chicago Tribune which announced the merger of Ruder & Finn and Harshe-Rotman & Druck, to become effective January 1, 1982. "The resulting firm, with fee income of about \$15 million and 400 employees, will be called Ruder Finn & Rotman." Richard wrote, ". . . our merger . . . helps enter a whole new world of public relations."

Stanley Scott was one of several performers appearing at the Eighth Step Coffeehouse, Schenectady, New York, during a June weekend. He presented original songs, guitar pieces, folk music of Ireland and America, ragas and folk songs of northern India, and was accompanied by a tabla player. (Schenectady Gazette, June 23, 1981.)

Elizabeth Swados, the composer and playwright, was given special mention in an article about Joseph Papp in the New York Times December 13. Papp told reporter Jane Perlez that it is in "the process of giving" that relationships blossom or flounder. With Elizabeth Swados it has been a happily creative partnership. Of all the writers who have worked at the Public Theater she is perhaps the closest to him, the article said. Liz finds him almost indispensable during the formative stages of her work, and the two have worked step by step on the character developments in her new jazz opera *Lullaby and Goodnight*. Said Liz, "It's very Talmudic how he works with someone. He asks me questions and then I go off and write stuff."

'74

Celia Gittelson's novel, *Saving Grace* (Knopf), released this fall, was reviewed in the Pittsfield, Massachusetts, Berkshire Eagle, October 13. It has some "nice little truths in it," wrote Milton Bass, "but there are also some of the faithful who might regard it as blasphemous . . . This wry, witty, sophisticated first novel," Bass continued, has to do with an Italian priest of brilliance and compassion whose continual rise in the church continually frustrates him until finally he reaches the ultimate frustration, supreme pontiff. "It is so heartwarming to have a writer of this caliber come along when so much else is bleak and trite. May the saints preserve and protect her so that she may give us many more novels of like style and grace." Celia, who lives in New York City, left Bennington to study at Juilliard.

Scott Jones and Dawn Sirois were married July 24 in Pittsfield, Maine. Both Scott and Dawn are employed at John Martin's Manor in Waterville, and Dawn is completing her senior year at Thomas College. They are living in Pittsfield in their newly constructed home.

Leslie Parke exhibited paintings at the Southern Vermont College Art Gallery November 29 to December 12. She has had, in addition, exhibits in New York City and Florida.

'75

Vivian Belmont and Jason Rosenfield were married November 22 in New York City. Vivian is a performer, lecturer and

teacher of mime. She is working on having a multi-media mime play, *Silent Fantasies*, written by her partner, Mark Stolzenberg, and herself, produced off Broadway. Jason attended the University of Pennsylvania and is a film and video editor and producer.

Betsy Galt was married November 2 to John Arthur Hirsch in Arlington, Vermont. Betsy is associated with the brokerage firm of Lynch, Jones and Ryan. John, who graduated from Rollins College, is a partner in Bear Stearns and Company, New York.

'76

"Since I don't have any money to contribute, I thought I'd at least contribute some news.

"I recently got a master's degree in psychology [and] am working with psychiatric patients at a community mental health center. I'm about halfway toward setting up a new halfway house. I would be thrilled to hear from any old acquaintances, and since my birthday is February 12 send gifts to **John Cuetara**, 60 Crescent Street #3, Cambridge, Massachusetts 02138. See you 'round the campus. John"

Alison Gobbeo Harris reports that she is publicity director of a "20th Century Survival Benefit" to be held March 23 for the Indian Community House in SoHo, a combination of American Indian dance and contemporary fashions. Those who are interested may reach her by phone at 212 944-6462, or by mail at 915 West End Avenue, Apt. 3G, New York, New York, 10025.

Amy (Amelia) Sawelson wrote that there's a revolution going on in "the Combat Zone of central and downtown Los Angeles. Springing out of the dregs and the smog is some very exciting art and a revitalization of the community." Now that artists are living and working in lofts that were once factories and warehouses, continued Amy, "with luck we may live long enough to see it become another SoHo. The fact that these lofts are far from earthquake-proof is part of the excitement!" The best part, for Amy, is that she now has a place to go at lunch time "when I'm at my promotion job (for a food-service supplier) downtown. Sure beats Ernie's Taco House!"

'77

Nina Hanenson had an exhibit of recent sculpture December 6 to 31 at the Mary Baskett Gallery, Cincinnati, Ohio.

David Houle has enrolled in the doctoral program in ecology and evolution at State University of New York, Stony Brook. "So far, so good," he wrote. "After pursuing the first half of my Bennington major [photography/science] for four years, I'm off to try the other half."

'78

Sharon Elliott Fuller was married to Douglas A. Fuller August 1, 1981. Sharon received a master's degree from the University of California, Berkeley, in June, 1980. She is working as a field research associate for Harvard University, using Sharon Elliott as her professional name. The Fullers live in Berkeley.

"Dear *Quadrillions*,
"Just wanted to let you know about what's been happening with me. I am now living in Boston, writing plays (and even getting them produced) and I'm getting married this March. One of my scripts, *Club Scenes*, is under option for a summer production, and other theatres are showing interest, too. As far as getting married goes, the lucky cuss's name is Ross Miller. He's an artist and designer and I'm very



This is Cynthia Styx, a December graduate of Bennington whose hooked rug is featured on the cover of this issue. She was photographed at a reception she held before the term ended in December, at which her rugs, along with those of three women from the Bennington community, were exhibited in the Visual and Performing Arts Center. The hooked rugs were part of a project in anthropology and visual arts for which anthropologist Joanna Kirkpatrick was faculty advisor, and ceramist Jane Ford Aebersold of the visual arts faculty read the senior thesis. Ms. Styx has stayed on at Bennington to work with Director Edward Hines in the July Program Office during the winter.

joyful and pleased about the whole thing.

"Being as organized as I ever was, I have long ago lost any address books or telephone numbers I had for any of you, so please write me a card or something telling me how you are. I can often be found watching old Hepburn films at this address: 1363 Commonwealth Avenue, Allston, Massachusetts 02134.

"Please send my *Quadrilles* to this address, too. Thanks.

"Yours in Alumniship, **Robin Schram**."

Paul Temple was a soloist when the Bennington College Choir welcomed the holiday season with a Christmas concert late in November. He sang the role of the evangelist in Heinrich Schutz's Christmas Story, an oratorio. (**Jill Beckwith**, a current student, sang the role of the angel.) Paul lives in Millis, Massachusetts.

'79

A note from **Beth Kanter** reported that after attending the New School of Music in Philadelphia for years, she recently moved to Boston. Beth is working at the New England Conservatory full time and living with her boy friend, Walter, a cellist. **Sharon Connor '80**, she said, is at the Conservatory as a Master's student. Beth lives in Jamaica Plain, Massachusetts.

The following communication is attributed to **Michael Starobin**:

"I would appreciate it if you would print the following retraction in the class notes section of *Quadrille*:

"While my career may be doing well, my first interview was something of a

disaster, and I regret that parts of it found their way to these pages. I am still conducting *March of the Falsettos*, a seventy-minute show, all music, no book, simple plot, 5 actor-singers, 7-piece orchestra, and will be conducting and orchestrating William Finn's (a Williams College graduate) next show. The *Falsettos* album was recorded and released, but all copies are presently being held hostage 'til the record company pays off its debts.

"I am still composing, trying to write the book, lyrics and music for a show about dancing, World War II, mistaken identity, desert islands and salad Nicoise."

'81

Amy Jo Lacheen and Robert Michael Baker were married January 4, 1981. Amy graduated from Barnard College magna cum laude, and is a teacher's assistant in two psych-ed classes. She is applying to graduate schools in psychology. Amy and Robert, an actor, live in Manhattan.

Professional photographer **Roxanne Snider** offered a seminar and lab-style workshop in the downtown Montreal, Canada, area prior to the holiday season. Students were grouped according to their knowledge of photography to meet the specific needs and interests of each group. Black-and-white and Cibachrome color printing were two of the areas of photography she taught. An article in the November 21 Montreal Gazette discussed photography techniques and the possibilities of photo Christmas gifts and cards, and Roxanne's seminar. Besides Bennington, Roxanne has studied at the Visual Studies Workshop in Rochester, New York.



Seven hands, two pianos

Faculty composer Jeffrey Levine conducts a piece he wrote titled "2 x 4 x 7" featuring seven pianists playing two pianos simultaneously. It was performed during a faculty concert titled "An American Piano Music Extravaganza" on December 2 in the Greenwall Music Workshop, along with works of Otto Luening, Louis Calabro, Lionel Nowak, Alison Nowak, Peter Golub, Vivian Fine, Randall Neale and others. Pianists from left to right are Lionel Nowak, Muriel Cummings Palmer '43, Vladimir Havsky, Vivian Fine, Marianne Finckel and Peter Golub. Missing from this rehearsal photo was Randall Neale MFA '81. The concert was dedicated to composer Robert Miller, who died two days before the performance.

SOLECISM (defined as an aberration, an incongruity) is the name of Bennington's first yearbook, which will be published this spring by the Class of '82.

Students are soliciting support — from sponsors, advertisers and purchasers of the yearbook, which will be a softcover 8 x 11 volume of about 100 pages.

Those interested may use the accompanying form:

I would like to help SOLECISM.

Please list me as

- ☐ A sponsor (\$25)
- ☐ A patron (\$15)
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☐ Enclosed is a copy of the advertisement I would like to place

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full page rate \$75
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☐ I would like to purchase — copy(ies) of SOLECISM at \$10 per book plus \$2 for postage and handling

Total amount enclosed \$ _____

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Bennington, Vermont 05201

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Advertising deadline is March 15, 1982
Book order deadline is March 30, 1982

Visual resources at Bennington

By Toni Petersen
Librarian



New attention has been focused in the last couple of decades on visual materials in libraries; that is, collections of slides and photographs. The size of these visual collections had grown rapidly. Librarians could no longer ignore tens of thousands of slides accumulating in cabinets, arranged in more or less haphazard classifications systems.

To control this volume, larger universities and museums, those with collections exceeding 100,000 slides, have considered automating access to their slide collections in conjunction with the technological revolution in library automation through the 1960s and '70s. Many have done so, and have published reports on their new classification systems (i.e., how the slides are arranged) and on their computer systems (i.e., how access to the arrangement works). The use of the computer has revolutionized access possibilities. Instead of a rudimentary manual system that allows for the placement of a slide in one place, say 18th c. painting, a researcher can put together a set of terms, like rabbits; German; 18th c.; painting, and come up with a list of slides that show pictures of rabbits by 18th c. German painters.

Visual Arts faculty members come to smaller colleges like Bennington from training grounds at larger institutions where they are accustomed to having access to large and well-developed slide collections. Whether they teach the history of art or studio art at Bennington, they all find the use of slides as teaching aids to be indispensable. Faculty in the Literature and Languages Division also have made use of slides in conjunction with their teaching in recent years. Students come to the library to use the slide collection as a means of studying the works of artists in a more vivid way than is possible through illustrations in books.

In the last two years, the Visual Arts faculty at Bennington has pressed the need for expansion and maintenance of the slide collection as its top

library priority. The library staff has begun a study, therefore, of the slides as a first step toward the formulation of long-range plans.

The first conclusion we've come to is that slides at Bennington have shared the fate of those at other institutions where the emphasis of the library staff has been on maintenance of the book collection. Over the years more than 16,000 slides were accumulated and were mainly left in the care of part-time students under supervision of a staff member whose duties were already fully prescribed in other areas.

Of the 16,000 slides, about 3,000 have faded and are unusable, or have been damaged in other ways. Three-fourths of the slides must be remounted because the old plastic mounts do not fit in carousel projectors. The slide cabinets are jammed full, causing damage when slides are pulled in and out, and they are not made for the insertion of individual slides into slots, which is the most efficient and safe type of storage. These cabinets in the past have been tucked away in a far corner of the library where supervision was not possible, nor were there good facilities for viewing.

In the fall of 1981, President Joseph S. Murphy made a special purchase of another 17,000 slides, the collection of an art historian who had taken many of the photographs himself. About a third deal with ancient art, mainly Egyptian; the greater portion are of modern American and European painting. The collection is very rich and expands the boundaries of the present library slide collection greatly. At a recent meeting of library staff with the Visual Arts faculty, the faculty expressed their excitement about the acquisition of the collection, and pressed for its incorporation into the library slide collection as soon as possible.

As desirable as this would be, it raises several problems. There is no staff available to catalog the new slides — a process equivalent to cataloging

book materials, and requiring some subject knowledge and expertise. Storage facilities are already pressed and inadequate.

Because of the importance of this resource for faculty and student research, and because of our desire to respond to the felt needs of the community, we have taken some short-term steps during NRT '82 to catalog some of the most-needed new slides. With the cooperation of the Visual Arts Division, which has given the funds required, we have hired a Bennington art student to catalog slides as her NRT project.

Reference Librarian Lisa Lanzi is devoting a portion of her time during NRT to reviewing and revising the classification scheme for slides. She and I will draft a proposal for long-term maintenance of the collection. Clearly, some aspects of this proposal will have to await an expansion of the building: the slides need "a room of their own" with adequate storage and viewing facilities, and copying equipment so that faculty can have slides made from reproductions in books. Automation of the collection will have to await a clearer definition of the larger automation needs of the library and how those will fit into college-wide plans.

With the help of an expanded student staff we can at least revise the current system to the point where faculty and students will be able to find what they need with greater ease, and we can incorporate President Murphy's slide purchase to make this valuable new resource available. There are now about 30,000 slides at Bennington, a number equal to one-third of the number of books at the Crossett Library. The slide collection can no longer be the stepchild, the Cinderella stuck in a back corner. Those who use it are its most vociferous advocates, and it is time for the rest of us to acknowledge its importance.

Faculty Notes

The recent works of ceramist **Jane Ford Aebersold** will be seen at the Impressions Gallery, 275 Dartmouth Street (at Newbury Street), in Boston, from March 4 to 31, with an opening on March 6 from 3 to 5. During August and September, Jane was honored with a one-person show at the Museum of Art, Carnegie Institute, in Pittsburgh. The show traveled to Los Angeles to be the first one-person show at the new Garth Clark Gallery, the first West Coast gallery to be devoted to ceramics. She also recently showed six new works in the Christmas Editions show at the Elements Gallery in New York. The work to be seen at Impressions will consist of a new series of slab and thrown forms developed with the rich texture and luminous color associated with her works.

Vivian Fine received two grants and an award to help produce a record album of her compositions, to be released in early March by Composers' Recordings, Inc.



Jane Ford Aebersold's "Coushatta," 1980.

Grants for the project came from the Martha Baird Rockefeller Fund and the Alice M. Ditson Fund of Columbia University, along with an award from the American Academy and Institute of Arts and Letters.

The recording includes *Momenti*, performed by Lionel Nowak; *Missa Brevis* for four cellos and taped voice, performed by Jan De Gaetani (who taught at Bennington for a semester), Michael Finckel, David Finckel, Maxine Neuman and Eric Bartlett; and *Quartet for Brass*. The recording can be ordered from: CRI, 170 West 74th Street, New York, New York 10023.

Joel Chadabe, who lectures and demonstrates electronic music at Bennington College, has won an award from the American Society of Composers, Authors, and Publishers. This is the seventh consecutive year Chadabe has been so honored. His special interest is electronically produced music which combines the aesthetic tone of traditional instruments with the technology of computers.

Betsy Sherman authored a letter to the

editor of the Bennington Banner in October, urging Vermonters to support a move to strengthen the Clean Air Act, quoting the National Clean Air Coalition: "Speak now or forever hold your breath."

Joan Fahey co-authored two research papers published in 1981: Fahey, J.V., Guyre, P.M., and Munck, A., 1981. "Mechanism of Anti-inflammatory Actions of Glucocorticoids," in *Advances in Inflammation Research* (edited by Weissman, G.), Raven Press, New York, 21-51; and Baker, P.E., Fahey, J.V., and Munck, A., 1981. "Prostaglandin Inhibition of T-Cell Proliferation Is Mediated at two Levels." *Cellular Immunology*, 61, 52-61.

Fahey also collaborated with F. I. LaRochelle in a lecture presented at the fourteenth annual meeting of the American Society of Nephrology.

Michael Downs, baritone, was one of six soloists featured at the annual Sacred Variety Concert held October 25 at the Shaftsbury (Vermont) Methodist Church. Downs is a faculty assistant for voice.

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