

FOR ALUMNI & FRIENDS OF BENNINGTON COLLEGE

# QUADRILLE

SPRING 1995

LITERATURE

AT

BENNINGTON



Elizabeth Coleman, *President*

Adrienne Marcus '91  
*Conway, New Hampshire*

BOARD OF TRUSTEES

Karina Melanson '94  
*Concord, New Hampshire*

John W. Barr, *Chairman*  
*Bronxville, New York*

Melissa Saltman Meyer '65  
*Lincoln, Massachusetts*

Joan Greenebaum Adler '40  
*Highland Park, Illinois*

Virginia Tishman Meyerson '46  
*Boca Raton, Florida*

Susan Paris Borden '69  
*Alberta, Canada*

Marianne Petrie Miller '58  
*Greenwich, Connecticut*

Karen Johnson Boyd '46  
*Racine, Wisconsin*

Catherine Orloff Morrison '55  
*New York, New York*

Barbara Ushkow Deane '51  
*Great Neck, New York*

Jennifer Person '90  
*Miami Beach, Florida*

Jane Vanderploeg Deckoff '59  
*New York, New York*

William Rawn III  
*Boston, Massachusetts*

Fairleigh S. Dickinson, Jr.  
*Ridgewood, New Jersey*

Suzanne Ilene Schiller '83  
*Philadelphia, Pennsylvania*

Kevin L. Dolan  
*Boston, Massachusetts*

Jonathan Schwartz '92  
*South Freeport, Maine*

Ruth Dewing Ewing '37  
*Keene, New Hampshire*

Joseph J. Slotnik  
*Brookline, Massachusetts*

Wendy Liff Flynn '77  
*New York, New York*

Rebecca B. Stickney '43  
*Bennington, Vermont*

Suzanne Heller Harris '41  
*San Francisco, California*

Mary Hammond Storer '46  
*Rancho Mirage, California*

Catherine Hays '80  
*Brooklyn, New York*

Margot Hartman Tenney '55  
*Greenwich, Connecticut*

Michael Hecht  
*New York, New York*

Thomas C. Webb  
*Rutland, Vermont*

Berte Schindelheim Hirschfield '60  
*Wilson, Wyoming*

Penelope Perkins Wilson '45  
*Malvern, Pennsylvania*

Ronald R. Hoy  
*Ithaca, New York*

Adam Yarmolinsky  
*Baltimore, Maryland*

Lori-Nell Lazzeri '93  
*Scotch Plains, New Jersey*

Hudas Schwartz Liff '47  
*New York, New York*

PRINTED BY:  
A-B Graphics & Printing, Inc.  
Hoosick Falls, New York

TYPESETTING:  
Excelsior Printing Company  
North Adams, Massachusetts

# QUADRILLE

VOLUME 27 NUMBER 2  
SPRING 1995

EDITOR:  
Andrea Diehl

WRITER:  
Rebecca T. Godwin

PUBLICATIONS MANAGER:  
Teresa D. Mench

COPY EDITOR:  
Gayle Thompson

DESIGN:  
Leslie Morris Noyes

EDITORIAL STAFF:  
Sarah Rutigliano '95  
Allison Ryan '98  
Leigh Waldman

ALUMNI PUBLICATIONS COMMITTEE:  
Kate Lynn Levy '67, Chair  
Max MacKenzie '76  
Judith Hidler Silvia '62  
Kevin Vance '79

*Quadrille* is published  
for alumni and friends of  
Bennington College.

Mailed from Bennington,  
Vermont.

POSTMASTER:  
Please send address changes to  
Bennington College  
Bennington, Vermont 05201

## ◆ DEPARTMENTS

---

2 LETTERS

3 BULLETINS

7 AROUND CAMPUS  
*by Susan Reiss '79*

8 STUDENT NOTES

12 FACULTY NOTES

## ◆ FEATURES

---

15 CELEBRATING DIVERSITY:  
FOCUS ON LITERATURE  
*Auden at Bennington*  
*Who Taught Then*  
*Who Teaches Now*  
*Keeping Magda Alive*  
*Cover Stories*  
*Writing Seminars Warmup*

## ◆ ALUMNI NEWS

---

38 ALUMNI NEWS

39 CLASS NOTES

51 OBITUARIES

## Dramatic Additions

TO THE EDITOR:

I am writing concerning your spring 1994 issue "Celebrating the Dramatic Arts." Included was a directory of alumni who were drama majors, with a brief bio on each. There were at least two alumnae missing from this list.

Sheila Diamond '65 starred as Sheila Larkin in the TV series *The Storefront Lawyers*. She also guest starred on many major TV series.

I'm the other missing drama major, Nancy Juno Dawson '63. On stage, as Nancy Dawson, I appeared with the New York Shakespeare Festival in the Greek Chorus of *Electra*. I also starred opposite Ben Vereen in the Pulitzer Prize-winning drama *No Place to Be Somebody*.

On screen, as Nancy Juno Dawson, I co-starred in the film version of Eugene O'Neill's play *The Iceman Cometh* for the American Film Theatre. This film starred Lee Marvin, Frederick March, Robert Ryan, and Jeff Bridges. On TV, as Juno Dawson, I co-starred on a number of major TV series including *Kung Fu*, *Kojak*, and *The Bionic Woman*.

I stopped acting when I became a mother. My daughter Angel is now almost 16, my son Mahkyle is almost 11. Presently, as Juno Dawson, after 20 years of deep meditation, I do Transformational Healing—Guided Meditations for Self-Empowerment.

Juno Dawson  
Poughkeepsie, NY

## Chinese Auction/Irish Books

Former literature faculty member Catharine (Kit) Osgood Foster has donated two first editions to be offered at a Chinese auction for the benefit of Bennington College: James Joyce's *Finnegan's Wake* and the first American edition of *Ulysses*. According to Foster, both copies are badly marked up in her handwriting, and there is a battered jacket for *Finnegan's Wake*, but none for the more battered *Ulysses*.

Foster has devised a twist for the auction: Prospective buyers have the opportunity to enter an essay of 500 words or less detailing why they wish to buy the book(s). The highest bidder wins, and if his or her essay is chosen as a winner, the bidder will receive a 20 percent discount off the bid price.

To participate, send your bid by July 1 for one or both books (and your essay, if you choose to write one) to *Quadrille*, Communications Office, Bennington College, Bennington, VT 05201.

## One More for the Sciences

TO THE EDITOR:

Several times I have written urging you to showcase what I knew to be an excellent science program. You finally did it but YOU LEFT ME OUT! As far as I know, I was the second student to graduate from medical school, after Olive Pitkin.

I was a student at Bennington from 1944 until 1947. I spent the 1947-48 year at the University of Vermont completing my first year of medical school and graduated with my class from Bennington in 1948.

I have always felt that I received a great education in science from Bennington and often wondered why the science program was not showcased more. I had Mr. Jordan for physics, Mr. Coburn for chemistry, and Mr. Woodward and Mr. Whonus for biology. They were most supportive of my hopes to go to medical school.

Also, as soon as our income moved out of the near-poverty level, I earmarked what I could for contribution to the alumni fund. I shall always be most ap-

preciative to Bennington for admitting me. More than any other institution, Bennington made a big difference in my life.

Annora McGarry, M.D.  
Alplaus, NY

## And Another...

TO THE EDITOR:

I enjoyed reading the Winter *Quadrille*, and it was good to know that the science section is still an active part of Bennington. Please note that I attended Bennington from 1979 to 1982 and graduated with the class of 1982.

I received an M.D. from Boston University School of Medicine in 1986 and completed my training in internal medicine and cardiology at St. Luke's/Roosevelt Hospital in New York. I am currently associate director of nuclear cardiology at North Shore University Hospital in Manhasset.

Jennifer H. Mieres, M.D.  
New York, NY



## The Nears at Bennington

During a brief Bennington residency in March, Holly Near—singer, producer, activist, writer, actor—performed in concert to a packed Greenwall Music Workshop, taught a master class in voice, and, together with her mother, writer **Anne Near '37**, participated in an informal discussion session with members of the College community. It was a bravura performance all around.

With students in Ida Faiella's voice class, Near heard performances, suggested voice exercises, and invited questions about the performing life. In an Upstairs Café gathering, the singer and her mother talked with a group of more than 50 students, faculty, and staff about Bennington then and now, the future of arts funding, and many things in between. The concert, in which Near performed

with pianist John Bucchino, was a true community event, with more than 350 people from the College, the Bennington region, and even neighboring states on hand for the performance.

Holly Near has played Carnegie Hall, Boston Opera House, the Palace of Fine Arts in San Francisco, and the Royal Albert Theatre in England. Her music ranges from folk to jazz to country; she has performed with musical greats including Bonnie Raitt, Pete Seeger, and Arlo Guthrie. As an actor, she has worked in film and television; her appearances include *Slaughterhouse Five*, *L.A. Law*, and *Dog Fight*. A committed activist, Near has raised millions of dollars for political causes, including AIDS research, education, and services, ending the blockade against Cuba, confronting violence against women and children, unlearning racism, and the celebration of diverse cultures. She is the author of *Fire in the Rain...Singer in the Storm* and *The Great Peace March* and was named one of *Ms. Magazine's* 1985 Women of the Year.

## Faculty Governance

After extensive discussion during the fall term, the faculty adopted a governance structure based on three elected faculty committees responsible to the faculty as a whole. The first of these, the Academic Policies Committee, was elected at the end of last term. This committee is facilitating the development of academic programs and curricula, helping to organize faculty searches, and generally responding to the directions and needs of the faculty in academic affairs. The committee is chaired by Mansour Farhang; other members are: Ron Cohen, Michael Mishkind, Dana Reitz, Allen Shawn, Sally Sugarman, and Kerry Woods. A second committee, the Faculty Review Committee, was elected in March; members include Norman Derby, Roland Merullo, Derek Campbell, Betsy Sherman, and David Luebke. The third committee is a Faculty Grievance Committee.

Among the issues being evaluated by APC are the concepts of the student plan and core faculty, the function and duration of faculty program groups, and structures for faculty review and faculty grievance processes. The APC has so far proposed structures for faculty review process and for development of student programs that were substantially adopted by the faculty.

The governance plan adopted last fall is explicitly evolutionary. We anticipate that it will be reviewed and modified in the light of ongoing discussions within the College. In our efforts to address the current academic issues and challenges facing the College, we intend to engage interested students in a continuing dialogue throughout the term.

—Mansour Farhang



Holly Near and Anne Near '37 talked with students at an informal gathering.

## New Faces, Places

**Anthony Krulikowski** joined Bennington as Special Assistant to the President in April. His primary responsibilities are in the development and implementation of graduate programs in education; he will also assist in undergraduate admissions efforts.

Krulikowski comes to the College from a position as principal of Mount Anthony Union High School in Bennington, where his restructuring efforts resulted in a shift to long-block scheduling. He also initiated extensive career development programs and established a cooperative program in science with Bennington. Krulikowski received a B.A. from Sacred Heart University and an M.S. from the University at Albany.

**Robert Waldman** has been named Dean of the College, replacing former dean Norman Derby, who decided to step down from the administrative post to resume his teaching duties. Derby is working closely with Waldman to effect a smooth transition.

Waldman, head librarian at the College's Crossett Library, will continue to oversee library functions. Formerly director of the residence hall libraries at the University of Michigan, Waldman also



From left: Anthony Krulikowski, Robert Waldman, Lydia English

directed an outdoor and environmental education center in New Hampshire and has taught at secondary schools and colleges in Washington, DC, New Hampshire, Scotland, Germany, and Ethiopia. He has published articles on automating small libraries and community outreach. A cum laude graduate of Gettysburg College, where his honors included Phi Beta Kappa election and the John M. Colestock Leadership and Charles R. Wolfe Memorial Awards, Waldman received his M.S.L.S. from Shippensburg State College.

In June **Lydia English** joins Bennington as Associate Dean of the College. She comes to Bennington from Brown University, where she was assistant dean of the college and visiting assistant professor of Af-

rican-American Studies. English received her B.A. from Brown, graduating magna cum laude, and an M.A. and Ph.D. from Yale University. Among her honors and awards are a "Best Professor" designation by *Issues* magazine, a National Science Foundation fellowship, a Yale University fellowship, and an Odyssey fellowship for research in collaborative teaching. She has published articles in *Radical Teacher* and *The African Sun*, and has presented talks at the University of Massachusetts-Amherst, Barnard College, Wesleyan University, Long Island University, and elsewhere. Prior to her work in education, English had a successful career in banking, serving as manager of Citibank's Virgin Island branches and as vice president for Independence Bank of Chicago.



In March, the Composers String Quartet performed a program of string quartets by Charles Ives, Ruth Crawford, and Maurice Ravel. The Quartet has garnered many honors, including a Grammy nomination, *Stereo Review's* Best Chamber Music of the Year, and *High Fidelity's* Best Quartet of the Year. The Quartet returned for an April workshop to perform students' compositions.

## Travels with President Coleman

President Elizabeth Coleman has been burning up the roads and airways in the months since the Symposium Report was issued. In 1994 she spoke at the Association of Governing Board's National Conference, "Town Meeting: The Clinton Administration's Higher Education Agenda"; she spoke at the Pew Charitable Trusts Conference on "Strengthening Teaching and Learning in the First Two Years" and at the Vermont Council on Humanities; and she was part of a

discussion group organized by the American Council on Education and the W.K. Kellogg Project on Leadership and Institutional Change.

President Coleman's 1995 schedule has picked up pace: In January she participated in a discussion organized by the Pew Charitable Trusts towards developing grants programs to support institutions engaged in restructuring and served on a Council for the Advancement and Support of Education (CASE) panel on issues in education. February found her speaking about Bennington's restructuring before the Woodrow Wilson National Advisory Committee in New York, and later, in San Francisco, speaking on that topic at an American Council on Education plenary session. In March she participated in a symposium for higher education financial executives, "Leadership for the 21st Century," and spoke on "Some Alternatives to Tenure" at the American Association of Higher Education's National Conference. In April she was a presenter at UVM's Crisis Management in Higher Education Conference. Together with trustees John Barr and Susan Borden, Coleman chaired a CASE symposium on "What is the Educational Community Doing to Rebuild Public Trust in Education?" Bennington was used as a case history for the symposium, which was held at Duke University.

## Image and Text: The Dante Collaboration

Poet/translator Robert Pinsky and artist Michael Mazur presented *Image and Text/The Dante Collaboration* at Bennington in March. The talk centered around collaborative work on the recently published *The Inferno* of Dante, translated by Pinsky and illustrated by Mazur, which won the Harold Morton Landon translation prize from the Academy of American Poets. The event at Bennington was part



Robert Pinsky with L.J. Delman '97 at an informal reception in Crossett Library.

of a lecture series; other venues include the University of California at Berkeley, the Aldrich Museum, the New School for Social Research, the University of Iowa, and Boston University.

Artist Michael Mazur, currently visiting professor at Harvard University, has had recent solo exhibitions at the Boston University Art Gallery, the University of Iowa Art Museum, Barbara Krakow Gallery in Boston, and the Mary Ryan Gallery in New York. Mazur taught a printmaking class while at Bennington.

Robert Pinsky's books of poetry include *Sadness and Happiness*, *An Explanation of America*, *The Want Bone*, and *History of My Heart*, awarded the William Carlos Williams Prize of the Poetry Society of America. His collection of essays, *Poetry and the World*, was nominated for the National Book Critics Circle award in criticism. He is an associate faculty member of the Bennington Writing Seminars.

The day before their collaborative presentation, Pinsky taught an advanced poetry class and later read from his works to the College community. In his introductory remarks to the reading, literature faculty member Steven Cramer noted that one of Pinsky's gifts is "the ability to create intimate revelations out of shared legend. It's what makes his poetry authentically mythic. An artist's job is to find durable forms for impermanent human experience—what Hardy meant, I think, when he said a poet touches our hearts by revealing his own. Robert Pinsky's poems accomplish this task again and again. I know of no other poet who thinks more musically, or sings more brilliantly."



Multi-talented performer John Malino (aka John Scheuer '81) helped jump-start the term with *Swing Into Spring*, a dance event cosponsored by Student Life and the Alumni Association. The jazzy swing music was made by Malino's 12-piece orchestra; more than 200 students, faculty, and staff danced the night away. Malino, who currently plays in and around New York City with his band, *The Swing Society*, has been compared to Harry Connick, Jr., and the young Frank Sinatra. Above: Amber Lee '98 and Willa Carroll '97 dressed for a night of swing.



# Virtualizing Reality

Mark C. Taylor presented the third in the annual Adams/Tillim lectureship series at Bennington in April. His talk, "Virtualizing Reality," involved recent developments in electronic technology and culture from the perspective of 19th- and 20th-century philosophy and art.

Taylor, the Preston S. Parish Third Century Professor of Humanities at Williams College, has written 14 books and many articles on topics ranging from 19th- and 20th-century religion and philosophy, 20th-century culture, literary criticism, art, architecture, painting, and electronic culture. One of his books, *Deconstruction in Context: Literature and Philosophy*, received Choice's Outstanding Academic Book award and two other books, *Altarity* and *Nots*, received the American Academy of Religion's Award for Excellence.



The Adams/Tillim lectureship series was initiated in 1992 by David Beitzel '83. The series, which honors former visual arts faculty members Pat Adams and Sidney Tillim, brings a prominent art critic or historian to the College annually.



On March 4, more than 100 people gathered at Bennington's New Media Center to celebrate the opening of the Center and hear leaders in the field discuss future directions in multimedia technology. During the opening, Eric Wilson, director of the New Media Centers Consortium, announced the next round of sites throughout the country. Pictured: a student at work in the new Center.



GENEVIÈVE ELICK '97

Verlyn Klinkenborg read from his works in March. He currently teaches nonfiction creative writing at Harvard University, where he is the Briggs-Copeland Assistant Professor in English. He was on the core faculty in Bennington's MFA Writing and Literature Program last winter. Klinkenborg has written two books, *The Last Fine Time* (1991) and *Making Hay* (1987), and is currently working on *Becoming a Hand: A True Life Among Horses*, to be published by Knopf. His writing has appeared in *Audubon*, *The Boston Review*, *Harper's*, *National Geographic*, *New York Magazine*, *The New Yorker*, *The New York Times Book Review*, and elsewhere.

When technology and the human body become partners, who leads? That question was explored in a March dance/video performance, *DUB: A String of Lies*, a collaboration among Cathy Weis '70, videographer, concept designer, director, and performer; faculty members Michael Giannitti, lighting designer, and Tony Carruthers, design consultant; and performers Ishmael Houston-Jones, Jennifer Miller, and Anne Iobst. The work, which was performed at P.S. 122 in New York City in April, uses video as a performance tool.

## Notes from the Music Library

Yes, we're still here, and making a lot of music. Through the rafters of the Jennings Mansion, one hears a Beethoven symphony emanating from Allen's studio (his Beethoven course) and John Cage from Yung Wha Son's beginning composition class, not to mention the usual array of piano, percussion, and singing. This unique cacophony of sound is a comforting assurance after a time of uncertainty. It seems, in fact, that there are more voice and piano students than ever. This semester is especially active, with visiting guest artists and new faculty. Guest composer Tobias Picker holds a lively seminar on Sunday evenings, an introduction to 20th-century American music. We're averaging two concerts per week. The Composers String Quartet was here in March to perform, and again in April to premier student compositions. More students and local residents are venturing up the pathway to Jennings and discovering that they are welcome to use the music resources here. The library collection is expanding as rapidly as budgets allow, and we have been fortunate to have many generous donors of scores and records. At the top of our wish list are CDs, music videos (opera especially), books on theory (extra copies needed), and biographies. Another high quality turntable is also needed. If anyone out there is converting to a digital sound system, now is your chance to unload your old stereo for a worthy cause.

Our vision for the future is to put the entire collection "on-line," so we can connect with Crossett and other libraries. The listening room facilities need to be expanded, as they are not currently adequate to meet the demands of our students. With a few hook-ups and portable CD players, we can set up individual stations in one space.

After two years of pushing for funding, an archival preservation project is under way. The old analog tapes of Bennington concerts dating back to 1954 are being transferred to digital



PATRICK SQUIR '97

**Bennington's new Center for Audio Technologies (CAT) consolidates all campus music/audio technology. Facilities include an electronic music studio, a computer instructional studio, and a digital audio studio.**

audio CD using the New Media Center's sophisticated audio/visual computer technology. Six weeks of labor produced five CDs—a mere fraction compared to the 200-plus tapes, but results will be well worth the time. This project will honor former distinguished faculty whose performances helped earn Bennington its reputation as a leader in music composition and performance. It is wonderful to hear Frank Baker in his vocal prime, and Orrea Pernels' beautiful interpretation of Bach's solo partita—and this is only from a selection of '50s tapes; the 1960-85 tapes still await rescue.

Now that the Center for Audio Technologies (CAT) is up and running in Jennings, the archival preservation project may continue within closer range of the Music Library. Proposals are under way for more needed equipment in the new computer labs (housed in three renovated rooms on the second floor). CAT serves as an extension of the New Media Center, with greater emphasis on audio technology. With the expertise of Joel Chadabe, Tom Farrell, and Randall Neal, students have the opportunity to learn everything there is to know about computer music—from composition/nota-

tional techniques to performance to recording—all with the most advanced technological equipment available. Exciting new possibilities include the production and marketing of Bennington performances and the ability to record future performances with high quality digital sound.

The Music Library is hosting a series of informal talks presented by local artists in the community. The event originates from the idea of bringing the on- and off-campus community together and showcasing some of the remarkable talents of people living in the area. In March Geoffrey Ovington, luthier, talked about his craft. Geoffrey is recognized as one of the finest living makers of stringed instruments; his violins, violas, and cellos are played throughout America and Europe in major orchestras and chamber ensembles. Guests for the second series event were Betsey Peters-Epstein and Dan Epstein, with "An Evening of Hebrew and Yiddish Song."

Other community outreach ideas include a children's music program taught by a rotating team from our faculty, using the Bernstein Young People's Concert series (a recent acquisition) as a tool. Also being considered is a children's theater project for the summer that takes advantage of the combined talents and resources on campus to offer local kids an opportunity to explore the performing arts.

We're taking advantage of the campus van this semester, with excursions to concerts in the surrounding community—but with so many upcoming concerts and senior recitals here, it's hard to get away. I guess I could summarize musically by saying: "Gee, the joint is jumpin'!"

**Susan Reiss '79**  
MUSIC LIBRARIAN



## A New View

Admitted students to Bennington College received in their congratulatory packets a viewbook with a twist—it was compiled entirely by Bennington College students on and for CD-ROM. Produced at the New Media Center, the CD-ROM "Viewpoints" is one of the first available from higher educational institutions, and the only known CD produced entirely by students. The six students, working in a group tutorial along with one alumnus, continue to refine the project during spring term and expect to have a finished version available in June. For project manager **Blaine Grayboyes '95**, writer **Emily Kischell '95**, and story boarder, **August de los Reyes '95**, the work has already paid off. The first two will collaborate on a year-long project for Broderbund, makers of the hugely popular CD "Myst"; August will work as special projects intern for *Atlantic Monthly*, developing their on-line service and CD-ROM capabilities.



The CD-ROM group, from left: David Henderson '96, Blaine Grayboyes '95, Emily Kischell '95, David Anthony '96, August de los Reyes '95, and Gail mally-mack MFA '95. Not pictured: Mathew Moss '94.

## Students Work on Governance

Four student governance interns (selected from a group of students who responded to an invitation to participate) worked during FWT to study and create proposals for new student governance structures to be reviewed by the community. In making their investigations, the interns—**Doug Fanueil '97**, **Aaron Preston '95**, **Justin Stone '96**, and **Luna Velasquez '96**—met with the Academic Policies Committee, trustees, the Staff Association, and others. They sent a newsletter to fellow students over FWT and presented their proposal in early March. Preston characterized the work as "an ongoing process. It didn't start with us and it certainly is not going to end with us. Our most difficult challenge will be communicating to the student body that there are opportunities to work things out for themselves and to have their questions answered."

## A Perfect Fit: Bennington and Oldcastle

It seems a natural coupling; it's hard to believe it hasn't happened before. This winter, for the first time, Bennington College and the Oldcastle Theater Company in Bennington pooled their considerable talents over FWT to present *The Devil's Disciple* by George Bernard Shaw. After auditioning for parts in early October, students returned to campus in late January, ready to start rehearsals. The show sported a large cast, including Equity actors and 22 students. Students who either performed or provided design and technical help include: **Sibyl Kempson '95**, **Jason Kingsley '96**, **Hilary Redmon '96**, **Eben Moore '96**, **Doug Ryan '96**, **Rebecca Schaeffer '95**, **Wendy Lawrence '96**, **Joel Garland '97**, **Jonas Omberg '96**, **David Marks '98**, **Jessica Peck '96**, **Rachel Whitman '96**, **Lisa Frank '98**, **Allison Mitchell '98**, **Renae Kowitz '98**, **Erica Maurais '98**, **Jonathan Paine '95**, **Julia Chmaj '98**, **Harley Blake '97**, **Rebecca Viale '98**, **Erica Stuckwisch '96** and **Brian Rogers '95**. Faculty members got in on the act as well, with Janis Young and Derek Campbell performing and Danny Michaelson, David Groupé, and Michael Giannitti acting as designers.



PATRICK SQUIR '97

For his senior project, **Adam Zabarsky '95** presented *Recess*, four scenes of musical theater he wrote and composed. Directed by **Zuleikha Allana '95**, the piece was performed by **Shawnette Sulker '95**, **Todd Tarantino '96**, **Stuart Zanes '97**, and **Rachel Lewis '96**. Lighting was by **Alexandra Dewez '96**, set by **Melissa Gorman '97**, costumes by **Doug Palardy '96**, and music was performed by **Dave Brandt '95**, **Alex Huberty '95**, **Matt Derrick '97**, **Lisa Paul '96**, and **Gwen MacDonald '95**.



The play, especially for those who grew up in the town of Bennington, served the dual purpose of entertainment and education. Shaw's sly wit in the setting of a traditional play concerning battles of the American Revolution that took place only 100 miles from Bennington certainly portrayed a different sort of history than reenactments with Shriners and high school marching bands. Jason Kingsley, in the title role, held the audience's attention to the last, and Joel Garland made his small role of the sergeant one everyone watched with pleasure and not a few laughs. Other performances especially worth mentioning were Janis Young's as the embittered, love-lorn widow and Sibyl Kempson's as Judith, the minister's wife. Highly polished timing and delivery let Shaw's message ring through loud and clear in a performance that handled wit with a delicate touch when called for, with bolder comedic and dramatic strokes elsewhere. Shaw's message—a call for individuals to be true to themselves and to fight the

oppressiveness of institutions such as family, the church, morality, and the state—seemed startlingly appropriate and timely for Bennington College students.

The successful collaboration came about due to the efforts of Derek Campbell and Oldcastle's founding producer and artistic director, Eric Peterson. Campbell, who began teaching at Bennington in 1991, started working with Oldcastle almost immediately after settling in and soon became friends with Peterson. Campbell and a few students, including Kempson and Moore, were involved in some of the plays, affording more opportunity to discuss a joint venture. Peterson, who directed *The Devil's Disciple* said, "It's always seemed to me a professional theater company and a good college theater department in the same town should find ways of working together." Now they have. The reviews were overwhelmingly positive; perhaps the process and experience were the most positive of all.

—Sarah Rutigliano '95



CYNTHIA JOCCIN

Scene from *The Devil's Disciple* features Bennington College students (from left: Joel Garland '97, Jason Kingsley '96, Eben Moore '96, Hilary Redmon '96, and Sibyl Kempson '95) and Equity actor Richard Howe.

## 1994-95 SCHOLARSHIP RECIPIENTS

GEORGE I. ALDEN TRUST SCHOLARSHIP  
Rachel Williams '95, *Plymouth, MA*

FAIRLEIGH S. DICKINSON SCHOLARSHIP  
Alex Coco '95, *Wayland, MA*

ELLIS SCHOLARSHIPS  
Kathryn Schonbeck-Watson '95,  
*North Bennington, VT*  
Jenny Grout '96, *Putney, VT*  
Stephanie Mestyan '96, *Fair Haven, VT*

WALLACE FOWLIE SCHOLARSHIP  
Larisa Okeke '95, *Vienna, Austria*

GOTTIEB SCHOLARSHIP  
Mohammed Ali '95, *Nigeria*

HALL PARK MCCULLOUGH AND  
EDITH VAN BENTHUYSEN SCHOLARSHIP  
David Anthony '96, *Santa Barbara, CA*

LEONORA HARRIS DANCE SCHOLARSHIP  
Eva Lawrence '96, *Charlotte, VT*

HOFFBERGER-ROSENBERG SCHOLARSHIP  
Eleanor Cochrane '96,  
*Peterborough, NH*  
Ana Miljacki '95, *Belgrade*

ISLAND FUND SCHOLARSHIP  
Sheila Lewandowski '97, *Brooklyn, NY*

ELIZABETH REED KELLER SCHOLARSHIP  
Owen Harvey '96, *Glendale, NY*

AGNES LINDSAY TRUST SCHOLARSHIPS  
Katrina Santore '95,  
*Dover-Foxcroft, ME*  
Lee Moreau '96, *Vassalboro, ME*  
Jonathan Paine '95, *Anson, ME*  
Jessica Peck '96, *Steep Falls, ME*

MANNUCCI SCHOLARSHIP  
Petra Hofirkova '96, *Czech Republic*

MIRIAM LAMPKE PETRIE SCHOLARSHIP  
Ramaa Mosley '95, *Ojai, CA*

OLIN SCOTT FUND RECIPIENTS  
Douglas Ryan '96,  
*North Bennington, VT*  
John Barr '96, *Irasburg, VT*

SANDRA KESSELMAN  
SLOTNIK SCHOLARSHIP  
Bryan Burk '95, *Dallas, TX*

OLON E. SUMMERFIELD SCHOLARSHIP  
Shawnette Sulker '95, *Brooklyn, NY*

PETER THOMPSON SCHOLARSHIP  
Lee Moreau '96, *Vassalboro, ME*

GREGORY TUCKER SCHOLARSHIP  
Mary Springer '95, *Warren, OH*

LIBBY ZION SCHOLARSHIP  
Rebecca Schaeffer '95, *Evansville, IN*

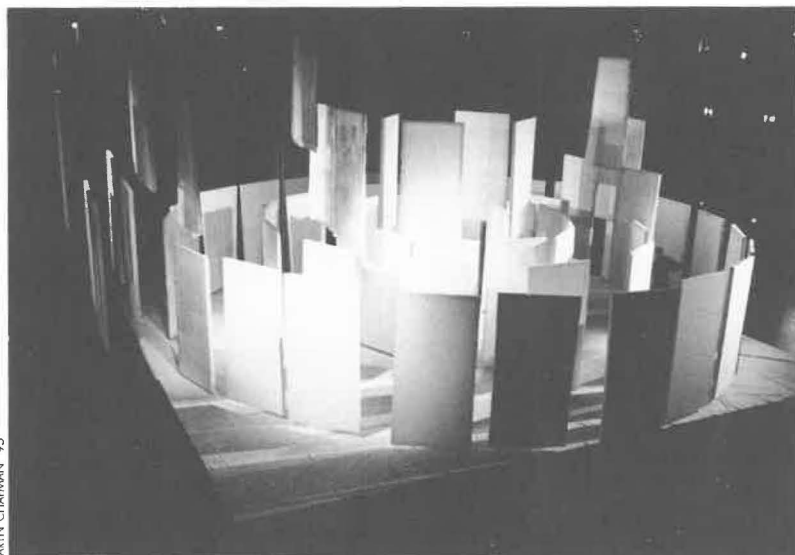
## Martha Hill Becomes a Cathedral

On March 17 **Aryn Chapman '95** turned Martha Hill Dance Workshop into a sacred space. As part of her thesis work, the culmination of studies in photography, philosophy, art history, painting, and lighting design, Chapman created an installation that combined them all. "Gothic cathedrals, more than being a place of worship, hold prayers, memories, hopes, secrets, and perhaps universal truth in the stone," said Chapman before the project was assembled.

Prayers in stone—this was the essence she hoped to create. It was a tall order, but the effect on the viewers was far beyond her expectations. One viewer, **David Sirois '95**, who knew of Chapman's focus said: "I expected to see quotes from philosophers and photographs on a literal stage set, but what she achieved was a complete synthesis of the spirit of sanctity." Whether the viewers ran around or went straight on the edges they were all smiling. People were reverent as though it were a holy space; they took their shoes off and whispered, as if they were in church.

"After two years of research and painting and photographing and soul-searching—learning the tools of a language particular to holy spaces," said Chapman when all was hung and done, "what ended up in Martha Hill was something that surpassed 'church' or 'temple' and brought out the essence of transcendence, which is what we've historically looked for in spirituality. It wasn't church, it wasn't a cathedral or a temple. It was a sacred space without the dogmas or restrictions."

—Sarah Rutigliano '95



ARYN CHAPMAN '95

## FWT Sampler

*Quite a few students chose to stay in Bennington this past Field Work Term (see stories on Oldcastle, student governance, and CD-ROM projects). Most, though, took the usual route, leaving Bennington, traveling far and wide (or maybe just to New York) and doing unusual things for fun, education, and profit.*

**Katherine Barber '98** worked at Jacob's Pillow Dance Festival in Lee, Massachusetts, as an intern. **Tarini Bedi '95** was a research assistant at the Harry Frank Guggenheim Foundation in New York City. **Angela Blemker '97** worked at the Horace Mann School in New York City as a student teacher, while **emily hey '98** apprenticed herself to a calligrapher and "worked in an art gallery as a peon." **Katie Cox '97** worked at two internships in New York City: VH-1 and the Writer's House. **Anne Marie Crews '97** worked at A&M Records and the Mary Ryan Gallery in New York City and brought learned talents back to school with her; she now writes and designs music reviews for *The Commons*, the bi-weekly Bennington student magazine. **L.J. Delman '97** was warm this winter in Captain Cook, Hawaii, where she was a writer's assistant for **Carol Greenhouse '84**. **Diana Dittmore '96** lived in New Zealand, working as a research assistant for the School of Biological Sciences. **Maggie Halstead '97** worked for the Portland Stage company in Portland, Maine, as production assistant; she had a fine time until financial complications sent her to another job as the guard of a department store bargain basement. **Nicholas Elliot '96** went to California and worked as an intern for Tristar/In-Front Productions in Culver City. **Michael Wadewitz '95** and **April Patrick '96** worked as interns amidst floods at The Getty Center for the History of the Arts and Humanities in Santa Monica, California. **Amar Sahay '97** spent his winter in New Jersey as a research assistant for the Waksman Institute for Molecular Biology in Piscataway. **Tina Gross '95** opted out of the independent study/finish-the-thesis option to intern at The Academy of



American Poets in New York City. **Lani lacovelli '97** worked as an activist this winter, planning youth lobbying for the Connecticut AIDS Council and volunteering at the Queer Youth Project, both in Hartford. Puppeteer **Manju Shandler '95** interned at Jim Henson Productions in New York City. **Anne Stoltenberg '98** went home to Denmark and worked for Greenpeace as an office assistant. Budding playwright **Matt Swan '95**, whose play *Rotwood* graced the Bennington stage this spring, interned at Chuck Weinstock Productions in Beverly Hills, California. **Genevieve Ellick '97** and **Jason Dale Fridley '97** spent their winter in the Virgin Islands at St. Thomas working for the Virgin Islands National Park and getting tans. **Effiong Eyo '95** worked with three resident doctors on the cardiac wing of the Columbia Presbyterian Medical Center of Physicians and Surgeons in New York City. **Alessandra Gregory '98** worked for the American Symphony Orchestra in New York City.

Awards granted for FWT work went to the following: The Career Center Grant was awarded to two students: **Adnan Iftekar '97** for his work with the Mount Sinai Medical Center's Brookdale Center for Molecular Biology and **Mickle Maher '97** for his work with the non-profit film company Para Bolica Brasil in Olinda, Brazil. The Robby Gary Miller Grant went to **Matthew Connors '95** for his copy-editing internship at *Purple Rose* art magazine in Paris, France; **August de los Reyes '95** for

his editorial internship at the *Harvard Review* in Cambridge, Massachusetts; and **Steve Hernandez '95** for his internship with Human Rights Watch in Washington, D.C. The Northern California Grant went to **Taliesin Thomas '98** who interned at The Lab, a gallery/performance space in San Francisco, California, and **Bryant York '98** for his work with California Peace Action, also in San Francisco.

—Sarah Rutigliano '95

## TO THE CLASS OF 1994...

*Last year's graduating class sponsored an FWT grant for this year. The two recipients, **Sandra Mendes '95** and **Nick Wroblewski '96**, wrote the following:*

Our appreciation goes to the class of 1994 for their donations toward the Senior Pledge Grant. As recipients, we used these funds to help cover expenses over the 1995 Field Work Term. Nick's FWT was spent in Minneapolis assisting art teachers from two schools, public and Waldorf, in their daily activities. His goal is to connect with younger children through art in hopes of guiding them to a point where they can fully appreciate art and realize their own potential. Sandra worked at Dance Place, a non-profit performing arts organization in Washington, D.C. She was able to take this volunteer administrative internship with help from the Senior Pledge Grant. Thank you all very much, class of 1994!



Top left: **Effiong Eyo '95** at the Columbia Presbyterian Medical Center of Physicians and Surgeons in New York City.

Top right: **Alessandra Gregory '98** working for the American Symphony Orchestra in New York City.

Bottom: **Ellen Whitman '97** at Marvel Comics.



## Faculty Profile: Ida's Voice

*Ida Faiella, who joined Bennington to teach voice in the fall of 1994, is a soprano with wide experience in performing, teaching, and arts administration. Faiella's repertoire embraces music from the Baroque to the late 20th century, including sacred music, cabaret, and opera. Her opera roles have ranged from Jenny in The Three-Penny Opera to Musetta in La Boheme. A graduate of the Hartt College of Music with a master's degree from SUNY at Stony Brook, Faiella also studied at Fairfield University, The Aspen Festival Music School, and The Yale School of Music. She has taught at the Hartt College of Music, the Harlem School of the Arts, the Bloomingdale House of Music, the Convent of the Sacred Heart in New York, and SUNY at Stony Brook. Faiella was music director of the Friendship Ambassadors Foundation, a sponsor of cultural exchange programs with the countries of eastern Europe, India, and China. In this capacity she organized and directed two festivals at the Krakow Conservatory of Music with Krzystof Penderecki and arranged a student composers exchange program. She is also founder and artistic director of L'Ensemble, a professional chamber music group that performs in New York, Vermont, and Massachusetts. For the past two years she has been chair of the Albany Arts Commission.*



**Ida Faiella with some of her voice students.**

"I am passionate about getting people to sing. I think that anyone can; we all have the instrument. The potential for learning how to use it is there in anyone who has a reasonable amount of intelligence. People will say to me, 'Oh, I'm a listener.' That means when they're in their car, or sitting around a campfire, they don't sing. My perspective of singing so many different kinds of music means I know how wonderful it is to sing—in a theater or a church, in a coffeehouse, or to your baby. It brings real physical gratification. I would like everybody to experience that.

"Singing brings up so many other issues. The singer really faces the audience; there is no hiding. It brings up issues about self-worth, about the right to stand up and sing in front of an audience. It's more than the study of scales. All of my students [Faiella has 27 of them] have a private lesson, and once a week we meet as a group. We discuss issues of performance anxiety, stage presence, language, poetry, and movement. These students—from accomplished singers to real beginners—all come together as singer-colleagues; they have a common language that they speak about singing; they create a safe space for one another. This inquiry that we have together makes it a joy to teach them.

"I have spent a good deal of my career as a singer who is involved in the world: I worked at the Harlem School of the Arts; I have sung concerts in mental institutions and worked for several years with retarded children; I led cultural exchange programs in eastern Europe prior to the fall of communism. I say to my students, your role as a singer is more than the pretty sounds you make. There has to be a reason for singing other than hearing your jeweled tones. You use the gifts that you have, the skills that you have, in service to something. You are either in service to the music or in service to the audience. It's equally important to me to be in service to the composer; I want the audience to come away having heard Mozart sung by Faiella, not having heard Faiella singing Mozart.

"I teach from the perspective that we should be wide open, we should hear a lot of music, listen to all kinds of singers. I canceled class one night because I wanted students to hear Jamaica Kincaid read—they need to hear a writer speak, and listen to the different voices. There is so much to learn to be an intelligent singer."

## FACULTY NEWS

A full summer schedule follows a busy spring for Creach & Koester, **Terry Creach's** dance company. The company performed in March at the Empire Center at the Egg in Albany, with other spring performances at SUNY Brockport, Vassar, and Roger Williams University. This summer the company will be in residence at New York University; in Salt Lake City to make a new dance piece for Ririe-Woodberry's dance company; in residence at the Glenwood Springs Dance Festival in Colorado; in Austin, Texas, for a two-week residency with local choreographers; and in Fort Worth, where Creach & Koester will choreograph a work with clients from two AIDS outreach clinics.

**Michael Giannitti** designed lighting for *The Winter's Tale*, the opening show of the 1994-95 season at Trinity Rep in Providence. This past winter he lit the joint Oldcastle/Bennington production of *The Devil's Disciple* at the Bennington Center for the Arts as well as dance concerts for the Rhode Island Festival Ballet and the Rhode Island Dance Consortium. This spring he will light the premier of *Bessie's Blues*, a new musical, at the Studio Theatre in Washington, DC. He will also collaborate with Cathy Weis '70 on lighting for her new work, *DUB: A String of Lies*, at P.S. 122 in New York.

**Edward Hoagland's** essay "Surge Time at the Bottom of the Earth" appeared in the March 1995 issue of *Outside* magazine and "Scenes from a Forty-Year War" appeared in the April 10 issue of *The Nation*. His review of Robert D. Richardson's *Emerson: The Mind on Fire* was published in the March/April 1995 issue of *Civilization*. Also in the spring, four of Hoagland's books were reissued: *African Calliope: A Journey to the Sudan*, *Red Wolves and Black Bears*, and *The Tugman's Passage* by Lyons & Burford; and *Notes from the Century Before: A Journal of British Columbia* by Sierra Club Books. In March Hoagland was honored at the 1995 Literary Lights Benefit Dinner, an annual event sponsored by The Associates of the Boston

Public Library that brings together prominent members of Boston's business, civic, and literary communities "to celebrate the written word and to honor selected authors from New England."

Regional Center for Foreign Languages and Cultures Director **Isabelle Kaplan** was invited to serve as a part of Ohio State University's National Foreign Language Resource Center in a project to develop, field-test, and implement a multimedia,



NANCY CAMPBELL

**Dana Reitz** has been commissioned by **Mikhail Baryshnikov** to choreograph a new solo work for him to perform. Reitz worked with Baryshnikov in New York during March and will continue the work in residency at Jacob's Pillow this summer. The work will premier at Jacob's Pillow at the end of June.

computer-adaptive proficiency test for foreign languages. Kaplan also recently conducted sessions on how to use video in foreign language instruction effectively for the Cooperative Educational Services program in Fairfield, CT.

Reviewing **Kenneth Kensinger's** *How Real People Ought to Live*, published in winter 1995 (Waveland Press), Patricia Lyon of the University of California, Berkeley, called it "an anthropological goldmine," noting that Kensinger "writes so well that the Cashinahua come alive on the page."

**Sue Rees** spent three months in residence at the Bemis Center for Arts in Omaha, NE. She presented slide lectures at the Center and at the Kansas Art Institute. She also collaborated on a set for the

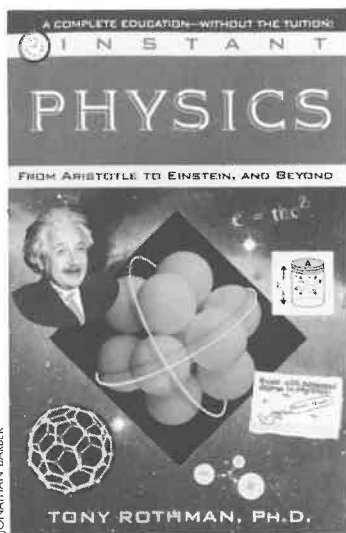


GENEVEE ELICK '97

## FORMER FACULTY

**Pat Adams** was named the 1995 recipient of the Vermont Council on the Arts Governor's Award for Excellence in the Arts. The award honors a Vermont artist who is judged to have made a significant contribution in the visual or performing arts. Governor Howard Dean presented a proclamation and medallion at a reception at the Vermont State House.

**Max Kempelman** is chair of Georgetown University's Institute for the Study of Diplomacy; vice-chair of the U.S. Institute of Peace; executive board member of the American Bar Association program to strengthen the rule of law in emerging democracies, and still speaks and writes on international issues.



JONATHAN BARBER

**Top: A March faculty and student concert, *Songs, Dances, Growls, and Reflections*, featured recent works by Arthur Brooks, Allen Shawn, and Su Lian Tan '85. Also performing were faculty members Daniel Epstein and Marianne Finckel and students Hong Ting '97, Alex Huberty '95, Mary Springer '95, Matthew Weston '95, and Lincoln Smith '95. On the program were Tan's *Three Malaysian Folk-Songs* for three female voices; Shawn's *The Rainbow* for two pianos, eight hands; and a new ensemble work by Brooks.**

***Instant Physics from Aristotle to Einstein, and Beyond*, physicist Tony Rothman's latest book, was published this spring by Fawcett Columbine.**

Creach/Koester Dance Company at the North Carolina School of the Arts for an ongoing project based on *Film Noir*, which was performed at the Egg in Albany, and three other venues in spring 1995.

In April Dell/Delacorte Press published *The Logophile's Orgy, Favorite Words of Famous People*, which includes contributions by **Stephen Sandy**. In January Sandy was selected as the Chubb Fellow for 1993-94 at the MacDowell Colony.

**Susan Sgorbati** served on a panel, "Discussions on Dance," sponsored by *Dance Magazine* at the American College Dance Festival Association held at Connecticut College in April.

*Images of the Child*, published by Bowling Green State University Popular Press, includes an article by **Sally Sugarman** entitled "Children on Board: Images from Candy Lands." In April, Sugarman delivered a paper, "The Mysterious Case of the Detective as Child Hero: Sherlock Holmes, Encyclopedia Brown and Nancy Drew as Role Models," at the Popular Culture Conference in Philadelphia.

Drama faculty members **Janis Young**, **Derek Campbell**, **Michael Giannitti**, **Danny Michaelson**, and **David Groupé**, along with 16 FWT students, worked on the first joint project between the Oldcastle Theater and Bennington, a production of Shaw's *The Devil's Disciple* (see Student Notes).



NANCY LEE KATZ

**Composer Tobias Picker** is teaching at Bennington during spring term. Picker received the Academy Award in Music from the American Academy of Arts and Letters in 1992. Since 1980, he has received more than 30 commissions from many of the world's leading orchestras, ensembles, and soloists, including the New York Philharmonic, the San Francisco Symphony, the Houston Symphony, the Helsinki Philharmonic, the Lincoln Center Chamber Music Society, pianists Ursula Oppens and Peter Serkin, soprano Barbara Hendricks, and flutist Carol Wincenc. Picker's compositions include three symphonies, a viola and a violin concerto, two string quartets, three piano concertos, solo piano and violin music, and vocal pieces. Many of his works are available on CD.





## LITERATURE at BENNINGTON

iterature, perhaps more than any other discipline in Bennington's 63-year history, presents hard evidence that this small college, with a total alumni pool of only seven thousand, has sent out into the world an inordinate number of extraordinary people. The richness of the literary tradition at Bennington extends to the faculty who taught here in the past, the students who learned here, and the teachers and students who now comprise the undergraduate and graduate programs in literature: a remarkable group, as the next 22 pages illustrate, in their prolificacy, in their diversity, in their ability to make their voices heard, to make them matter.

This issue seems a fitting conclusion to our two-year series highlighting alumni from various disciplines. Beginning with the fall *Quadrille*, we will explore issues that cross disciplines, leading off with public and community service and extending to multimedia studies and projects, gender studies, environmentalism, and connections between brain and behavior. We'd like to feature at least one alumni essay or article in each *Quadrille*, so if you are working in these or other fields you'd like to see addressed and you would like to contribute, please send a query letter or copy of the proposed article.

If Bennington College is truly a work in progress, as Ben Belitt asserted in 1990, then *Quadrille* hopes to reflect that work as it evolves. Let us know if you have ideas for how best to accomplish that aim.

# AUDEN AT BENNINGTON

Poet and faculty  
member Stephen Sandy  
published an article  
“‘Writing As a  
Career’: An Early  
W.H. Auden Lecture  
in the States”  
in the W.H. Auden  
Society Newsletter,  
No. 10-11 (1993).  
Excerpts follow.

**I**n the course of researching Auden’s 1946 term spent at Bennington College, it came to light that Auden had visited the small, fledgling college in Vermont shortly after he took up residence in the United States. The visit was one of his first literary jaunts in America. On 17 May 1939 Chester Kallman wrote Auden: “you are probably on your way to Bennington or some such outpost of Education.” This reference provided the initial hint that Auden had come to Bennington before he taught there in 1946.

What survived in 1993 in the records of Bennington College and in the memories of those present in 1939?...While he was a celebrity in New York literary circles from the start of his American residence, Auden was far from universally regarded as famous. Still, many of the students present at his reading were well aware of his reputation, and more. Vida Ginsberg Deming[’41], a student present at the talk, recalls, “Eliot was the God-head, and the four young—Auden, Spender, Isherwood,

and MacNeice—the demi-Gods.” Bennington students with a literary bent were in touch with important movements of the day as much as anyone in New York, and she goes on to remind us that “we were the generation that read *Four Quartets* as they appeared.”

Bennington College was elitist but more radical than conservative, an informally rigorous college where students studied under artists such as Paul Feeley, composers like Otto Luening, or writers such as Wallace Fowlie, Ben Belitt, and Francis Fergusson; the students “learned by doing” at Bennington, where “education was a performance art.” The College regularly sponsored talks, readings, and performances by the likes of Carl Sandburg, James T. Farrell, Katherine Anne Porter, and Martha Hill. There was strong interaction between students, faculty, and guests: At a reception given by the Luenings, senior Faith Jackson [’39] danced for Carl Sandburg, and he sang for her. The place must have been attractive enough to Auden; and

*Editor’s Note: These never-before published photographs (at right and on the following page) were recently discovered at Bennington. They were taken by Lilli Eldé in 1946, when Auden taught at the College.*





Phillis Wright Turner [’39] corroborates Deming’s memories:

*Auden seemed decidedly ill at ease....He was tall, slim and somewhat slouched, with a bad haircut—or perhaps just cowlicky hair. He avoided looking at the audience and set his gaze on a point about ten feet up the middle of the left side wall. I remember turning to see what was there. Nothing I found.*

Faith Jackson has similar recollections:

*I have a strong sense of him....I can tell you exactly how he sat, sideways to the audience, his legs seemingly crossed more than once, his head turned in our direction like an alert sparrow. The rest of him sloped....He was all one color, or seemed so, his voice, and his suit, hair, skin, a yellow-beige.*

the 1939 occasion must have been a pleasant one on both sides, for Auden did return to teach there in 1946.

[On May 18, 1939, ] Auden arrived in time to have dinner in the Commons. The program announced, “Tonight Wystan Hugh Auden will speak on ‘Writing As A Career’. He will also read.” The meetings took place on the third floor of the College Commons, in the College Theater, a large room with a raised, proscenium-arch stage from which speakers delivered their talks.

Vida Ginsberg Deming remembers:

*He was a lank, loose-limbed, blond young man, reasonably drunk and speaking with as unintelligible an Oxford accent as one could aspire to in caricature. In fact his whole limp-fair poster was something we greeted with ambivalent pleasure. To see the feet of clay of our stars gave us a charge.*

It is interesting to note that Auden on this occasion inspired visual memories strongly, but not auditory ones; doubtless the fact that he was difficult to understand plays a role in these painterly recollections.

After Auden’s talk and reading there was a brief question-and-answer period, of which no record remains. Then the faculty, and perhaps a senior or two, retired to a party given by Francis Fergusson at his residence on “Faculty Row.” Catharine O. Foster, a member of the literature faculty, remembers that Auden rose suddenly around 10 p.m. and, clapping his hands together, excused himself, saying he had to go to bed and get his rest. And the essence—or even any details—of the tantalizing talk “Writing As A Career” appears to be lost forever, along with the rest of this minor occasion only partly rescued from oblivion here.



# WHO TAUGHT THEN

NOTES AND QUOTES BY AND ABOUT THEM



**"A** related advantage is Bennington's insistence, in the appropriate fields, that the teacher be a practitioner as well as a professor of his subject....teachers hired by Bennington College do not look upon teaching with disdain or as antithetical to art or scholarship; on the contrary, it is characteristic for teachers at Bennington to regard their work and their teaching as aspects of the same thing. Universities may take a lofty and scornful view of that attitude as amateurish and dilettante—whereupon we are able to hold up, with a becoming smirk of false modesty, the achievements of such men as Kenneth Burke, Wallace Fowlie, William Troy, Stanley Edgar Hyman, Francis Fergusson, Ben Belitt—I speak only of

**Above, Howard Nemerov with students**

the field of literature because I know it best—so many of which were done not merely while these men were at Bennington, but, we fairly say, *because* they were at Bennington: the substance and spirit of their teaching informed their books. So has it been, at Bennington College, and so may it continue to be. A former president of Bennington once said to me: 'Always live for the spirit.' In the immediate circumstances, what he meant was that we ought to have one more drink before going out to dinner. But I have remembered it as an adequate motto."

HOWARD NEMEROV  
[at Bennington, 1948-66]

## FORMER TEACHER- PRACTITIONER SAMPLER

W.H. Auden  
Ben Belitt  
Stephen Becker  
Robert Boyers  
Kenneth Burke  
Alan Cheuse  
Nicholas Delbanco  
Francis Fergusson  
Wallace Fowlie  
John Gardner  
George Garrett  
Stanley Edgar Hyman  
Harold Kaplan  
Jamaica Kincaid  
Margot Livesey  
Stanley Kunitz  
R.W.B. Lewis  
Phillip Lopate  
Bernard Malamud  
Joe McGinniss  
Howard Nemerov  
Julia Peterkin  
Mary Ruefle  
Josephine Rider  
Theodore Roethke  
Lore Segal  
Genevieve Taggard  
William Troy  
Arturo Vivante



■ “My first assignment for John Gardner [at Bennington, 1974-76] was to read *The Iliad*. I showed up at his house at the appointed hour prepared, I thought, to discuss the book. John answered the door himself, bags under his eyes, hair tousled. He’d clearly been up all night working. He opened the door halfway and as I started in he extended his hand across the door jam, blocking my path. He asked me to tell him what I thought of *The Iliad*. Right there on the stoop.

“I told him the truth, that I didn’t think much of the book, that it seemed long, repetitious, and windy. He smiled, told me to read it again and come back the same time next week. Then he closed the door.

“When I returned a week later, John greeted me the same way, arm across the door, looking worse than before. ‘So,’ he asked, ‘what did you think?’ It was pretty good, overall, I told him. When he asked for specifics, I didn’t have any. He smiled, told me I was on the right track and to read it again, to come back the same time next week. Then he closed the door.

“Filled with anger and self-pity, I sat down to read *The Iliad* one last time. And then it happened. Homer exploded inside me. I was, to quote Gardner’s *Grendel*, suddenly ‘a monster gone mad on art.’ When I returned the following week and John opened—again partially—the door, I couldn’t wait to declare my newfound love. Wary, he asked for details. I started to conjure scenes from *The Iliad*, right there on his doorstep. John smiled, and then asked me in.”

JON DICHTER ’75



■ “Though I was assured that the premises of Bennington were ‘experimental’ and ‘progressive,’ it was always clear to me that what was really at stake, year after year and moment after moment, was my validity as a teacher of literature. I taught in a constant atmosphere of human and intellectual *hazard*. Bennington made everything tentative, chary, vulnerable....the only texts that seemed suitable were those I could *study* as a novice, together with my students....I taught with all the immediacy and peril of an amateur for whom the whole stock of learned ‘competencies’ had become obsolete, what Joyce called ‘an idle, formal tale.’”

BEN BELITT  
[at Bennington, 1937-42;  
1947-87]

FOSTER CHAIR HONORS  
DISTINGUISHED TEACHING:  
POET MARY OLIVER WILL FILL

THE WASHINGTON POST



❏ What motivated Nicholas Delbanco [at Bennington, 1966-84] to teach? "I love to talk about books with people who can't leave the room," he claimed.

**Clockwise from left:**  
**John Gardner, Ben Belitt,**  
**Bernard Malamud,**  
**Nicholas Delbanco**

❏ "In September 1961, my wife and I arrived with our kids in Bennington, Vermont. The college, an unusual place to work and learn, soon became a continuing source of education for me. My teachers were my new colleagues: Howard Nemerov, poet and faithful friend; Stanley Edgar Hyman, a unique scholar and fine critic; and Ben Belitt, a daring, original poet and excellent teacher—from all of whom I learned. My other teachers were my students, whom I taught to teach me."

BERNARD MALAMUD  
[at Bennington, 1961-85]

"Kit Foster [who taught literature at Bennington from 1934 until 1968] was an extraordinarily compelling teacher who had a transforming and liberating influence on her students," President Elizabeth Coleman noted in 1992 when an anonymous donor contributed \$1 million to The Campaign for Bennington to establish and endow the Catharine Osgood Foster Chair for Distinguished Teaching. Beginning in 1996, the Foster Chair will be filled by poet Mary Oliver, who won the Pulitzer Prize for Poetry in 1984. In a review of her work, former Bennington faculty member Stanley Kunitz called Oliver's poetry "fine and deep; it reads like a blessing."

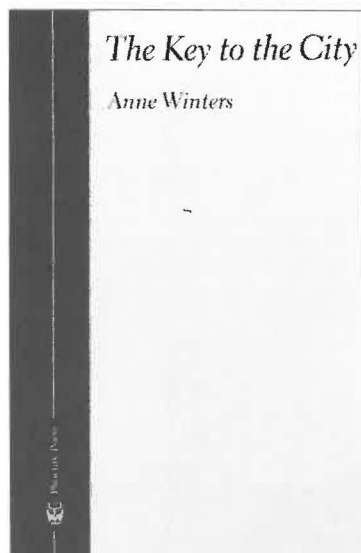
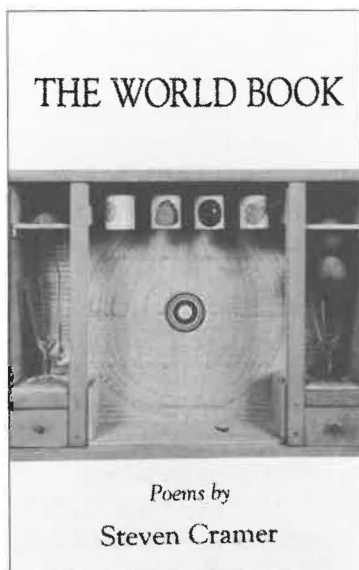
Oliver has published eight books of poetry, most recently *House of Light* (which won the Christopher and L.L. Winship Awards), *New and Selected Poems* (which won the National Book Award), and *White Pine*; two chapbooks, *The Night Traveler* and *Sleeping in the Forest*; and two prose books, *A Poetry Handbook* and *Blue Pastures*. She has also won the Shelley Memorial Award, the Alice Fay di Castagnola Award, Guggenheim and National Endowment for the Arts grants, and the American Academy and Institute of Arts and Letters Achievement Award. Oliver is currently writer-in-residence at Sweet Briar College; in fall 1995 she will be the William Blackburn Visiting Professor in Creative Writing at Duke University.

In accepting the appointment, Oliver expressed her eagerness "to be part of Bennington's present enactment of courage and risk and inquiry on behalf of a finer and more meaningful educational forum."

# WHO TEACHES NOW

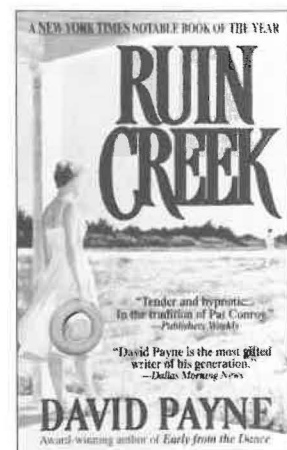
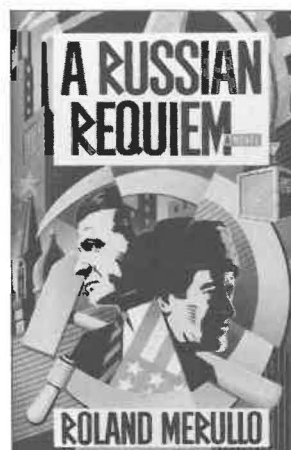
WHAT THEY TEACH, WHAT THEY WRITE

**Steven Cramer's** courses during spring included a poetry workshop and a Parents & Children in Literature course. Cramer served as staff editor for poetry at *Atlantic Monthly* and has previous editorial experience at Ballinger Publishing, *Harvard Magazine*, and David R. Godine, Publisher. He has taught at Tufts, M.I.T., the Blacksmith Poetry Center, and Boston University. His books of poems include *The Eye that Desires to Look Upward* and *The World Book*, and his poems and reviews have appeared in *Agni*, *Antioch Review*, *Atlantic Monthly*, *The Nation*, *New England Review*, *Paris Review*, *Partisan Review*, *Poetry*, *Harvard Review*, and elsewhere.



**Anne Winters'** poetry and prose have appeared in *TriQuarterly*, *The New Yorker*, *Paris Review*, *The New Republic*, *Poetry*, *The Kenyon Review*, *Yale Review*, *Ploughshares*, and elsewhere, and her work is anthologized in *A Book of Women Poets from Antiquity to Now*, *The Ploughshares Anthology of Poetry*, and the forthcoming *Twentieth Century Poetry about the Bible*. Her book of poems *The Key to the City* was nominated for the National Book Critics Circle Prize, and her book *Salamander: Selected Poems of Robert Marteau*, which she translated from the French, won the Jacob Glatstein Memorial Prize from *Poetry* magazine. She has taught at Northwestern University, the University of California at Davis and at Berkeley, St. Mary's College California, and M.I.T. Recent courses taught include English Prosody and The City in Modernist Art and Literature.

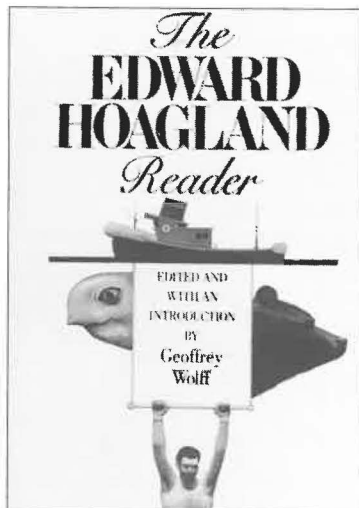
During spring term **David Payne** taught a fiction workshop and a course on Faulkner and Lawrence. Payne's first novel, *Confessions of a Taoist on Wall Street*, won the Houghton Mifflin Literary Fellowship Award. He has since published two novels, *Early From the Dance* and *Ruin Creek*. Payne is currently under contract to Doubleday for a sequel to *Ruin Creek*.



**Roland Merullo** has written the novels *Leaving Losapas* and *A Russian Requiem*. His book reviews, essays, and op-ed pieces have appeared in the *Boston Globe*, *Los Angeles Times*, *Philadelphia Inquirer*, *Chicago Tribune*, and *Boston* magazine. Merullo has taught at Williams College, North Adams State, and at Bennington since 1993. His spring term courses included *Novels of the Working Class* and *The Personal Essay*.



**Edward Hoagland** is the author of 15 books, most recently *Hearts Desire*, *The Final Fate of the Alligators*, and *Balancing Acts*. His essays and reviews have been published in *The New York Times Magazine*, *Harper's*, *The Nation*, and elsewhere. He has received awards from the American Academy of Arts and Letters, National Endowment for the Arts, the Lannan Foundation, and others, and was elected to the American Academy and Institute of Arts and Letters in 1982. Former nature editorialist for *The New York Times*, Hoagland is now general editor for the Penguin Nature Library series. He has lectured at the New School for Social Research, Rutgers, Sarah Lawrence, CUNY, University of Iowa, Columbia, Brown, and the University of California at Davis, and taught at Bennington from 1987-89 and since 1991. He taught a nonfiction workshop and an American literature course in the spring.



**James Lasdun's** books include *Delirium Eclipse* (stories), *A Jump Start* (poems), and *Three Evenings* (stories). He reviews contemporary fiction and poetry for the *Times Literary Supplement*, and his poems and stories have been published in *London Review of Books*, *New Yorker*, *Grand Street*, and *Paris Review*. Lasdun has taught at Columbia, New York University, Princeton, and at Bennington since 1991. He taught Style, Form and Meaning and a writing workshop last term.

**Lucy Freeman '36:** freelance writer (after 13 years at the *New York Times*); articles appear in 79 books, including *Freud—Rediscovered*, *The Cry for Love*, and *The Dream*

**Anne Near (Prudence Holmes) '37:** National Women's Political Caucus honoree at Women's History Celebration 94; author of *A Dubious Journey*

**Elizabeth A. Mills Brown '39:** MA Yale; architectural historian and writer; author of *United Church & Wooster Square*, *An Introductory Environmental History*, *A Guide to Architecture & Urban Design*

**Margery Osborn Erickson '39:** artist and author; published *Great Inagua*, *A Few Citizens of Philipstown*, and *Margaret S. Osborn: A Biography*; watercolorist

**Barbara Sapsinsley '39:** M.A., NYU; writer; books include *A View from the Bench*, *The Private War of Mrs. Packard*, and *Taxes*; published numerous articles; various television and film projects

**Joan Lewison '43:** MA, NYU; wrote opera *The Bell Witch of Tennessee*; published *Portrait of a Father* and *The Fort Dix Stockade*; awards include Meet the Composer Grant

**Carolyn Cassady '44:** author of *Off the Road: My Years with Cassady, Kerouac, and Ginsberg*

**Barbara Moore (Clarkson) '47:** M.A. Syracuse U; teacher, Le Moyne College; book of poems *Farewell to the Body* awarded the Washington Prize; poems in various literary journals

**Joyce Elbrecht '48:** coauthor, *The Restorationist*, *Text One*, a collaborative fiction by Jael B. Juba

**Margot Starr Kernan '48:** video artist, teacher, Maryland Institute College of Art; produced *Listening: A Video Novel in Three Parts*

**Nadya Margulies '49:** M.A., Ph.D., U of Wisconsin; Associate Professor, Women's Studies, Brandeis U; poetry includes *Before We Were Strangers*; nonfiction includes *Ordinary Heroines: Transforming the Male Myth*

**Miriam Marx Allen '49:** published *Love Groucho: Letters from Groucho Marx to his Daughter Miriam*

**Ellen Denson (Jones) '49:** author of two novels, *The Fatal Crown* and *Beloved Enemy*, and two children's plays

# WRITERS IN RESIDENCE



© MARIANA COOK 1992

Short-term, intensive residencies are fast becoming a hallmark of teaching and learning at Bennington. Following a fall term residency with writer Margot Livesey, two spring term residencies met with plenty of interest. Students in **Jamaica Kincaid's** course, *The Home*, examined how women from different parts of the world and different eras viewed the home. Readings for the

course included Jane Austen's *Mansfield Park*, Myriam Warner-Vieyra's *Juletane*, Colette's *My Mother's House*, and Jean Rhys's *Wide Sargasso Sea*. Kincaid, author of the novels *Annie John* and *Lucy*, the short story collection *At the Bottom of the River*, and the nonfiction work *A Small Place*, is a staff writer for *The New Yorker* magazine. She has received critical acclaim since the 1983 publication of *At the Bottom of the River*, which won the American Academy and Institute of Arts and Letters' Morton Dauwen Zabel Award and was nominated for the PEN/Faulkner Award. During her residency, Kincaid read from her work to a full house in Martha Hill Dance Workshop.

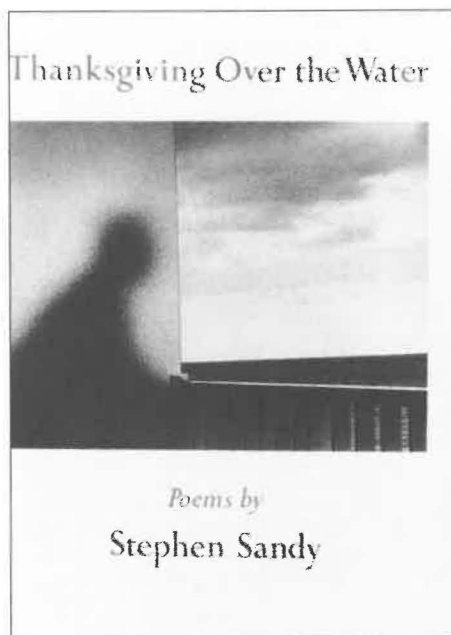
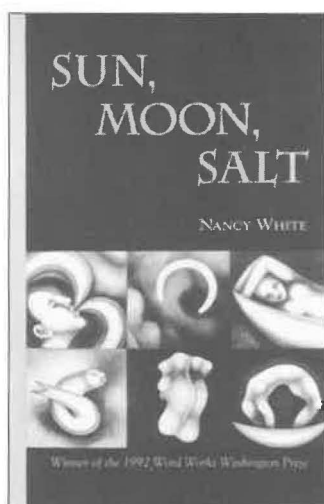
**Elizabeth Frank '67** held a three-week April residency called Voice Lessons: Workshop in the Writing of Nonfiction. Students read essays from Phillip Lopate's *The Art of the Essay*, and worked one-on-one with the noted biographer.



GENEVEVE ELICK '97

Frank, who lectured at Bennington last fall and was the 1988 commencement speaker, won the 1986 Pulitzer Prize for her biography of an American poet, *Louise Bogan: A Portrait*. She also wrote a biography of Jackson Pollack, and her writing has appeared in *Art News*, *Art in America*, and *The Nation*. She has taught at Mills, Temple, Williams, the University of California at Irvine, and currently holds the Joseph E. Harry Chair in Modern Languages at Bard College. Among her awards are fellowships from the National Endowment for the Humanities and the Newberry Library.

**Nancy White's** book of poems, *Sun Moon, Salt*, won the Washington Prize for Poetry in 1992. Her poems have appeared in *Black Warrior Review*, *Cottonwood*, *Feminist Studies*, *Massachusetts Review*, *New England Review*, *Ploughshares*, *Quarry West*, and other publications. Among her awards and honors are a MacDowell Colony residency and a Provincetown Fine Arts Work Center fellowship. White has taught at St. Ann's School since 1982, and at Bennington since 1994. During spring term she taught A Question of Style, a combined writing and literature course.



**Stephen Sandy's** eight books of poems include, most recently, *Riding to Greylock*, *Man in the Open Air*, and *Thanksgiving Over the Water*. He also published *A Cloak for Hercules*, a verse translation of Seneca's *Hercules Oetaeus*, and his writing has appeared in *Atlantic Monthly*, *Paris Review*, *Partisan Review*, *Southern Review*, and *Yale Review*. Sandy has received fellowships from Ingram Merrill, the National Endowment for the Arts, and the Vermont Council on the Arts, among others, and has had MacDowell Colony and Yaddo residencies. He has taught at Bennington since 1969, and has been visiting professor at the University of Tokyo, Brown, Harvard University Summer School, the University of Rhode Island, and Davidson College. He was poetry workshop director at Chautauqua Institution, and founder and director of the Bennington Poetry Workshop. He is on the core faculty of the Bennington Writing Seminars, and taught one course on lyric poetry and another on Hopkins, Hardy, Yeats, and Auden during spring term.

**Sondra Parkoff Henry '50:** J.D., Columbia Law School; lawyer (retired), author, and lecturer on women's history; publications include *Written Out of History: Our Jewish Foremothers*, and *One Woman's Power: a Biography of Gloria Steinem*

**Judith Jones '51:** VP and senior editor, Knopf

**Virginia Barnett Killie '51:** published in *The Boston Sojourner*, *The Freewoman*, and *The Book of Contemporary Poetry*; published novel, *The Brat*

**Joan Hutton Landis '51:** M.A. Wesleyan; Ph.D. Bryn Mawr; professor of English and chair of liberal arts, Curtis Institute of Music; awarded Danforth Fellowship; poetry in *NY Times Book of Verse*, *The Far Point*, and *Overtones*

**Ann Landis McLaughlin '51:** Ph.D. American U; writer; teacher, the Writers Center; published novels *Lightning in July* and *The Balancing Pole*

**Virginia Wilson LaPlante '52:** consultant; former senior editor, Harvard University Press; member, Brookline Advisory Committee

**Corinne (Corky) Staller Pollan '52:** MA, Long Island U; writer, *New York Magazine*; author of *Shopping Manhattan* and *The Best on Martha's Vineyard*; published in various literary journals

**JoAnn Marcus Gardner '56:** writer-small business proprietor-former-lecturer; numerous publications, including *The Heirloom Garden*

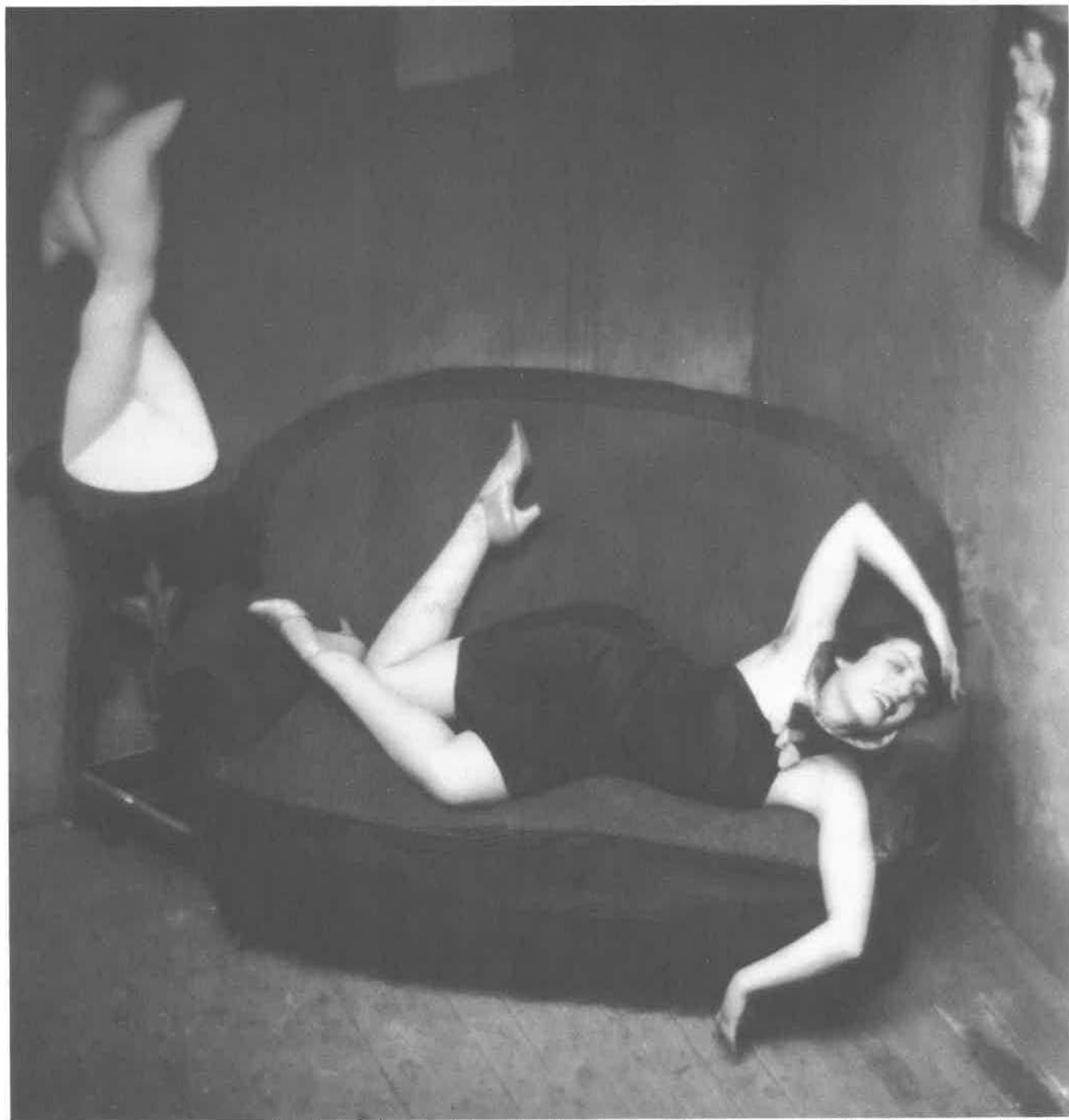
**Joan Stanley-Baker '57:** DPhil Oxon; visiting research professor, National Tsing Hua U, Taiwan; wrote *Japanese Art*, others; art critic for *The Japan Times*

**Marilyn (Kropf) Kurtz '58:** Ph.D. CUNY; adjunct professor of English, Nassau Community College; published *Virginia Woolf: Reflections and Reverberations*

**Ellen Count '59:** author, journalist (as E.W. Count); Law Enforcement award from New York Shields; author of *The Hundred Percent Squad* and *Cop Talk: True Detective Stories from the NYPD*

**Helen Trubek Glenn '59:** R.N., NY Hospital School of Nursing; MFA Vermont College; poet, anthologized in *Eating Our Hearts Out*, Pushcart Prize nominee; *South Coast Poetry Journal* prize

**Jill Hoffman '59:** M.A., Columbia U.; Ph.D., Cornell U.; writer, writing teacher, editor; published *Mink Coat*, poems, and *Jilted*, a novel; Guggenheim fellowship in poetry; founding editor and publisher, *Mudfish*, a journal of art and poetry



*Satiric Dancer, by André Kertész, photo curtesy of the International Center of Photography, New York.*



# Keeping Magda Alive

**I**n the winter of 1968, I was a freshman at Bennington, living in Manhattan for the first time. I lost my virginity. I went to J.D. Salinger's house. On Saturdays, I worked at the Riverside Museum in Manhattan where they had a group show with this photography by André Kertész in it. There was something magical about this picture to me. I suppose it's what I wanted the future to be like, back then. I was incredibly romantic. I wanted to be a muse. Just like the woman in the picture.

Well, there I was in the museum, having just seen *Satiric Dancer* for the first time, when Cornell Capa, who organized the show, introduced me to Kertész in the elevator. I didn't really get to know André until 1972 when I worked at Magnum Pictures, the photo agency. I was sent to his apartment on a little errand and was completely captivated by him. From Magnum I went to work at LIGHT Gallery which represented the sale of André's works. So André and this picture kept appearing in my life.

One day, I came to work completely distraught. My best friend, Callie, had suddenly died the night before, and I was vacuuming the gallery, waiting to go to the hospital for a memorial service. This picture was hanging on the wall, and I decided right then and there that I *had* to have it. Back then, one of the ways I dealt with pain was to look at beautiful things. The picture made me feel better, so I bought it.

I felt I had a relationship with this picture that nobody else could have. I *felt* like Magda. I had my Magda clothes and kind of tossed myself around. My grandmother and I both had those strappy little shoes. And I have always had pointy elbows. Ironically, André kept asking me to model for him, in front of his famous distortion mirror, but I wouldn't take my clothes off.

This is not strictly a picture of one woman. It's a moment of Shalimar perfume and champagne and Paris nights with no mornings. Henry Miller could be waiting downstairs. In that silky evening dress, with that funny, funny costume collar, like a dog's collar, she's completely angles, but also soft and pretty, with hair under her arms and lipstick. She's real. That's why I love this picture: it's guileless. Magda's kicking up her heels in joy, totally eccentric; a woman who likes her body and knows how to play. I think people from other cultures would recognize her as a love goddess because of the openness of her body, her curves, and her open mouth. It's amazing that a woman could be so happy and be art at the same time.

Magda's an Indian miniature, an odalisque. She's both sacred and profane. She appears juicily female and powerful at the same time, and there still aren't too many models around like that. That's why women love Marilyn Monroe, Judy Holliday, Tina Turner, and Bette Midler, but Magda didn't

**Ione (Carol Ione Lewis '59):** wrote *Pride of Family: Four Generations of American Women*; published in *Village Voice*, *Ms.*, *Essence*, *Vogue*, others; wrote *Njinga the Queen King*, a play with music and pageantry; founded literary magazine *Letters*

**Gloria Dibble Pond '60:** teaches Naugatuck Valley Community College; worked for *Newsweek* and the *Houston Chronicle*; Connecticut Humanities Council Scholar; author of textbooks *Succeed: Write Now* and *Write, Simply Write*

**Patricia Seelinger Windsor '60:** co-director, Wordspring Literary consultants; teaches at U of Maryland; books include *Just Like The Movies*, *The Summer Before*, *Diving for Roses*, others; awards include The Austrian State Award on Books for Children and Youth, American Library Association Best Book for Young Adult, NYT outstanding book, Mystery Writers of America's Edgar Allen Poe Award

**Ruth Dean MacDougall '61:** PEN Syndicated Fiction Project winner; author of nine novels, including *The Lifting House*, *The Cost of Living*, *One Minus One*, and *The Cheerleader* (NYT bestseller)

**Julie M. Poll '61:** freelance writer for TV shows, including *As the World Turns*, *Loving*, *Tribes*, *Kate & Allie*; wrote script for Macy's Thanksgiving Day Parade

**Victoria Kirby '62:** public relations consultant; published *Futurist Performance* (translations from Italian); articles in *The Drama Review*, others

**Myra Goldberg '64:** MFA, City University; fiction writer; professor, Sarah Lawrence College; author of *Whistling and Other Stories* (nominated for National Book Award), *Representations of Motherhead*, and *Rosalind: A Family Romance*

**Joan Schenkar '64:** playwright; 38 grants, awards, fellowships; over 200 productions throughout North America and Europe

**Katherine Ulrich Spoerl '64:** MFA, U of Iowa; has taught at Wisconsin State, MacAlester College; poems in *The Smith*, *Poetry Miscellany*

**Simone Juda (Press) '65:** Ph.D. student, U of Michigan; MA Columbia; professor, Siena Heights College; NEH Summer Seminar, Yale; numerous plays; presentations/articles on film and theater; published *Lifting Water* and *Thaw*, books of poetry

*Irene Borger '71 is a journalist, fiction writer, and teacher. Her profiles, articles, and essays have appeared in national publications including The New York Times, Vogue, Mirabella, Architectural Digest, BOMB, and The Wall Street Journal. Since 1990, she has been artist-in-residence at AIDS Project Los Angeles, the nation's second largest community-based AIDS agency. The recipient of numerous public and private grants, Borger leads writing workshops for people living with HIV and AIDS as well as caregivers and health professionals working with people with AIDS. The Writers' Workshop was the subject of a nationally-aired NPR radio documentary and a MacNeil-Lehrer News Hour essay, and a profile of Borger and the Workshop appeared in a 1994 issue of Poets and Writers. Borger is presently editing a collection of writings from the Workshop to be published in 1996 by Simon and Schuster/Washington Square Press, and is serving as a consultant for people who wish to start writing programs in the AIDS community. (Inquiries: call or write APLA,*

*1313 North Vine Street, Los Angeles, CA 90028, 213-993-1600.)*

*Borger has also taught at the University of California, Riverside, and was interviewer-host for the arts radio show "Backstage Los Angeles," on which her guests included Susan Sontag, Maurice Sendak, Maria Irene Fornes, Agnes de Mille, and Judith Jamison. She is currently program director for the CalArts/Alpert Award in the Arts, a fellowship program providing awards to artists working in dance, music, film/video, theater, and the visual arts.*

*This interview with Irene Borger is reprinted from Talking Pictures: People Speak About the Photographs That Speak to Them, a book published by Chronicle Books*



*that is part of an exhibition and national tour organized by the International Center of Photography in New York. In addition to Borger, more than 70 other people are included in the book or exhibition, including Isabel Allende, Mario Cuomo, William Kunstler, Jesse Jackson, Fred Rogers, John Updike, and Rosa Parks. The exhibition, which opened in New York in 1994, will be at the Washington Project for the Arts from April through June of 1995, and continue on to the High Museum of Art in Atlanta and the Milwaukee Art Museum, among other venues.*

*Note: The incident recounted at the outset of the interview occurred when Borger was on Field Work Term in New York.*

*Editor's Note: At press time, Quadrille learned that Irene Borger will be commencement dinner speaker for Bennington's 1995 graduating class. Look for the text of her talk in the September Quadrille.*

make a career out of starring in this picture. Nobody made a film from it. Nobody wrote her biography. André once showed me a picture he took of her when she was old and I was shocked. It was a completely different woman. She had cancer. But this picture

keeps Magda and André alive, and *me* too, for a while. I had it up on the wall in a silver frame for years, but then I didn't need to look at it. It had become like the Mona Lisa, I just couldn't see it. So I put it away in a box.

For me this picture is about that period in my life when I wanted to become a man's muse. I still love the picture, but I don't have that same kind of attachment to it. I've become so much more aware of the impermanence of things since I started spending time with people who are dying. I've gone from wanting to *be* an "Inspiration" with a capital "I" to *doing* something that has turned out to be truly inspiring to both me and the people I work with.

About five years ago, I sat my first Buddhist retreat, a week of silence in the mountains of New Mexico. I encountered enormous physical pain in those seven days of sitting. The Buddhists talk about life's ten thousand joys and sorrows, and when I was able to begin to really look at pain and sit through it, something got larger. On that retreat I heard a voice. It wasn't like I'd flipped out and had a psychotic break. The idea to do a writing workshop for people with AIDS *came through me*. When I got back to L.A. I applied for a grant I'd heard about, got the grant, and started the first group in the fall of 1990. A door had opened. I worked hard to plan the workshop, used every resource, every inch of myself. I found that I could teach in a way that touched people very much, that opened something deep inside them.

Twenty-six people have died since the project started. I teach three ongoing groups, two for people who are HIV positive or have AIDS, one for caregivers, health professionals, and significant others. The workshop is a very passionate place for people to lie shamelessly, to tell truths they're afraid to tell, to become more and more articulate. A lot of autobiography gets written, dealing with everything from Eros and lime-

green high heels to death. The work is extraordinary. Most of the people I work with have a clock ticking in their heads, and it's important for them to find their voices, to write while they still can. We inspire one another. We are all Magda.

When I used to look at this picture I wanted joy to be perpetual. But I've learned that it's not a fixed state. It can't be possessed. I may delight in this picture now, but I don't need to hang onto it. Still, I'm drawn to this picture's sweetness again. I don't think it's an accident that right now, five months after Philip, my companion, has died, I've just gotten the picture rematted in a beautiful Art Deco frame.

Now when I look at *Satiric Dancer*, I can't help but think about swan songs and people dying, about the writer's workshop, and some of the very funny and campy things that have happened there. Even in the midst of lesions and pneumonia and beautiful thirty-two-year-old men with canes, joy is still around. Maybe it lasts for as long as André's shutter was open, but it's there. And the best thing I can do is *really* pay attention. As much as André loved that moment, I love these moments that appear before me. "The glass is already broken so I enjoy it incredibly," one Buddhist teacher said.

This picture is what Magda left behind, and I love her for it. I don't think of Magda now as an object for the "gaze" or as a sacrificial muse for the Great Male Artist. Now I just want the channel to be open in myself and in everyone I encounter, and we each serve differently. This picture is one of the marvels of this evanescent life. But there are many.

**Elizabeth Frank '67:** AB, MA, and Ph.D., UC Berkeley; Pulitzer Prize for *Louise Bogan: A Portrait*; author of *Jackson Pollock* and forthcoming *Esteban Vicente*; Joseph E. Harry Chair in Modern Languages and Literature, Bard College

**Joyce Keener '67:** author of novels *Limits of Eden* and *Borderline*; awards include Christopher Award, NEH grants; Corporation for Public Broadcasting grants; has written for *American Playhouse*, ABC, NBC/Paramount, CBS/Lorimar, Showtime, PBS

**Barbara Lazear Ascher '68:** published *Landscape Without Gravity: A Memoir of Grief*, *The Habit of Loving*, and *Playing After Dark*; articles in *New York Times Magazine*, *Vogue*, *HG*, *Redbook*, *McCalls*, *Newsday*, *Saturday Review*

**Frances Wells Burck '68:** writer, artist; NY Foundation for the Arts Grant in Fiction Writing; author of *Balupense* (nominated for American Book Award) and *Mothers Talking*

**Laura Furman '68:** writer; associate professor of English, U of Texas at Austin; awarded Guggenheim; founding editor, *American Short Fiction*; published *Tuxedo Park*, *Watch Time Fly*, *The Glass House*, and *The Shadow Line*

**Claudia Lapp '68:** author of *Honey, Dakini*, *Horses*, and *Cloud Gate*; poems in numerous anthologies and magazines; Canada Council Writing Grant

**Kathleen Norris '69:** author of *Dakota*, *A Spiritual Geography*; awarded a Guggenheim; editorial board member, *American Benedictine Review* and *Hungry Mind Review*

**Carol Rubenstein '69:** MA, Johns Hopkins; grants from Ford Foundation, Vogelstein Foundation, NEA grant in literary translation; Columbia U translation award; wrote *The Honey Tree Song*, *The Nightbird Sings*

**Eda Zahl '69:** wrote novel *Fluffy Butch*, published in England, New Zealand, Australia

**Elizabeth Richter Zimmer '69:** MA, SUNY at Stony Brook; sr. dance editor at *Village Voice*; lecturer at Loyola Marymount U; published in *Dance Magazine*, *LA Times*, *Harper's Bazaar*, *Elle*, *Self*, *New York Woman*, *Theatre Times*, others; wrote *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, others; Educational Policy Fellowship Program Institute for Educational Leadership Fellowship

**Andrea R. Vaucher '70:** MA, NYU; awarded *Boston Globe's* Critics Choice in Nonfiction for *Muses from Chaos and Ash: AIDS, Artists and Art*; articles on film in international magazines; film scripts

# COVER STORIES

## ALUMNI IN PRINT: A PUBLISHING SAMPLER

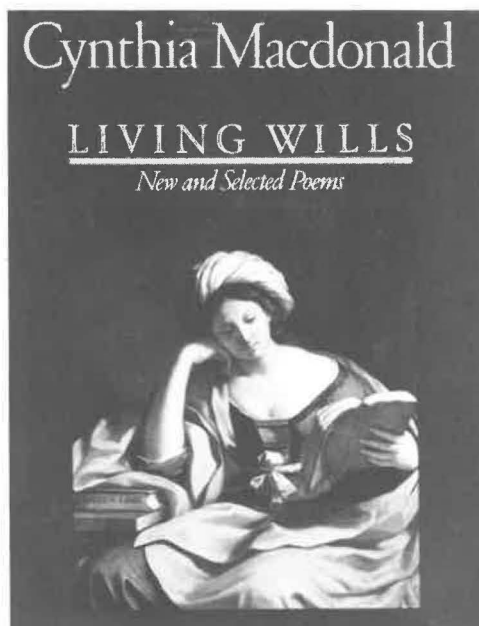
### Julia Randall '45:

M.A., Johns Hopkins; books include *The Path to Fairview*, *Moving in Memory*, *The Farewells*, and *Adam's Dream*; awards include NEA grants, Poets Prize, Shelley Award, Poetry Society of America, San Francisco State University Poetry Book Award, National Foundation on Arts & Humanities grant, National Institute of Arts & Letters



### Myrna Greenstein Blyth '60:

editor-in-chief, *Ladies' Home Journal*; journalism awards include Matrix Award from Women in Communications; board of governors, Overseas Press Club; published novels *For Better and For Worse* and *Cousin Suzanne*, both Literary Guild alternate selections



Cynthia Macdonald '50: M.A., Sarah Lawrence; writer; psychoanalyst; professor of English, University of Houston; six poetry collections, including *Amputations*, *Transplants*, and *Living Wills: New and Selected Poems* (chosen as a recommended book by *NY Times Book Review*); three NEAs

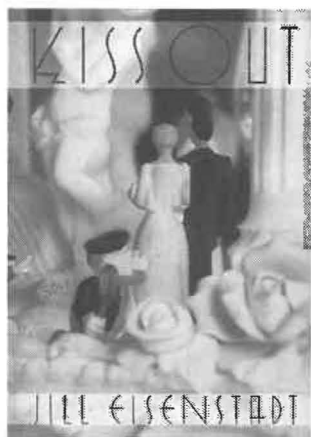
### Lis (Phyllis) Shabecoff Harris

'61: staff writer, *The New Yorker*; professor, Wesleyan University; Woodrow Wilson Fellow; published *Holy Days: the World of a Hasidic Family*; 1st Prize, International Journalism, 1991; writing in *Village Voice*, *New York Times*, elsewhere

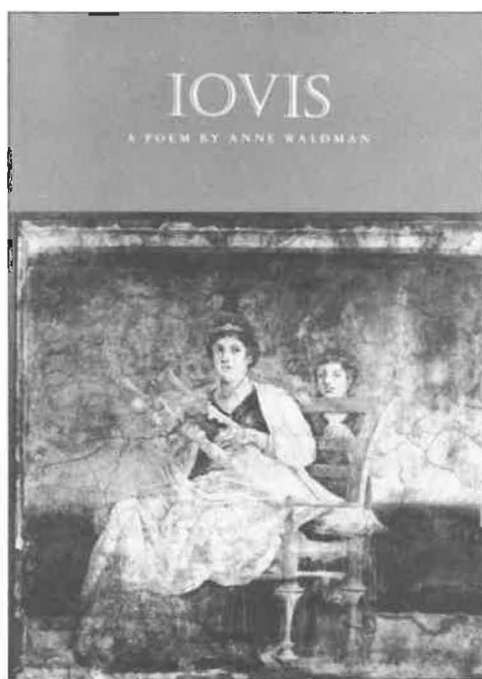




**Eden Collinworth '74:** founder, *Buzz* magazine; former president, Arbor House Publishing



**Jill Eisenstadt '85:** M.F.A., Columbia; books include *From Rockaway* and *Kiss Out*; teaches at Bennington July Program, Teachers & Writers Collaborative; NEA and Columbia Writing Fellowships



**Anne Waldman '66:** books include *Helping the Dreamer*, *Skin Meat Bones*, *Fast Speaking Woman*, *Life Notes*, *Memorial Day*, *Self-Portrait*, *Iovis*, *Troubairitz*; poems in *Paris Review*, *Poetry*, *Iowa Review*, *Village Voice*, others; director & founder, Jack Kerouac School of Disembodied Poetics, The Naropa Institute; has taught at The Naropa Institute, Stevens Institute of Technology, York University, Institute of American Indian Arts, others; awards include the Dylan Thomas Memorial Award, Poets Foundation Award, National Literary Anthology Award, NEA, others

**James Bloom '72:** MA, U. California; Ph.D., Rutgers; Professor of English and American Studies, Muhlenberg College; published books, including *Left Letters: The Culture Wars of Mike Gold and Joseph Freeman*, and numerous reviews and articles

**Daria Vaughn MonDésire '72:** MSW, Simmons College; MacDowell Fellow; author of *Screams*, completing *Dirty Linen: Voices Beyond the Pale*

**Samuel Schulman '72:** former publisher, *Wig Wag*; former associate publisher, *New England Monthly*

**Betsy Robinson '73:** awarded Writers Guild East Fellowship; contributing writer for theater and television

**Anna Shapiro '73:** MFA, Columbia; Rinehart Scholar in Fiction; published novels *The Right Bitch* and *Life & Love, Such as They Are*; writing published in *The New Yorker*, *The Nation*, *Threepenny Review*, others

**Elizabeth Swados '73:** wrote memoir *The Four of Us* (winner of PEN/Spielvogel-Diamondstein Award), novels *Leah and Lazar* and *The Myth Man*; composed Broadway and off-Broadway musicals (3 Obies and 5 Tony nominations)

**Sarah Wright '73:** editor, *Boston Herald Sunday Magazine*

**Douglas O. Cumming '74:** MA, Brown; Nieman Fellow, Harvard; assistant metro editor for education and religion, *Atlanta Journal-Constitution*

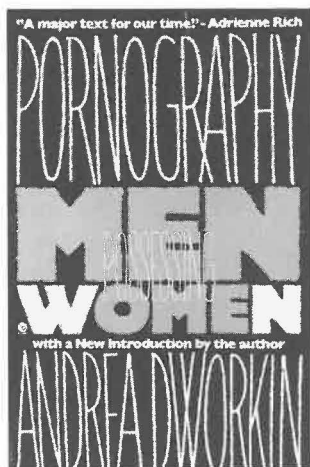
**Mark Edmundson '74:** wrote *Towards Reading Freud*; articles in *New York Times Magazine*, *The New Republic*

**Carl A. Navarre '74:** editor-at-large, Atlantic Monthly Press; contributor to *Esquire*, *Playboy*, *Sports Illustrated*; nominated for National Magazine Award

**Mary Ruefle '74:** MA, Hollins; taught at Bennington and elsewhere; awards include Kenyon Review Award, Southern Humanities Review Hoepfner Award, Iowa Poetry Prize; published books of poetry *Memlings Veil*, *Life Without Speaking*, and *The Adamant*

**Judith Wilson '74:** MA, Yale; essays in *Art in America*, *Essence*, *Village Voice*, *The International Review of African-American Art*; former assistant editor of *Ms.* magazine and professor of African American Art at Syracuse U; currently teaches at the U of Virginia; Dorothy Danforth Compton Fellowship

**Mary B. Campbell '75:** poet, wrote *The Witness and the Other World: Exotic European Travel Writing*; *The World, Flesh and Angels*; *The Italian Straw Hat*

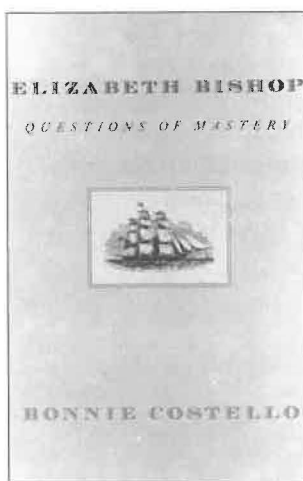
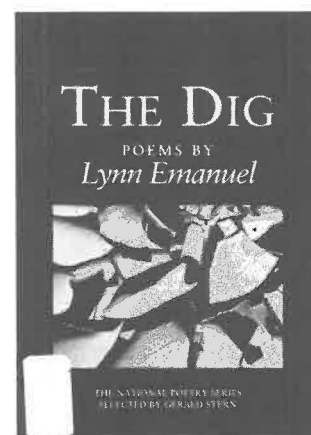


**Andrea Dworkin '68:** author of *Mercy*, *Letters From a War Zone*, *Pornography*, *Inter-course*, *Ice & Fire*, *Woman Hating*, *Men Possessing Women*, *The New Woman's Broken Heart*, *Our Blood: Prophecies and Discourses on Sexual Politics*; published in *Ms.*, *Mother Jones*, *Village Voice*, elsewhere



**Roxana Barry Robinson '68:** published *Summer Light*, *Georgia O'Keeffe: A Life* (nominated for National Book Award), and *A Glimpse of Scarlet*; books on NYT recommended lists, 1989 & '91; story included in *Best American Short Stories*, 1993; stories in *The New Yorker* and *The Atlantic*; NEA fellowship

**Lynn Emanuel '72:** M.A., City College of NY; M.F.A., U of Iowa; professor of English, University of Pittsburgh; awards include Pushcart Prize, Great Lakes Colleges Association New Writers Award, NEA; published *Hotel Fiesta* and *The Dig*, winner of National Poetry Series award; poetry in *American Poetry Review*, *Poetry*, *Prairie Schooner*, others



**Bonnie Costello '72:** Ph.D., Cornell; professor of English, Boston U; Bunting and Guggenheim Fellow; author, *Marianne Moore: Imaginary Possessions* and *Elizabeth Bishop: Questions of Mastery*; general editor, *The Selected Letters of Marianne Moore*

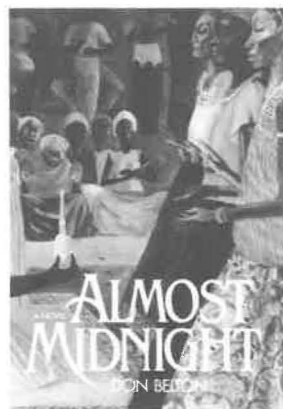


**Elizabeth Rosenberg '76:** M.F.A., Johns Hopkins; past editor *MMS*; teaches at Binghamton University; wrote *The Fire Music* (poetry); won the Agnes Lynch Starret Poetry Prize; poetry published in *The New Yorker*, *Paris Review*, *The Nation*, *The New Republic*, others; children's books include *The Scrap Doll & Monster Mama*



**Donna Tartt '86:** author of NYT best seller *The Secret History*; articles in *Harper's*, *The New Yorker*

**Michael K. Pollan '76:** published *Second Nature: A Gardener's Education*; articles in *New York Times Magazine*, *Vogue*; former editor, *Harper's*



**Don Belton '81:** wrote *Almost Midnight*; short stories in *Breaking Ice: Contemporary African-American Fiction* and *Calling the Wind: Twentieth Century African American Short Stories*. Editor, *Speak My Name: Black Men on Masculinity and the American Dream*

**Celia Gittelsohn '75:** novelist, screenwriter; NEA Fellow; wrote novels *Biography* and *Saving Grace*; feature film *Witchcraft* forthcoming

**Mitch Markowitz '75:** wrote scripts for *Good Morning Vietnam*, *Crazy People*

**Alec Wilkinson '75:** staff writer, *The New Yorker*; published 5 nonfiction books, including *The Riverkeeper* and *A Violent Act*

**Joseph Robert Slokma '76:** writer/ editor, *Schenectady Gazette*

**Michael Klein '76:** book of poems, 1990; poems in *Kenyon Review*, *Ploughshares*, *The Literary Review*

**Glenn Horowitz '77:** rare book dealer, owner, Glenn Horowitz Bookseller, East Hampton

**Heidi Jon Schmidt '77:** MFA, U of Iowa; published *The Rose Thieves*; stories in *The Atlantic*, *Grand Street*, *Boston Review*, *Agni*, *Yankee*, others; Michener Award, Mass Council Grant

**Susan Wheeler '77:** MA, U of Chicago; wrote *Bag 'O' Diamonds*; works in *Paris Review*, *New American Writing* and *Best American Poetry Writing* 1988, '89, '93; awarded Grolier Poetry Prize and Roberts Foundation Award for Poetry

**Joseph Kaufman '78:** wrote novel *A Good, Protected Life*

**Leora Zeitlin '78:** MS, Boston U; editorial director, Zephyr Press

**Dion Birney '79:** teaches at the Writers Studio in NY; received Editors Choice in National Library of Poetry Competition; anthologized in *In the Desert Sun*; published in *New York Quarterly* and *Brooklyn Review*

**Dan Cameron '79:** art critic, columnist for *Art & Auction* magazine

**Leslie Johnson '79:** sr. account executive, Janet Diederichs & Assoc.; former public information director, ACLU of Illinois

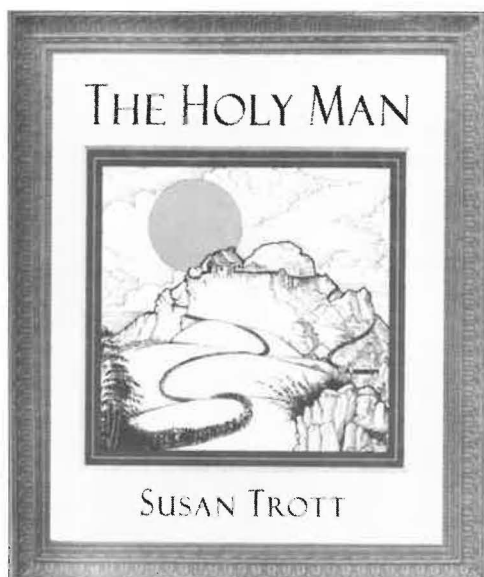
**Yeshim Ternar '79:** MA, Ph.D., McGill U; wrote *The Book and the Veil: Escape from an Istanbul Harem*; grants from Quebec Ministry of Culture, the Canada Council, others

**Eva Salzman '81:** MFA, Columbia; poems in *Poetry Review*, *Encounter*, *Poetry Durham*, other; wrote *The English Earthquake*

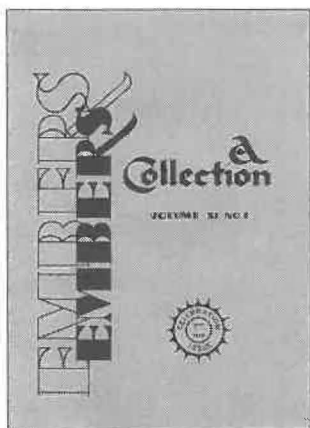
**Oliver Trager '82:** writer, editor, Facts On File, Inc.; publications include *Entertainment Weekly*, *Apocalypse*, and *Organica*, and book projects *The Deer Who Won the Pennant*, *Stompin' the Sweet Swingin' Sphere*, and *Wrong Place, Wrong Time*



**Tom Cartelli '73:** M.A., Ph.D., University of California; professor of English, Muhlenberg College; published *Marlowe, Shakespeare, and the Economy of Theatrical Experience*, winner of Hoffman Prize and named a Choice Outstanding Academic Book



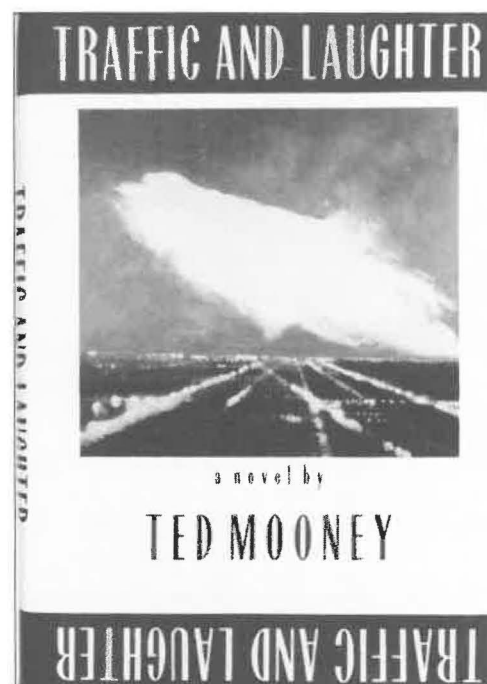
**Susan Trott '59:** nine novels, including *The Housewife and the Assassin*, *Sightings* (both under Hollywood option), *When Your Lover Leaves* (NBC Movie), *Incognito*, and *The Holy Man*; published short stories



**Katrina Van Tassel Wuerth '42:** M.A.L.S., Wesleyan; drama specialist, comprehensive arts, New Haven; editor of poetry journal *EMBERS*; Andrew Mt. Press Chapbook Award for Poetry; poems in various journals; first editor of *SILO*

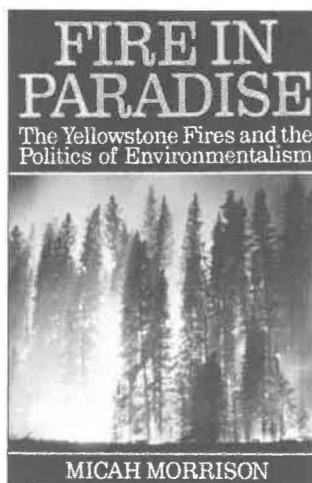


**Ted Mooney '73:** wrote *Traffic & Laughter*, *Easy Travel to Other Planets*; honors include American Book Award nomination, winner of Sue Kaufman Prize for First Fiction (American Academy & Institute of Arts & Letters), Guggenheim fellowship

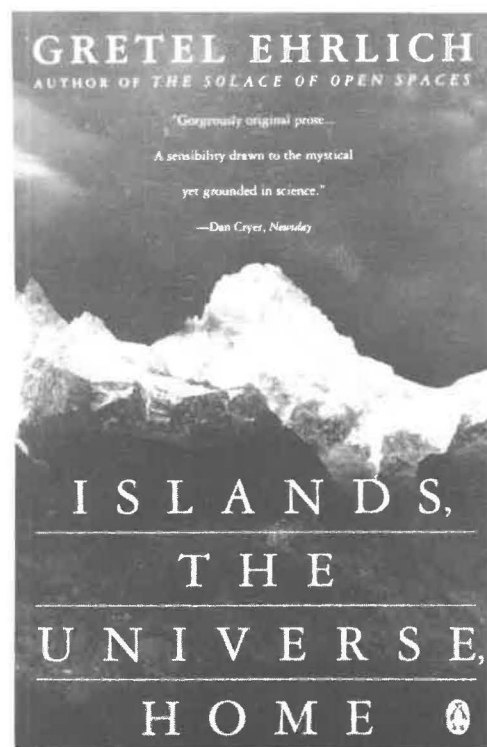
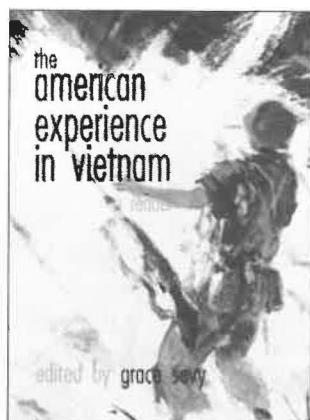


**Reginald Shepherd '88:** M.F.A., Brown; M.F.A., University of Iowa; published *Some Are Drowning* (won AWP Award in poetry); other awards include Discovery/The Nation Award and an NEA; poems in *Agni*, *Grand Street*, *Paris Review*, *Poetry*, *Best American Poetry* 1995





**J. Micah Morrison '80:** published *Fire in Paradise: The Yellowstone Fires and the Politics of Environmentalism*; writer for *The Wall Street Journal*; senior editor of *Insight* magazine; roving correspondent of the *American Spectator*; editor of *Contentions*; published in *New Republic*, elsewhere



**Gretel Ehrlich '67:** author of *Islands, the Universe, Home*; *The Solace of Open Spaces*; *Heart Mountain*; *To Touch the Water*; awards include Whiting Creative Writing Award, Guggenheim and NEA fellowships, American Academy of Arts & Letters

**Grace Sevy '58:** Ph.D., University of California, Santa Cruz; publications include *The American Experience in Vietnam: A Reader, Lessons of the War and Vitality in an Age of Apathy*

**Mark R. Vaughn '82:** MA, Columbia; MA, SUNY Albany; former CBS News foreign policy associate; VP, Costello & Vaughn

**Kitsey Ellman '83:** MFA, Indiana U; teacher, Castleton State College; freelance editor; poems in literary journals; Australian Book Award; Academy of American Poets, Honorable Mention

**Carol Greenhouse '84:** editor of *Maverick Guide to Hawaii*; columnist, *Hawaii Tribune-Herald*; freelance writer published in *Backpacker*, *Newsday*

**Lawrence David '85:** wrote novels *Family Values* and *Need*

**April Stevens '85:** published novel *Angel*, *Angel*

**James Geary '85:** editor of medical/science magazines *Helix* and *Orgyn*; freelance journalist; employed by PMSI Bugamor, Almere-Haven, the Netherlands; published poetry includes *17 Reasons Why* and *Words for Refrigerator Doors*

**Karen Houppert '85:** editor/reporter, *Village Voice*

**Shirley Anders MFA '86:** wrote *The Bus Home*; poetry in *The Arts Journal*, *Kansas Quarterly*, and *Michigan Quarterly*; won U of Missouri Devins Award for poetry; former poetry editor, *Crescent Review*; has taught at UNC-Greensboro, Guilford College, Lawrence U; Szchwuan International Studies University, U of Wisconsin Center

**Nancy Hertzberg '86:** author of *Frontier Inventory*

**Bret Easton Ellis '86:** author of *Less than Zero*, *The Rules of Attraction*, *American Psycho*

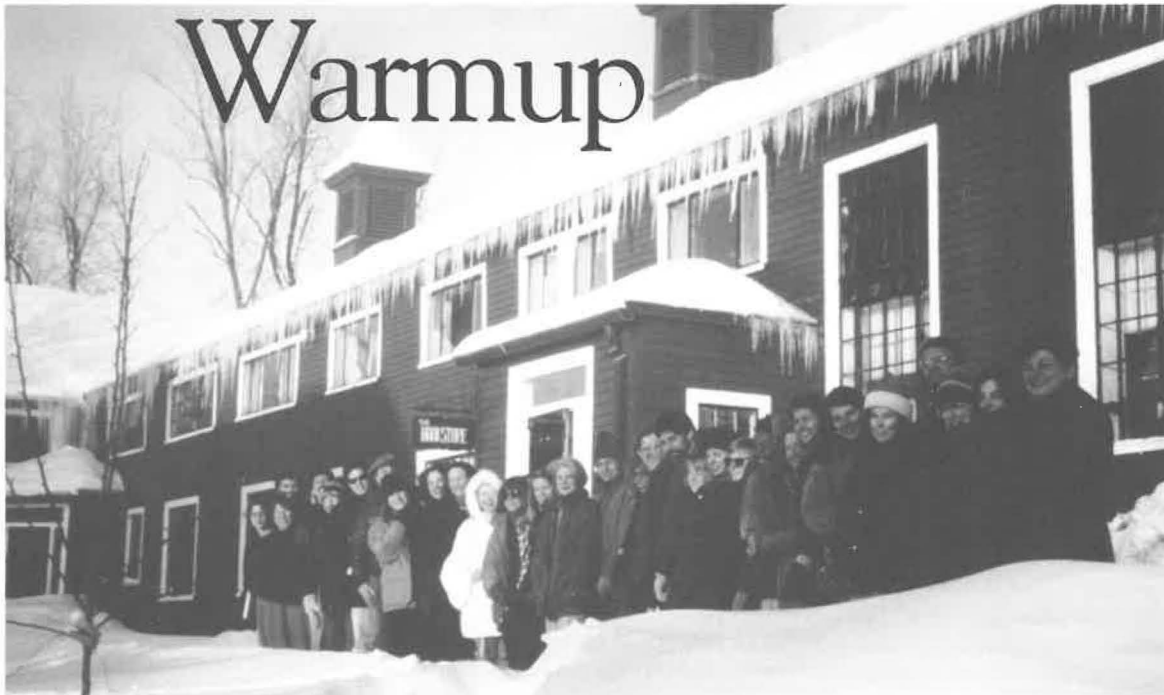
**Jade Ngoc Quang Huynh '88:** MFA, Brown; author of *South Wind Changing*

**Claudia Rowe '88:** reporter, editor, the Riverdale Press; art reviews, *Cover* magazine; several journalism awards

**Shawn Paper '90:** assistant editor, Saban Entertainment

# Writing Seminars Warmup

by Priscilla Hodgkins



**T**he Writing Seminars is Bennington's low-residency graduate program in creative writing and literature. Twice a year students and faculty come together for intensive ten-day residencies at Bennington College; between residencies students spend the six-month semesters reading, writing, and corresponding with faculty. During each residency visiting associate faculty present seminars to this community of writers. This piece offers an inside look at the program's first session, in the winter of 1994.

The temperature was six degrees below zero on January 10, as 25 students and five core faculty members arrived on campus

for the first residency of the graduate program in creative writing. Faculty and students were indistinguishable by age and attire: The average age of the writing students was 42; the average for the faculty was 44. Twenty-four students had come from 12 states and one from County Tipperary, Ireland. Somewhere under those hats and mufflers were a lawyer from New Jersey, a court reporter from Florida, a critical care nurse, a union organizer, a teacher, a free-lance writer, and a psychotherapist, among others. Soon everyone gathered in the Purple Dining Room hat- and coatless, except for one woman from Georgia, who was not to shed her hooded parka for the entire ten

days. Here the students met their tutors: David Lehman, Maria Flook, Jill McCorkle, Susan Dodd, and Liam Rector. A small group formed around visiting faculty members Donald Hall and Jane Kenyon, who would each give three lectures over the first five days in Barn One.

By dinner the first day genre groups had begun to form: Poets sat with poets; nonfiction writers sat with fiction writers, who formed subsets of novelists and short stories writers; faculty sat with faculty. On Monday afternoon the workshops met: poetry students with Liam; the nonfiction group, soon to be dubbed the "uncolas," with David; all 15 fiction students with Jill, Susan, and Maria. That evening at the pre-dinner gathering in the Purple Dining Room the talk was animated. The first eggs had been broken: There were those whose work had been critiqued and those whose work was about to be.

By dinner the next day the genre phyla began to mix: After Donald Hall's class on rhythm and meter and Jane Kenyon's presentation of the poetry of Keats, the topic at every table was poetry. Where Don sat at a big round table, students leaned in over their dinner plates to listen. The topic was the Red Sox. Later in the week some of the non-poets and "uncolas" would write sestinas, though no one would try to mix in much baseball metaphor. Most of us had seen Bill Moyers' hour-long interview with Don and Jane and knew Don's habits from reading *Life Work*, and we had read *Constance*, Jane's latest book of poetry. We felt we knew them: his fight with cancer, hers with depression. Jane's seminars were not so much lecture, as a gathering in of appreciation marked by recitations of Keats' and Bishop's poems by Jane, other faculty members, and students.

#### CORE FACULTY

Douglas Bauer  
Sven Birkerts  
Susan Cheever  
Susan Dodd  
Maria Flook  
Lynn Freed  
Amy Hempel  
Verlyn Klinkenborg  
David Lehman  
Jill McCorkle  
Reginald McKnight  
Liam Rector  
Stephen Sandy  
Bob Shacochis  
Anne Winters

#### RECENT ASSOCIATE FACULTY

Lucie Brock-Broido  
Robert Creeley  
Bruce Duffy  
Donald Hall  
Edward Hoagland  
Jane Kenyon  
Margot Livesey  
Bret Lott  
E. Ethelbert Miller  
Sue Miller  
Robert Pinsky  
Katha Pollitt  
Tree Swenson

#### RECENT VISITORS

David Broza  
Celtic Thunder  
Deborah Digges  
Rebecca Godwin  
Richard Howard  
Jamaica Kincaid  
Galway Kinnell  
Lloyd Schwartz

The temperature dropped to 26 below on the morning of the fifth day, the day that marks the residency's halfway point. Jane and Don set off for their home at Eagle Pond; Sven Birkerts and Margot Livesey arrived. Sven's lectures on interpretation of literature thinly veiled his chief worry: the fate of literature as we shift into the electronic age. Margot's lectures unplugged the separate wires that lead to fiction and non-fiction; she untwisted them, laid them out, showed us how they are not separate, but part of one continuous line. The talk at dinner continued discussions begun in seminars. The cyber-nauts celebrated, toasting the fabulous possibilities of computer space. Luddites recalled scenes from *Fahrenheit 451*. On the final night Galway Kinnell, Pulitzer Prize-winner and State Poet of Vermont, joined us for a reading. We were the first audience to hear some of the poems from his *Imperfect Thirst*.

The following morning students and faculty began the return trips home to write and read. The next few months prove eventful: Susan Dodd, inspired by her students, the seminars, the readings, writes several new short stories and a novella; Donald Hall's *Museum of Clear Ideas* is nominated for the National Book Award and he receives the Ruth Lilly Award honoring a lifetime of work—at \$75,000, the largest single award given in literature. Faber and Faber publishes Sven's *Gutenberg Elegies* and his reviews appear regularly in *The New York Times Book Review*. David Lehman seems to be everywhere: editing *Best American Poetry Series* and the University of Michigan series *Poets on Poetry* and *Under Discussion*; his poems appear in the *New Yorker*, *Boulevard*, and *Colorado Review*; his reviews are in *The Boston Globe* and *The Washington Post*. University of Michigan Press will also publish David's new book of essays, *The Big*

## Forestier Leads MINTEKKO Project



RICHARD TAUBER PHOTOGRAPHY

"The target is to get the name of Bennington out to high school kids, so they know who we are. The vehicle for doing it is a self-esteem

builder that gives them an opportunity to perform or exhibit their creative accomplishments." That's how **Danielle Forestier '66** describes MINTEKKO, a project developed by alumni from the Alumni Association of Northern California (BCAANC), of which she is chair.

MINTEKKO, a juried show of works and performances by high school students in the Northern California area, was held April 30, in a San Francisco waterfront theater. "The idea came about because it seemed clear that all these talented high school kids had very little opportunity to show their work outside of classes and schools. It makes them feel good to have a wider audience, and we believe Bennington will benefit from some of that reflected gratitude." According to Forestier, the name MINTEKKO, developed by **Latifah Taormina '55** and **Kathryn Michel Dillon '86**, "reflects the way we worked in Friday workshops at Bennington, with minimal technology and minimal staging—no bells and whistles."

To promote the event, Forestier and other area alumnae contacted schools, affording the opportunity to follow up with information about Bennington. Helping Forestier in the project were **Beebo Rantoul Turman '67**, **Kathryn Michel Dillon '86**, **Sara Kliban '86**, **Debbie Lesser '67**, **Nina Galin '87**, **Jane Hutchins '37**, **Denise Bostrom '73**, **Liz Mamorski '60**, **Sue Heller Harris '41**, **Dort McWilliams Cousins '39**, and **Peg Stein Frankel '41**.

Forestier is a master baker who trained in Paris, then owned and operated a Santa Barbara bakery, and is now a consultant to the baking industry. The

### FOUNDATION SUPPORT REACHES \$1.8 MILLION

Bennington College's institutional restructuring plans have attracted recent support from the following foundations:

George I. Alden Trust: \$30,000

Arthur Vining Davis Foundations: \$100,000

Davis Educational Foundation: \$350,000

William & Flora Hewlett Foundation: \$75,000

Christian A. Johnson Endeavor: \$500,000

Andrew W. Mellon Foundation: \$485,000

National Science Foundation: \$25,000

Pew Charitable Trusts: \$250,000

MINTEKKO project grew out of her conviction that Bennington needs "a creative, capable student body, and a larger one," and from her commitment to support the restructuring process. "After study of the Symposium Report and lengthy conversations with a broad range of the Bennington community, I am strongly supportive of the tenets of the Symposium," Forestier wrote in her winter newsletter to BCAANC members. "On that premise, I have decided to direct my efforts to the most pressing problem facing the College....A boost in interest in the College, and ultimately admissions, could help safeguard its role as a leader in the academic community." For alumni who care about the College and find themselves "thinking a lot about the Symposium," Forestier urges involvement in projects like MINTEKKO, that can "yield the most immediate impact and most positive help to Bennington."

## REGIONAL NEWS

### NEW YORK REGION

On January 26, FWT students from the New York area gathered at the home of **Jane Vanderploeg Deckoff '59** for their annual Chinese supper and a chance to see who was doing what where. Jane and **Wendy Liff Flynn '77**, president of the Alumni Association, entertained and conversed

with 45 to 50 Bennington students, who certainly seemed to enjoy themselves, as they stayed until 10:00 p.m. or so—which coincided with the depletion of food and drink. A good deal of networking was done and phone numbers exchanged by students and alumni alike.

### CHICAGO REGION

On April 2 alumni gathered at the home of **Mary Lou Chapman Ingwersen '47** in Winnetka. Faculty member Ron Cohen discussed plans for the public service program and Isabelle Kaplan, director of the Regional Foreign Languages and Cultures Center, discussed plans for the Center. Many thanks to Mary Lou for sharing her home and to **Bethany Stanley '85** and **David Kirschenbaum '85** for organizing this event.

### DELAWARE VALLEY

On April 12 the alumni association of the Delaware Valley met at the Philadelphia home of **Judith Berman '79** and **John Holland '79**. Sally Sugarman, faculty member of childhood studies in education and member of the Academic Policies Committee, discussed her experience working on faculty program group proposals and on faculty governance issues. Alumni also viewed the new Admissions CD-ROM. Many thanks to **Mark Bojanowski '83**, **Jean Diamond Frank '54**, **Margot Hoerner '91**, **John Holland '79**, **Shoshana Schiller '83**, and **Ella Russell Torrey '47** for organizing this event.

### WASHINGTON, DC

Eighteen fortunate Washington, D.C., area alumni enjoyed the annual potluck supper, held February 21, once again at the home of **Margaret Rood Lenzner '67**. The potluck is traditionally given for students working in the area during Field Work Term. This year, **Sandra Mendes '95** was our lone voice from the College. We are grateful to Sandra for gracefully fielding questions from the group.



## CLASS OF '36

### CLASS AGENTS:

**Mary Rice Boyer**  
448 Willow St.  
West Barnstable, MA 02668  
508-362-2668

**Elsa Voorhees Hauschka**  
RFD 1, Box 781  
Damariscotta, ME 04543-9743  
207-529-5373

From **Mary Rice Boyer** comes news that **Atossa Herring French** and her husband, David, traveled in Indonesia, Thailand, Cambodia, and Korea. The three latter countries have been home to them for long periods during their work with the U.N. and Church World Service....**Elsa Voorhees Hauschka** sends us the following words: "**Helen Watkins** is busy managing family rental properties in Poughquag, NY; **Margo Suter Rood** spent last July in England visiting cousins. She volunteers at the Washington Cathedral, and continues at the Kingsbury Center where she has tutored students with reading difficulties for 45 years; **Hannah Coffin Smith**, still active playing the violin in musical groups, celebrated with her descendants her new status of great-grandmother last August. How many other classmates are great-grandmothers? Let's hear from you! We are sad to report that **Mary Hooker Cavanaugh** died in November and **Louise Stockard Vick** died in January. Obituaries appear in this issue."

## CLASS OF '37

### CLASS AGENT:

**Joan May**  
13232 Mindanao Way  
Marina Del Rey, CA 90292  
310-823-2984

**Catherine Wood Champion** seems to have made a career out of remodeling and redecorating houses and then moving into them for a few years. "I hope the next move [December 1994] might satisfy me for a while."

## CLASS OF '38

### CLASS AGENTS:

**Emily Sweetser Alford**  
145 W. 86th St., Apt. 13D  
New York, NY 10024-3406  
212-362-3162

**Marcia Ward Behr**  
10450 Lottsford Rd., Apt. 2017  
Mitchellville, MD 20721-2734  
301-925-7265

**Sally Brownell Montanari**  
7219 Beechwood Rd.  
Alexandria, VA 22307-1812  
703-765-7163

**Jean Rosner** spent three weeks hiking/camping in New Zealand with her son Peter's family—including grandchildren ages 3 and 6 years—for Christmas vacation. "I fell in love with South Island and want to go again. Any hardy elders want to go with me? Dis-mayed by 1994 elections. Can we protect the poor now?"...**Emily Sweetser Alford**, **Marcia Ward Behr**, and **Sally Brownell Montanari** send the following information from former classmates: "**Reba Marcus Gillman** was among those who told us they liked the idea of a Pioneers' Reunion in 1996 ('splendid,' she said). She intends to be

there. **Reba** wrote us while flying to Connecticut last summer to visit her son in Colchester and her brother in Higganum. Then in August she and her husband, **Len**, were off to meet with mathematicians (and friends) in Switzerland, Germany, and Minneapolis. **Jean Hinton Rosner** also wrote that 'an October 1996 reunion sounds good.' (Transportation for Jean to Bennington and back has to be a top priority for those planning that occasion.) Jean had just returned from their yearly trip to Cape Breton where she spent eight-hour days planning four vegetable gardens for summer folks.' **Lydia Vaill Hewat** reported from her new residence at Middlebury, VT: 'Sorry, but I won't be able to get there for any more reunions, but my heart will be with all of you. Have fun!' Maybe by 1996 we can work out some way to have Lydia join us. Lydia opened her letter by saying: 'To begin with, I am not very happy with what seems to be happening at Bennington. The article in the [New York] *Sunday Times* (10/23/94) didn't sound quite as drastic as the communiqué that came in the mail.' Apparently Lydia read that communiqué to say that the music and literature departments would be done away with, a shocking conclusion, but it doesn't jibe with the information which has more recently come from the College, and we hope Lydia's concerns have been relieved. We too have received some rather strong anti-Coleman material and dislike the one-sided

impression most of it gives. Our own impressions, based mostly upon reports from people attending the reunion last October, from Bennington residents (e.g., **Kit Foster** and **Petie Cummings Palmer '43**), from a blizzard of newspaper clippings, add up to concluding that the College is functioning reasonably well right now and that President Coleman deserves our firm and substantial support in working through this inevitably difficult period. When **Porgie Jorjana Holden** sent us the snapshot of her 'Gather the Wind' bronze sculpture last December, she said that she had suffered and recovered from a bout of pneumonia which laid her low in the fall and that Bob was well and back to painting while she was working at making the weathervane turn more easily in response to winds. **Lucy Greenbaum Freeman** wrote in June that she was still recovering from the horrific effects of eating a contaminated artichoke two months prior. But even that unusual disability did not keep our most prolific author away from her typewriter—Lucy was working on 'a proposed Broadway show, which first will be held off-Broadway. It's a murder mystery and a love story.' **Sue Stockard Underwood** spent six weeks on the French canals and six weeks at camp in Ontario during 1994. And other events: triple bypass surgery in 1992, a crushed vertebrae in 1993 (which she says left her wiser and two inches shorter!). Sue had an exhibition in December at the French Library in

Boston of watercolors she did on the trip to France. On Bennington, she reported: 'I attended the '39 reunion because most of my friends are in that class. We felt a good deal of unrest due to low student population, decrease in size of faculty, a financial necessity obviously, but not pleasing to those students who were studying with departing faculty members. I am not concerned about the elimination of divisions. I personally straddled two: social studies and art. (I am rereading Barbara Jones' book about Bennington. Why do the "good old days" seem so much better than the present? I don't think they really were, do you?) Everyone is screaming about the lack of maintenance, but it all looked pretty normal, the fall foliage was spectacular and the meals were fantastic. The classes I attended were really mind boggling and the best part!' Sue's report reminded **Emily Alford** that she still believes Sue should be retained by the College to plan and oversee renovation of its landscape. A note from **Hope Hilton Andruss** enclosed in Christmas card: 'Our class representatives are terrific. Sorry we don't have a couple of millionaires to boost the take. Maybe I should say billionaires?' We were also delighted last summer to hear from **Lou Bridgeman** that she appreciates the class letter: 'It was especially nice to see old roommate Dorothy S.B. right there on the front page!' Lou says she hears from **Dorothy Beers** about once a year and fairly regularly corresponds with

**Mary Steele Burgess**, 'who looks and moves just like her young self, more than any of the rest of us' and frequently with **Paulie Lee Hannah**, sharing news of birds, plants, gardens, weather and families. Lou adds: 'Paulie's COURAGE in the face of an incredibly difficult physical life is a great inspiration, always.' Of herself, Lou says: 'I keep a busy schedule of local volunteering; nothing spectacular. My family all thrive. The great granddaughter will be a year old in September.' Lou found the Symposium Report 'so interesting' and encouragingly believes that 'the pioneer spirit will carry on!' **Lydia Hewat**'s oldest son, Alan, and his wife, Emily, are the parents of Nathaniel, Lydia's 11th grandchild and 7th grandson. To be nearer to them, last fall Lydia moved to Middlebury Commons, a retirement community, 'full of old fogies like me. I miss the interaction of all generations that I had in Manchester...I've signed up for the "Foster Grandparent Plan," which will get me together with young fry to read to and play games with. That should help to restore my spirit.' **Emily Sweetser Alford** remains dependent on her wheelchair and continues the laborious regimen to restore some command over her left side, but she is counting on attending the October 1996 reunion. She is reading again and making her way through William Dean Howells. In the meantime, she recommends one of Auden's last poems: 'Thank You, Fog.' Last June, with her husband, Newell, and her nurse-companion, Kitty, in tow, she enjoyed a

delightful, garden-surrounded lunch party provided by **Alice Otis Potter** and her son Daniel. Alice is more wheelchair bound than Emmy, but as sparky as ever, and Daniel designed and built Alice a wonderful glass-roofed bathing chamber with a truly nautical davit that enables Alice to be hoisted into a beautiful tub and enjoy a daily morning bathe under sky, trees, birds and butterflies. **Dorothy Sands Beers** wrote to say: 'Bennington seems so long ago! I was never well adjusted there, always wishing I could get to know people I didn't know how to approach. I liked woodcuts and sculpture the best. Had bad counseling in literature. It's a wonder they let me graduate! Since then I've had such a wonderful life! Getting to be on the research staff of the Radiation Lab at M.I.T. during WW II (having taken no science or math at college) and then getting two kids' books published, illustrating two, lots of stuff for kids and adults in magazines and newspapers! Not very impressive, but satisfying. My wonderful husband has kept our lives full of adventure. We lived in Australia for several months back in the days when people asked 'what language do they speak?' And then lots of travel, such as our trip on the Trans-Siberian railway last August, and we even visited Vladivostok, 'the forbidden city' such a short time ago. We've been on archaeological trips—Yardley digs, I draw artifacts. This summer we're off to England on another at St.

Albans with "earthwatch." Soon I'll have an exhibit of "My Life in Needlepoint," a series of pieces I designed showing houses where I have lived...AND two great children!' **Marcia Ward Behr** reports that last summer she and Ed spent some time with their son **Eddy '73**, publisher of the quarterly *The Art of Eating*, at his house in Vermont where they did gardening and housework while Eddy holed up in his office writing away on the newsletter but he did most of the cooking, and as his readers might suspect, 'every meal is a work of art.' In August Marcia decided that for a Christmas play, she would produce *The Christmas Carol* as a radio drama of the '30s, requiring one mike, a lot of fairly limber old actors, and sound effects.... Classmates, thanks for your contributions to the College and to this letter. With best wishes." ...**Edith Miller Roberts** is still painting. She plays flute at the Sunday mass with the music group and they practice every Wednesday evening. She has done various kinds of volunteer work: she delivered the mail at the hospital, did an assortment of jobs at the library, and interviewed seniors for a paper called *The Senior Herald*. She did pen and ink sketches of each person interviewed. She belongs to the Essex Art League and the Northern Vermont Artists Associations. Life has been an adjustment for her since the death of her husband in August 1993... **Elizabeth Lindeman Leonard** is still working as a research

## Making Music, Making News



COCHRANE PHOTOGRAPHY



*The Philadelphia Inquirer* reports that **Tina Davidson '76** was one of four composers selected nationwide to participate in the Meet the Composer New Residencies program, an innovative national program that places composers in residencies to rethink the way arts and community interact. Davidson will serve as composer in residence with and create new works for OperaDelaware, the Newark Symphony Orchestra, and the YWCA of Wilmington, Delaware, from 1994 to 1997. Her work, *Cassandra Sings*, was released on the new Cassatt String Quartets compact disc on CRI label in May, and her recent and upcoming performances and premieres include the Orchestra Society of Philadelphia, the Newark Symphony Chamber Ensemble, the Roanoke Symphony (for the premiere of *They Come*

*Dancing*, her 1992 Meet The Composer/Lila Wallace Readers Digest commission), and others. Davidson also received a \$50,000 Pew Fellowship in the Arts in 1992.

According to Ottawa's *Globe and Mast*, **Linda Bouchard '79**, composer in residence for the National Arts Centre Orchestra in Ottawa, "is one of the successes of the composer-in-residence experiment." Her position was recently extended through the 1994-95 season. Bouchard, who studied with Henry Brant at Bennington, credits Brant with "giving her the major foundation of her art." In 1995, as part of a series Bouchard originated called Double Takes, the Orchestra will produce a show around Ives' *Concord Sonata*, "played first by a solo pianist, then by the orchestra in an arrangement by Brant, now 81, who will attend."

In an article on **Betsy Jolas '46**, the *Boston Globe* characterizes her as "the ranking woman composer in Europe—although it is even more important to observe that she belongs to that vanguard generation of important composers who happen to be women, rather than 'woman composers.'" The *Globe* reports that the Opera de Lyons will present the world premiere performances of Jolas' opera *Schliemann* this spring. Jolas spent the fall 1994 as the Fromm Visiting Professor of Music at Harvard; the Music Department presented an all-Jolas concert there in December. She was in residence at Bennington in spring 1994.

associate with the University of Illinois School of Social Work, on a research project involving a sample of 535 foster youth from Ohio, Indiana, and Illinois. The focus is on how well prepared they are for independent living; last fall she was involved in a research conference in Indianapolis on this topic, the very first of its kind in this field. The Child Welfare League of America is in the process of publish-

ing the proceedings of the conference. She is also involved in a study of all mentor programs in the U.S., and is embarking on a special third follow-up of a small sample of females who have been sexually abused. The majority of them were placed in foster care because of the abuse, which was often accompanied by physical abuse as well. If anyone knows of any foundations who might be inter-

ested in funding such a small research project, especially the name of a contact person, please let Elizabeth know. Elizabeth expressed disappointment with the recent changes at Bennington. "I didn't like the firing of the professors or the doing away with tenure, although I am sympathetic with the need to down-scale costs." Elizabeth's book about her father, *Friendly Rebel: A*

*Personal and Social History of Eduard C. Lindeman* (Adamant Press, 1991) has a favorable review that will be in the *Journal of the American Association of Adult Education* sometime this year. The reviewer says: "Choose this book, if you read only one work about America's most respected adult educator, Eduard Lindeman."

## CLASS OF '39

### CLASS AGENTS:

**Dorothy McWilliams Cousins**  
139 Currey Ave.; Sausalito, CA 94965  
415-332-1384

**Gretchen Van Tassel Shaw**  
11 Adams Road; Brunswick, ME 04011  
207-729-5622

**Natalie Kimball McMillan** tells us that she is still living happily in the same retirement community—North Hill—where she's been for ten years.

## CLASS OF '40

### CLASS AGENTS:

**Carolyn Gerber Diffenbaugh**  
1655 Silver King Dr.  
Aspen, CO 81611-1050  
303-925-1365

**Mary Eddison Welch**  
PO Box 8; Harvard, MA 01451  
508-456-8091



**Helen Rotch Rose** is entering New Pond Village, a retirement home in Walpole, MA...

**Mary Averett Seelye** is working on a video with three other artists in which she performs four poems by Josephine Jacobsen.

## CLASS OF '41

### CLASS AGENT:

**Sarah Knapp Auchincloss**  
3935 Rippleton Rd.  
Cazenovia, NY 13035  
315-655-3158

**Faith Richardson Barnett** writes to tell us that she is painting.

## CLASS OF '42

### CLASS AGENTS:

**Sue Hedge Hossfeld**  
400 Deer Valley Rd., Apt. 4P  
San Rafael, CA 94903  
415-507-1667

**Helen Levine Koss**  
3416 Highview Ct.  
Silver Spring, MD 20902  
301-942-9091

## CLASS OF '43

### CLASS AGENT:

**Tukey Koffend**  
Box 1362; Aspen, CO 81612  
303-925-7908

**Muriel Cummings Palmer** performed *Concerto Grosso* by Ernst Bloch with Sage City Symphony in December. She joined Bennington's administration as coordinator of instrumental music education last fall... Last October **Elizabeth Haas Pfister** received the Elder Statesman of Aviation Award presented by the National Aeronautic Association in Washington, D.C. [See Class Notes Feature, page 43.] ... **Hildegard E. Peplau** received Honorary Doctor of Science degrees from Indiana University last May and the University of Ulster, Northern Ireland, last August... **Ann Strieby Philips** exhibited drawings, paintings, and pastels during February and March at the Schlesinger Library in Cambridge, MA.

## CLASS OF '44

### CLASS AGENT:

**Janet Frey Harte**  
222 Ohio Street  
Corpus Christi, TX 78404  
512-883-7815

**Sara Cree Norris** enjoyed the reunion and likes the new

concepts. She is working hard as a marriage and family therapist, and studies art, French, and computers when she finds time.

## CLASS OF '45

### CLASS AGENT:

**Holly Appel Silverthorne**  
7 Oaks South, Apt. 105  
300 E. Marshall St.  
West Chester, PA 19380  
215-696-2366



**Holly Silverthorne's** bonded bronze sculpture *Tony* was selected in a juried competition for exhibition at the National Sculpture Society's 61st Annual Exhibition, "All Sculptures Great and Small," held at Americas Tower in New York City last fall.

## CLASS OF '46

### CLASS AGENT:

**Jean Thompson Vogelbach**  
PO Box 50; Thompson Ridge, NY 10985  
914-361-4386

**Judith Lindau McConnell** was appointed town historian of Bedford, MA, last fall.

## CLASS OF '47

### CLASS AGENT:

**Suzanne Eckfeldt Harding**  
10 Cambridge Pl.  
W. Lebanon, NH 03784-3005  
603-643-4649

**Eleanor Rockwell Edelstein** has returned to live in her hometown of Bristol, RI, and hopes to continue teaching cultural anthropology. Her husband is now associated with Brown University... **Mary Lou Chapman Ingwersen** exhibited oil paintings during March at the Artemisia Gallery in Chicago... **Barbara**

**Ferrell Hero**, visual artist, composer, and writer, conceived the diamond-shaped Lambdoma Harmonic keyboard that generates just intonations and only harmonic intervals, which she uses in her mission of sharing the secrets encoded within the ancient Pythagorean Lambdoma Matrix. She has taught art therapy at two drug rehabilitation centers and at a men's prison and has lectured and given workshops extensively throughout the U.S. She was selected as a participant in a course at M.I.T. in techniques of computerized sound. She has given seminars and lectures to architectural groups, psychology classes, holistic groups, psychotronics groups, psi groups, artists associations, and others. She was recently honored with a three-month show of her art at the Schlesinger Library at Radcliffe University. Her paintings, necklaces, weaving, and books relating music to the visual were on exhibit.

## CLASS OF '48

### CLASS AGENT:

**Patricia Dunn Silver**  
480 Meadow Lark Drive  
Sarasota, FL 34236-1924  
813-953-4402

**Joyce Elbrecht** writes: "Your October '94 issue of *Momentum* about the centering of Bennington on collaborations suggests to me that its graduates may be marked by some directionality of venture luring them to something like the College's new grounding of itself. I say this because, having retired from teaching phi-



losophy at Ithaca College, I published my first novel last year in collaboration with Lydia Fakundiny, who teaches in the English Department at Cornell. The name of our novel is *The Restorationist: Text One, a collaborative fiction* by Jael B. Juba, Jael B. Juba being both the name of our collaboration and a character within the novel. I'm sending a copy of it to the College library. There seems to be a gathering interest in collaborative projects—*Tulsa Studies for Women's Literature* commissioned Lydia and me to write a piece on our collaboration. It appeared this winter in a special issue of *Tulsa Studies* on collaboration. Meanwhile, Lydia and I are at work on a second collaborative novel. Best wishes for Bennington's redesign."

## CLASS OF '49

### CLASS AGENTS:

**Marcia Ireland Brookbank**  
547 Arkansas St.  
San Francisco, CA 94107  
415-285-7858

**Wilhelmina Eaton**  
10 Maple St.; Camden, ME 04843  
207-236-0605

**Ruth Livingston Wynn** taught in London, England, during 1992 and 1993, for Syracuse University's Division of International Programs Abroad. She is now in her final year on the home campus, as she retires May 15, 1995...**Helen Frankenthaler**, along with several other well-known graduates of the Dalton School in New York City, spoke about the impact of that school on their lives at a celebration of Dalton's 75th anniversary in February.

## CLASS OF '50

### CLASS AGENT:

**Patricia Hansen Franks**  
25 Old Farms Ln., New Milford, CT 06776  
203-354-1497

## REUNION 95

**Martha Tyler Fox** is still into photography, lathe art, and computers. Her password is Fox 10.... **Elizabeth Shaw Waltz** and her husband, both retired, decided that it doesn't make sense "to live on fixed dollars in one of the most expensive areas of the country," so they sold their place and beginning this spring will travel for up to a year and decide where to settle when they get back...

**Marianne Byk Schnell** exhibited her drawings and paintings at Gallery 84 in NYC in March and April.

## CLASS OF '51

### CLASS AGENT:

**"Libbet" Clement Weidlein**  
RD 9, Box 21; Greensburg, PA 15601  
412-834-8483

## CLASS OF '52

### CLASS AGENTS:

**Elizabeth Ivory Greene**  
279 W. 12th St.  
New York, NY 10014-1911  
212-929-3928

**Hester Haring-Cason**  
Riverhook Farm; 626 N. Broadway  
Upper Nyack, NY 10960  
914-358-7165

## CLASS OF '53

### CLASS AGENTS:

**Carolyn Lissner Heveran**  
45 Christopher St., Apt. 15G  
New York, NY 10014  
212-243-3244

**Alan Pavell Loden**  
229 Parallel St.; Palatine, IL 60067  
708-934-8863



"In 1940 the Bennington airport was a little grass pasture. I went up with Kip Humphrys ['43]; we paid five dollars and they squeezed two of us into a seat made for one. I knew right then what I wanted to do; a hundred percent sure." That airplane ride at the outset of her Bennington

education began a lifelong pursuit of flying for **Betty Haas Pfister '43**, who earlier this year was inducted into the Aspen Hall of Fame and received the Livingston Award from the International Helicopter Association for "Exceptional contribution to the recognition and advancement of women in helicopter aviation." Those awards followed hard on the heels of her 1994 receipt of the Elder Statesman of Aviation Award from the National Aeronautic Association (of the 172 recipients since 1955, only 11 are women) and her 1992 receipt of the Katharine Wright Memorial Award for "Lifetime Contribution to the Art, Sport and Science of Aviation."

Pfister's flying career included ferrying B-17 bombers across the continent as part of the Women's Air Force Service Pilots during World War II and later competing in "Galloping Gertie," her P-39 fighter plane, now on display at the Smithsonian. She has been an air-show dogfight artist, flown glider planes and lighter-than-air balloons, and piloted choppers in the World Helicopter Championships, for which she currently serves as international judge. She was Colorado's first woman helicopter pilot, cofounded an air rescue group in Aspen, and spearheaded the construction of a helipad at Aspen Valley Hospital.

What if Betty Haas Pfister had missed that fateful first fly-in at the Bennington airfield? She almost did. "I was interested in Vassar and had been accepted there," she remembers. "But Dorothy [Canfield] Fisher lived next door to us, and she said, 'You need to go to Bennington.' She was right: Bennington was the perfect college for me."

## CLASS OF '54

### CLASS AGENT:

Jean Diamond Frank  
2042 Locust Street  
Philadelphia, PA 19103  
212-545-4787

**Elinor "Tigie" Lancaster** writes that since earning a master's in social work in 1981, she has worked as a psychotherapist in Dallas, and is now in private practice and works primarily with members of the gay and lesbian community. "That has led me to a greater awareness of loss and has evolved into working with people who are having difficulty with the loss of a pet. I utilize a nice dog, Yasser, as a co-therapist. I office in Dallas three days a week and spend the rest of the time on the farm near Waco. I have some sheep and burros that are wonderful, wonderful! The lambing season begins in February followed by the arrival of donkey foals in May and lots of baaing and braying. That's the big picture."

## CLASS OF '55



### CLASS AGENT:

## CLASS OF '56

### CLASS AGENTS:

Mary Lou Peters Schram  
2612 Mathews St.; Berkeley, CA 94702  
510-548-7080

**Dale Lester Sokolow** is designing, stitching, and teaching embroidery. She has been certified by the Embroiders' Guild of America, Inc., as a Master Craftsman in

Counted Thread and Canvas Embroidery, and she is the new chair of the Canvas Master Craftsman Program, which she thoroughly enjoys; she can't wait to see the pieces that are submitted for judgings held twice a year. Husband Josh is a CPA and attorney and daughter Amy graduated from SUNY, Stony Brook, in May 1994 with a chemistry and psychology major and minor. She's continuing her education by going for a master's in waste management and public policy...**Audrey Reichblum**, president of arPR audrey reichblum PUBLIC RELATIONS inc, has been awarded the Lifetime Achievement Award at "Celebrating the Women Entrepreneur, 1995," sponsored by the National Association of Women Business Owners and the YWCA of Greater Pittsburgh. Among her other lifetime achievements are two sons, two daughters-in-law, three grandchildren, and most important, "a husband who has supported her mentally, emotionally, and humorously for almost 40 years."...**Kay Crawford Murray** was honored by the New York City Chapter of the National Organization for Women (NOW) on March 9 as one of three outstanding "Women of Power and Influence," whose practice in the field of law "exemplifies the intelligence, hard work and dedication of the earlier leaders of the women's rights movement in this century." Murray, former chair of the NY State Bar Association's Committee on Women in the Law and the NY County

Lawyers' Association's Committee on Women's Rights, received the Catherine Waugh McCulloch Award. Cited were her strong advocacy for the concerns of women lawyers that encouraged groundbreaking legislation on gender-related issues, the model policies for childbirth and parenting leave and sexual harassment initiated under her leadership, and her founding role in Judges and Lawyers Breast Cancer Alert. Bennington President Elizabeth Coleman was present at the award ceremony.

## CLASS OF '57

### CLASS AGENT:

Louise Carty Cavanaugh  
70 Prospect Park W., Apt. 5C  
Brooklyn, NY 11215  
718-965-2177

## CLASS OF '58

### CLASS AGENT:

Terry Connelly Whiting  
7573 Crossbill Circle; Rapid City, SD 57702  
605-348-8079

## CLASS OF '59

### CLASS AGENT:

Helen Coonley Colcord  
1088 Park Ave.; New York, NY 10128  
212-996-0618

## CLASS OF '60

### CLASS AGENT:

Shelley Carleton Secombe  
55 Bethune St., Apt. 317C  
New York, NY 10014  
212-989-4451

**REUNION 95** **Gloria Dibble Pond** was nominated Woman of the Year—1994, by the American Biographical Institute, Inc., based on

biographical information submitted for the sixth edition of *Two Thousand Notable American Women*. She was congratulated for "achievement and dedication toward exemplary goals... among the best we have seen." She is the author of many articles and two textbooks on writing: *Succeed: Write Now* and *Write, Simply Write*.

## CLASS OF '61

### CLASS AGENTS:

Sandra Kesselman Slotnik  
47 Chatham St.; Brookline, MA 02146  
617-566-6837

## CLASS OF '62

### CLASS AGENT:

Mimi Smith Rice  
4818 Alcazar Way South  
St. Petersburg, FL 33712  
813-866-8648

## CLASS OF '63

### CLASS AGENTS:

Marcie Brouner Heymann  
9 Ploughman's Bush  
Riverdale, NY 10471-3541  
718-796-9111

Marianne Stafne Meyer  
3105 Shannon Dr.  
Winston Salem, NC 27106-3648  
910-768-9453

**Diana Strauch Scott Auger** writes, "I was married to James F. Auger May 28, 1994, in the lovely gazebo at Spencer Country Inn, Spencer, MA. We are for the time being living at my home in Shrewsbury, MA. Am still travel editor at the *Worcester Telegram & Gazette*, and am retaining Diana Scott as my name professionally, but personally it will now read

as Diana Scott Auger. My daughter KC, who graduated from Colby College, is an M.B.A. candidate at Boston College."... and from **Paula Hopkins Coleman**, "I have never admitted it, but my four-year experience at Bennington was a troubled time for me—maybe that's the nature of some of the 'beasts' from Bennington: off-the-wall, non-conformist, temperamental, and floundering. But I finally discovered, in my senior year, something I knew all along: that only when I was creating was I able to drop into a peaceful place. I wasn't a composer or a choreographer or a playwright or a director, or much of a writer then, but I'd been painting all my life, and I found myself in etching and ceramics in order to make something come together for me. My painting has followed me, fortunately, though it never occurred to me that anything would follow me! (Sold seven paintings in July; wonderful.) It is difficult to describe the sense of fullness that comes with successfully creating."

## CLASS OF '64

CLASS AGENT:

**May Vaughan**  
1936 38th St., NW  
Washington, DC 20007  
202-333-1280

## CLASS OF '65

CLASS AGENTS:

**Francine Smerka Hall**  
18 Saunders Rd.  
Saunderstown, RI 02874  
401-294-2594

**Marjorie Perloff**  
5412 Glenwood Rd.  
Bethesda, MD 20817  
301-652-3021

## REUNION 95 Investing on Your Own: A Commonsense Way to Make

*Your Money Grow* is the title of **Deborah Rankin's** new book, published by Consumer Reports Books. A former financial columnist for *The New York Times*, she now lives in Portland, OR, with her husband, Lawrence Heald, and their two children. She continues to write for the *Times* and other national publications. She would like to hear from other Bennington alumni in the Portland area... The first of many mini-reunions for the class of '65 was held at the home of **Jerri Perloff** in Bethesda, MD, on Saturday, March 18. In addition to the hostess **Fran Hall**, **Jan Tupper Kearney**, and **Bitsey Holden Bates** got together to discuss ideas for their 30th reunion in October. Plans are also in the works for mini-reunions in NYC and Boston.

## CLASS OF '66

CLASS AGENTS:

**Karen McAuley**  
1913 Tiara Drive; Ojai, CA 93023  
805-646-8654



© CAROLEE 1992

"I only spent a year at Bennington, but I have fond memories. Looking back, I genuinely regret leaving."

Looking back is not something that **Carolee Gould Friedlander '63** has had much time for since. At Bennington, as a sculpture student with interests in architecture, she recalls making jewelry for her housemates

just for fun. Ten years later, married with three children, she cast some pewter animals on her kitchen stove and had the idea of going into business on her own. "I wanted financial independence," she explains. Using her kitchen as studio and office, she made more jewelry, sometimes gold-plating household items and plumbing supplies.

In 1976, after success in local shops, she persuaded a buyer from Bloomingdales to give her unconventional collection a try. Balancing her business with her family's needs, she built a reputation for inventive, high-quality costume or "fashion" jewelry. In 1986, sitting in a London hotel room, Carolee read a newspaper story about the Duchess of Windsor's jewels. She created versions of a few choice pieces just before the originals were auctioned off by Sotheby's. "Lines formed around the block," says Carolee. "People just went crazy."

Carolee developed some new ideas about retail, too. Instead of flat displays, she suggested vertical formats with theatrical presentations and built her own store in Short Hills, N.J., to showcase the concept. Soon Carolee's distinctive boutiques were opening in many of the nation's top-of-the-line department stores. Carolee Designs now employs 300 people in Greenwich, Connecticut, and according to industry sources grosses more than \$30 million annually. Her company has integrated charity work with its approach to fashion, supporting international wildlife conservation through the sale of synthetic ivory jewelry, and breast cancer research through a series of pins.

No wonder that Carolee Designs has a certain corporate mystique, which centers on Carolee herself, "the designer with the Midas touch," as *Entrepreneur* put it. Carolee in person is disarmingly modest about her success, but it's clear that she understands every aspect of her business from the inside out, including the needs of her employees. "I'm interested in creating an environment where all people—including women—can rise above their expectations," she says. This belief has led her to the chairmanship of the Committee of 200, the worldwide organization of top women business owners and corporate executives. As for her family, two of her sons work for Carolee Designs.

How did a former art major learn to run a multi-million dollar business? The answer savors strongly of Bennington: "By doing it. And I'm still learning."



WATOKU UENO

**Y**ara Arts Group, a resident company at La Mama in New York headed by **Virlana Tkacz '74**, creates original theater pieces that explore timely issues rooted in the East. "We are especially interested in looking at moments where change and differences are highlighted, or where two cultures come into contact," says Tkacz, who received her MFA from Columbia and has garnered grants from NYSCA and ArtistsLink as well as a National Theatre Translation Fund award.

Pictured is a scene from *Blind Sight*, directed and co-created by Tkacz; performed primarily in English, with fragments from Japanese, Ukrainian, and Esperanto, the work was performed at festivals in Kharkiv and Kiev and at La Mama. A *Village Voice* review said *Blind Sight* was "like a ballet without dance, or a fantasy by a modernist Watteau, delicate and ethereal in the extreme, yet somehow simultaneously as tough as steel, hard as nails." Yara Arts Group's current production, *Waterfall/Reflection*, opened at La Mama in January and played in Kiev in April.

## CLASS OF '67

### CLASS AGENTS:

**Kate Lynn Levy**  
5737 Bradley Blvd.  
Bethesda, MD 20814  
301-320-2662

## CLASS OF '68

### CLASS AGENTS:

**Frances Wells Burck**  
41 Glen Byron Ave.  
South Nyack, NY 10960  
914-353-3423

**Lindley Greenough Thomasset**  
40 Baylis Ln.; Bedford, NY 10506  
914-234-7847

**Patricia Woodbridge**  
530 West End Ave.  
New York, NY 10024  
212-877-2080

**Ann Sheedy Bradburd** sends word that she "has installed a cat flap." Hmmm.

## CLASS OF '69

### CLASS AGENT:

**Margo Greene Grobel**  
221 W. 82nd St., Apt. 10F  
New York, NY 10024-5412  
212-580-5419

**Mary Crowe** is singing and teaching at two music and theater schools in the Boston area and raising two adolescents on her own, and says "It's challenging to say the least! I loved our reunion in the fall and am proud of Bennington and my classmates!"...**Deborah Shapiro Krasner's** *Kitchens for Cooks* (Viking Studio Books, July 1994) has just been nominated for an IACP/Julia Child Award. More than 400 books were proposed for nomination; of these, 30 were chosen, three in each of 10 categories. Her newest book, *Heirloom Skills and Country Pastimes*, a handwritten and author-illustrated book of

projects, came out in April (Viking Studio Books)...*The New York Times* hailed **Risa Jaroslow's** dance "Book Song Woman Man" (Bessie Schönberg Theater, Spring 1995), inspired by her recent working visit to Poland, as promising "to be one of the most poignantly accomplished new works of 1995. Ms. Jaroslow has created a vividly abstracted theater-and-dance piece that captures the particulars not only of cultural inheritances but also of the splendors and sadnesses of youth and old age."

## CLASS OF '70

### CLASS AGENT:

**Jean Katz von Ohlen**  
2441 Humboldt Ave. S.  
Minneapolis, MN 55405-2540  
612-377-5093

**REUNION 95** **Ulysses Dove's** choreographed work *Two by Dove*, produced by WNET and the BBC, was presented on PBS in March. A *New York Times* review said, "Mr. Dove is electric. Working with the Ailey dancers, he exhibits the mathematical precision of Merce Cunningham."

## CLASS OF '71

### CLASS AGENT:

**Marilyn Arnold** received an MS in health and social behavior from Harvard last June. She is currently a doctoral student at the Harvard School of Public Health. Her daughter Annie is 10 and her son Peter is 4...**Polita Cohen Glynn** continues working as a



filmmaker and film educator in Miami. Presently she's producing a television program on Havana in the 1950s for PBS and expecting her second son in April.

## CLASS OF '72

CLASS AGENT:

**Joan FitzGerald Denny**  
226 Dudley St.; Brookline, MA 02146  
617-232-2677

**Martha Scheiner** gave birth to a son, Arlo James Barnes, last September. Her partner and she are electricians in Santa Fe and northern New Mexico... **Lynn Emanuel** read her poetry at the Library of Congress in March. The reading was recorded for the Library's archives and made available for non-commercial broadcast to stations of the NPR network.

## CLASS OF '73

CLASS AGENTS:

**Jane Dalzell-Milner**  
810 Blue Spring Rd.; Princeton, NJ 08540  
609-921-7056

**Dik Fishman**  
1956 NW Everett St.; Portland, OR 97209  
503-222-0697

**Denise Bostrom** is "working with a growing number of concerned people dedicated to fighting Newt Gingrich's 'contract' every inch of the way. We plan to tell him exactly what 'the people think!'"

## CLASS OF '74

CLASS AGENT:

**Mary Ruefle** was part of the April Poetry Series at Elm Street Arts in Manchester, VT.

## CLASS OF '75

CLASS AGENT:

**Michele Valerie Cloonan**  
415 Glenhill Dr.; Riverside, CA 92507-3127  
909-784-5503



**Jon Dichter** writes: "I shot and am editing my first film,

*Soul Digger*. The good news is that people love the rough cut. Are there any alumni who are successful agents, producers, or studio execs? It was headed for a number of exciting places this spring, but one thing I have quickly learned about the film business is that contacts are everything. Any suggestions would be appreciated." ... **Melissa B. Rasman** has been named senior vice president of Hay/Huggins Company, the benefits and actuarial division of the Hay Group in Philadelphia.

## CLASS OF '76

CLASS AGENT:

**Lauriston Thrush Avery**  
85 Wilson Ave.; Rowayton, CT 06853  
203-852-0648

Medical photographer and illustrator **Lisa Feldman** is chief of photography at a major metropolitan medical center and has her own consulting business. She writes and presents papers on her specialties, is on the board of directors of the Biological Photographers' Association's NY Chapter, and shows her bronze sculpture in a NYC gallery. She writes: "In June of this year I received the Symposium Report. In October I read the *Sunday Times Magazine* article on the upheaval at the college that evolved as a result of the

changes. I have never made it a habit to read your material, but I read the Symposium Report from cover to cover, every single word. At the end, I heaved a huge sigh, and exclaimed 'Hallelujah.'...I am writing you, belatedly, to applaud your ground-breaking decisions. If my time at Bennington taught me anything, it is that you cannot compromise your beliefs to please someone else or to stay in the mainstream. I believe that your decisions and changes were long overdue. If Bennington is to regain its standing as a premiere educational institution these changes had to be made."

## CLASS OF '77

CLASS AGENT:

**Allyn Bridgman Petit**  
349 Prospect Street  
Ridgewood, NJ 07450-5137  
201-444-6942

**Mel Watkin** writes that she and her husband, Jerry Monteith, are living happily in "Deep Southern Illinois," enjoying raising their two-year-old son, Matthew, and working hard in their studios. She's teaching part time at Washington University in St. Louis and works as an independent curator. Jerry is an assistant professor at SIU.

## CLASS OF '78

CLASS AGENT:

**Vanessa Guerrini-Maraldi Wilcox**  
580 West End Ave.; New York, NY 10024  
212-877-3413

**Michael Nathan** is "practicing primary care medicine at Massachusetts General

Hospital (still), and still a graduate student in medical anthropology. Michele and I are expecting our first child in March!"... **Lee Stoliar** exhibited new work at a solo sculpture show at Habatat/Shaw Gallery in Pontiac, MI, in March.

## CLASS OF '79

CLASS AGENTS:

**Eileen R. McMahon**  
PO Box 979  
Santa Monica, CA 90406-0979  
310-450-3775

**Mary Anne Sgarlat**  
1214 Brook Rd.  
Milton, MA 02186  
617-698-7124

## CLASS OF '80

CLASS AGENT:

**Orren Beth Falk**  
2500 W. Market St.  
Greensboro, NC 27403  
919-272-5933



Last summer **Kirsten Vogelsang** was music curator for the

New Works Festival held in New York City. In 1992 she collaborated with Neo Labos Dancetheatre on a dance piece, *Angel Ash*, for which she composed an extensive electronic score. The piece explored the highly emotional subject of going on after losing loved ones to AIDS. The *New York Times* hailed Kirsten's "score and solo cello playing as important roles in this spectacle..." *America's Most Wanted*, *Law & Order*, and *Sisters* are a few of the network programs which used film cues Kirsten has on ABACO Music Library's CDs *Shadows* and *Nature Trails*. According to ABACO, Kirsten's

cues are among those most often selected and this year ABACO will release two new CDs containing seven more of Kirsten's cues. Kirsten completed a score for *Seven Tribes*, a full-length film about South American political repression. She was cellist in orchestras recording scores for the movies *The Flintstones*, *True Lies*, *Cowboy Way*, *I Love Trouble*, *Coneheads*, and *Other People's Money*.

## CLASS OF '81

CLASS AGENT:

**Laura A. Shelton**  
43 W. 61st St., Apt. 23Y  
New York, NY 10023  
212-541-7472

## CLASS OF '82

CLASS AGENT:

**Sue Fineman Keitelman**  
4107 Windjammer Court  
Seabrook, TX 77586-1565  
713-474-5045

According to an article in *Shoot* magazine last fall, **Tim Cahill** is an editor at Palestrini Post Production, NY, as well as a painter and independent filmmaker. His work has been shown at various progressive and avant garde venues and exhibitions around the country, including a recent show at the Anthology Film Archives in New York. Before joining Palestrini, Cahill freelanced for various editors and then joined National Video Center, NY, where he worked for four years cutting online and offline...**John Hock** exhibited his work at the Lorraine Kessler Gallery, Poughkeepsie, NY, in the spring.

## CLASS OF '83

CLASS AGENTS:

**Mark A. Bojanowski**  
Candle Court; 785 S. 2nd St.  
Philadelphia, PA 19147

**Michael Westberg**  
6540 Hitt Ave.; McLean, VA 22101  
703-356-7027

## CLASS OF '84

CLASS AGENTS:

**Matthew P. Chinian**  
1205 Manhattan Ave.  
Brooklyn, NY 11222  
718-349-2358

**Susan Dimm**  
PO Box 238  
West Chatham, MA 02669-0238  
508-945-2593

**Scott Parker**  
119 Waverly Pl.; New York, NY 10011  
212-533-3430

## CLASS OF '85

CLASS AGENT:

**Dushyant Pathak**  
736 Staffordshire Commons  
Wallingford, CT 06492-1756  
203-284-0181



**April Laura Stevens'** first novel, *Angel*, is receiving rave reviews: *Kirkus* proclaimed the Literary Guild selection "an impressive and delightful debut," and *Publishers Weekly* said "her ear for vernacular dialogue [is] marvelously sharp. This is an auspicious debut."

## CLASS OF '86

CLASS AGENTS:

**Alexandra Bowe De Rosa**  
451 Court St., 4th Floor; Brooklyn, NY  
11231  
718-237-7906

**Kathryn Michel Dillon**  
1361 7th Ave.; San Francisco, CA 94122  
415-564-8838

**Sarah Kliban**  
923 Filbert St.; San Francisco, CA 94133  
415-775-7349

**Lucie McKee MFA** was part of the April Poetry Series at Elm Street Arts in Manchester, VT...**Emily Rauch** exhibited her paintings at the Guggenheim Gallery, Rensselaerville Institute, Rensselaerville, NY, in April...**Danielle Etzler** writes, "I am in my final semester—supported by a fellowship from the American Association of University Women—of the master of architecture program at Columbia University. I have enjoyed working as a full-time teaching assistant and have just returned from a research trip to Morocco. I would love to hear from anyone in our class or anyone who knows of a small piece of cheap land for sale in Vermont (it was inevitable). Brooklyn is great. I live with my partner, **Mary Patera '80**, at 184 Garfield Place, Brooklyn, NY 11215" ...**Lincoln Schatz** had an exhibition of his drawings and prints in the spring at Idao Gallery in Chicago.

## CLASS OF '87

CLASS AGENTS:

**Jason Licht**  
54 State St., Apt. 1L  
Brooklyn, NY 11201  
718-624-6906

*Shoot* magazine ran a profile last September of **Emily Dennis**, whose "childhood fascination with commercials turned into a career cutting spots." Currently an editor at *Mad River Post* in New York, she worked for the house as an assistant and moved her way up when owners Michael Porte and Michael Elliot "became aware of her ability to take a difficult project, comb through miles of footage, pull out the common thread, and put it all together in a way that was not only interesting, but would ultimately sell." Majoring in painting and printmaking at Bennington, Dennis acknowledges that somewhere along the road, art and the commercial world merged for her...According to the spring 1992 issue of *High Performance* magazine, everything the High Risk Group, under the artistic direction of **Rick Darnell**, did at the Footwork's Edge Festival in San Francisco was "in the context of AIDS." *The Bay Guardian* found Darnell's dance *Pas-sions* "consisting of self-contained solos and small ensembles, strung together like dropped conversations...each dance supercharged with emotion. Every sucked-in breath, every shove, every leap pulsed with strung-out presence. It's what we have come to expect from Rick Darnell...but something else happens—tenderness." The High Risk Group

has also performed in Los Angeles, San Diego, Chicago, Buffalo, and Greensboro, where Darnell teaches at the University of North Carolina. He would like to develop a bi-coastal life between these two cities... **Jason Licht** designed the lighting for Naked Angels' Fall Series of original plays, "Angels in Progress." He also sends us word from the following classmates: **Christopher Mack** married Vanessa Noll on December 30, 1994 and is relocating to the Brooklyn Heights area; **Matthew Weiss's** play *Hesh* was produced last fall by Malaparte on Theatre Row (NYC), directed by Frank Pugliese... **Monica Church** exhibited her work at the Lorraine Kessler Gallery, Poughkeepsie, NY, in the spring.

## CLASS OF '88

CLASS AGENT:

**Bruce Gordon Bunting** is "finally finished with graduate school and ready to enter the job market." He and wife, Bang, whom he met while doing graduate work at the Xian Institute of Fine Art in China, would like to relocate to the Northwest. Bunting holds a master's degree in painting and is currently employed by a sculptor, who makes large aluminum and steel items, in the city of his current residence, New Orleans, LA... **David DeForest** and wife, Magda, have recently relocated from Witham, England, to Cambridge, England, where they have met many new people and

plan to stay for some years. They are both in practice as therapists and David is now in full-time training in applications software and is designing and executing a program that he's termed the Herbal Materia Medica Data-Match, the gist of which is to match a patient's symptomatology with herbal therapeutics. It's a way to tie in his computer interest with his therapist training... **Dina Emerson** continues to be involved with her art. She worked on a dance-music collaboration between a composer and a choreographer in Hong Kong last April. The piece had a big "whoop-de-do world premier on May 4, 1994. Went to Innsbruck, Austria, last May to sing with avant garde composer Meredith Monk, where we appeared as the highlight of an annual VOICES Festival featuring special types of vocal music from around the world. Spent last June with live-in partner, Will Pomerantz, in a month-long intensive institute in Saratoga Springs, NY, taking classes in various special theater techniques developed by American director Ann Bogart and Japanese director Tadashi Suzuki. Last summer played the role of the young woman who gets bit and goes nuts in a pretty good version of *The Vampire* at a summer theater in the Catskills. Worked with Meredith Monk again last fall, including a tour of Prague; Budapest; Linz & Innsbruck, Australia; Cologne and Jens, Germany; Basel, Switzerland. Was in Chicago for a week in November to per-

**You** can call sculptor **Stephen Szoradi '90** of Washington, D.C., anything but small scale. "Blue Collar Cathedral," an exploration of the Indiana Steel industries, which opened January 21 at the Chicago Cultural Center, continues Szoradi's work on a subject as large as the building of America. "It's about the fundamental industries, the construction materials of the country," says Szoradi. His pursuit of that interest has led him through limestone quarries, salt mines, steel mills, and the coal fields of southern Illinois.



Szoradi's interest in fundamental materials began while he was at Bennington. "I'm from Washington, D.C.; there is no industry there. Being in Vermont let me see another side of things....Neil [Rappaport] was a good influence, I started photographing the limestone quarry in Adams and the workers there." That project, *Quarrying*, became Szoradi's thesis, winning grants from the Adams Historical Society, The Adams Historical Commission, and The Massachusetts Endowment for the Arts. The photographs and text are in the Adams archives and were published in *Berkshire* magazine in 1991.

Since then Szoradi has been busy—his work has been exhibited in solo and group shows and was featured in the April 1994 *Chicago Reader*. "Blue Collar Cathedral" was reviewed in the *Tribune*, the *Sun Times*, *Journal of Commerce*, and *The Times*. Next he plans to focus his eye and art on the timber industry of the northwest coast.

Szoradi, whose focus at Bennington was photography and architecture, is working toward an MFA from Columbia College Chicago, where he teaches part-time. He finds he misses certain things at Bennington. "If you were running slow, you could just go up to VAPA and hang around, talk about your work, get feedback; 24 hours a day, you could tap off other people's energy. That doesn't happen anywhere else."

—Sarah Rutigliano '95

form in *The Pink* again; continue to rehearse in our original play *Samovar Fears* based on Chekov's *The Seagull*; and was asked to perform in a revival of a play by famous performance-artist John Kelly, about the Viennese artist Egon Schiele, who died incredibly young of TB. Busy year!" ...**Kate Aichele Miner** has returned to the University of Puget Sound as the graduate fellowship advisor in the honors/classics department. She is continuing her photo business and says that she is much happier with this arrangement...**Kim Potochnik** is a teaching assistant at the San Francisco State multimedia studies program. He will receive his certificate of completion in the summer...**Nafsika Kronidou Horst** writes, "Following graduation from Bennington I obtained my Ph.D. in cell biology from Dartmouth College. I then moved to Switzerland for a post-doctoral training at the Biocenter of the University of Basel. We have a one-year old boy named Alexander."

## CLASS OF '89

### CLASS AGENT:

**Allison J. Tardell**  
106 Central Park S., Apt. 11K  
New York, NY 10019  
212-245-4372

**Tamara L. James** writes from Thailand that she is "working on a newspaper (editing) here in Bangkok, have married, and am expecting a baby in late April or early May. I was living in Taiwan (for four years) and working as an English teacher and a dance instructor. After a

broken contract and a lawsuit (which I won) I was denied a visa for reentry. Consequently I lost all of my belongings, including research materials, book manuscripts, and the only two copies of my dance work at Bennington. However, I traveled through parts of Thailand, India, and Nepal on very little money, staying at monasteries or Buddhist dormitories. I also had the opportunity to meet and marry my husband, Sayan Wyachai, a local musician and all-around nice guy. I'd love to hear from any who'd care to write." Tamara's address is: 22/71 Bank Na-Trad Rd (km 5), Prakhonong, Bangkok, Thailand 10260.

## CLASS OF '90

### CLASS AGENTS:

**James G. Fritzges**  
418 Ridge Road  
Wilmette, IL 60091-2471  
708-251-4865



**Donald O. Oditia** MFA exhibited works in a two-person show, *Unfolding Stories*, during February at the John Jay College Art Gallery in New York City...**Christopher P. Lombardi**, co-founder of Matador Records, "the most influential independent record label in America," took a calculated risk by teaming up with Atlantic, which needed Matador "to revitalize the large label's image and to help them cash-in on the 'alternative' gold rush," according to a November 1994 article in *Swing* magazine. With

Matador's help, Atlantic is leading the industry....**Laura Senie** was married October 31, 1994, in Seattle, WA...**Kim Pitt-Foster** became engaged in March; no wedding date has been set...**Gabriela Leff** sent word of a late March 1995 wedding...**Brian Reagan** is engaged.

## CLASS OF '91

### CLASS AGENT:

**Teri Donnelly Patrick**  
17771 NE 90th St., Apt. 336  
Redman, WA 98052  
706-558-0585

**Erica Herman** has been named executive director of Bridgehampton Chamber Music Associates in New York City. She can be contacted at 150 President Street, Brooklyn, NY 11231, and would love to hear from everyone...According to the *Vermont Standard*, **Amy Adams** appeared with Ann Margret and Brenda Vaccaro in the NBC-TV film *Follow Her Heart*, which aired last November. After receiving her drama degree from Bennington, Adams went south to try her luck in Music City, rather than going to New York or Los Angeles. "I wanted to try to get some more things on my resume before I went to the big city. I wanted to come down to a different kind of market and prove to myself that I don't have to be in New York to make it as an actress. Besides, the economy down here is so much more rational for a starving actress." Her first month in Nashville landed her a job "singing Aretha Franklin on Music Row."

She appeared in music videos and performed in several area stage productions, including *Pump Boys and Dinettes*, *Kiss Me Kate*, and an adaptation of Mark Twain's *The Prince and the Pauper*. She recently went through a round of auditions for a new series on CBS, and she's singing on an album with her roommate, Greta Gaines. She's looking for an agent in New York or Los Angeles who can help increase her exposure with producers. "To all the kids who are thinking about going into the arts, go for it. It is possible. Anyone can do it. If that's what you want, then do it."...**Amy Bohlman** married **Morgan Roberts '92** in September 1994.

## CLASS OF '92

### CLASS AGENTS:

**Orlando DiMambro**  
PO Box 5845; Boston, MA 02144  
617-964-4372

**Miriam Gaber**  
P.O. Box 2604  
New York, NY 10009-2604  
212-228-4570

**Lisa Iarrapino**  
2380 Hollyridge Dr.  
Los Angeles, CA 90068  
213-469-4557

**Kate Schrock** appeared with the New Rhythm Ensemble in February at the West End Gate Café in NYC.

## CLASS OF '93

### CLASS AGENT:

**Barbara Hand Collins**  
357 East 68th St., Apt. 5A  
New York, NY 10021  
212-988-5378



## CLASS OF 1936

**Louise Stockard Vick** died suddenly on January 3, 1995, in Rochester, NY, of heart failure after a hip fracture. Born in Detroit, she came to Bennington from Miss Hall's School intending to be a writer of children's stories. Her counselor suggested she work in the newly formed College Nursery School and try out her stories on the captive audience. "I never got around to writing stories," she said later. "I was much too interested in the children themselves, so I stopped right there." She had found her lifelong vocation.

After marrying in 1938, she volunteered in a Rochester settlement, worked in a nursery school, and pursued graduate study part time at the University of Rochester, where she earned a Master's of Education in 1956. Meanwhile she founded the Farm Nursery School in the Vicks' country home. On a sabbatical abroad she observed that a mingling of older and younger children benefited both; she enlarged the school to include ages 4 to 7. Rather than a traditional "teacher lead, pupils follow" approach, she believed the young child should choose what most interested him from various activities, and the teacher encourage constructive development.

Loyal, generous, and outgoing, with informed progressive convictions, Louise was active over many years in all aspects of Bennington alumni affairs including Alumni Council and Annual Fund, and in educational or service organizations of Rochester and New York State. A special interest was the Young Audiences project, which brings live classical music into schools. She is survived by her husband, William Lyon Vick, of Rochester, and four of their five children: Jonathan of Westlake Village, CA; Timothy of Northfield, MN; James of Kent, CT; and **Elizabeth '70** of Marlboro, VT, as well as seven grandchildren.

—contributed by *Elsa Hauschka '36*

*Louise Stockard Vick was chosen as alumna speaker for Bennington's 1985 commencement, during which she com-*

*mented on her time at Bennington: "We had learned that education is not something that you get from books, or that is poured into you by your teachers. Or that stops when you leave college. Education is something you do all your life, and with your life. While our friends who went to other colleges, studied and graduated; perhaps they had a debutant debut, got a volunteer job, and finally got married and raised a family. Then had more volunteer jobs, and sat on boards. We felt we had to do something more with our lives. We did all those things too; but in addition, we wanted to contribute something concrete to the world we lived in. Every one of my Bennington friends and classmates had done this; they taught, they acted, they wrote, they painted, or designed houses or gardens. The list of their accomplishments is mind-boggling. Bennington started the whole trend of women doing something with their lives as well as just living good women's lives. What I did with my life was to have a large family and also to start my own school, which I ran for 25 years. My school was just like Bennington; a place where education was fun—where you loved to learn. And where you knew that doing something was the most important thing. I have always been proud to tell people 'I went to Bennington.'"*

**Mary Hooker Cavanaugh** died peacefully in her sleep on November 4, 1994. Mary, who was known as Polly during her Bennington days, according to **Mary Rice Boyer '36**, lived in Maryland and had two children, two grandchildren, and two great grandchildren.

Word has been received of the death of **Prudence Bredt Gamble**.

## CLASS OF 1941

**Anne Clark Culbert** of Athens, OH, died in Boston, September 19, 1994, after a short illness. Culbert was a practicing artist who worked in many different media and exhibited in numerous shows in Ohio and West Virginia. Her artwork reflected her sense of humor and love of nature, while frequently telling a story about human

nature. Her sculpture "Land or Sky: Art from Appalachia" was included in the Smithsonian's 1981-82 exhibit. A longtime summer resident on Martha's Vineyard, she helped organize the All Island Art Show for 25 years, and was its chair for 10 years. She is survived by her daughter Jane Culbert Olds, her sons John and Robert, and three granddaughters.

## CLASS OF 1943

**Ruth Hodgson Kydd-McNeil** died December 22, 1994, in Wye, Kent, England, of emphysema and heart complications, after an illness of nine months. Ruth served in the British Armed Forces in World War II. She is survived by her sons Jonathan Kydd, of Broadstone Cottage, Westwell, Kent TN 25 41Q, U.K., and Robin Kydd, of Sydney, Australia, and several grandchildren.

## CLASS OF 1945

**Ann McMillan**, composer of electronic and instrumental music, died of cancer in New York City on September 29, 1994. McMillan studied under Edgard Varese, considered by many to be the father of electronic music. Though most of her life was devoted to composing, McMillan also created programs and conducted interviews for WBAI and the Broadcasting Foundation of America in New York City. Among her awards and grants were a fellowship from the Guggenheim Foundation, a Rockefeller Foundation grant, and a Fulbright fellowship for study in Paris. In addition to scores of concerts in the United States, her music has been performed in France, London, Mexico, New Zealand, Spain, Canada, and Germany, and was commissioned by institutions such as the National Park Service, the Quintet of the Americas, and the Corning Philharmonic Youth Orchestra. Her music has been recorded under the labels of the Smithsonian Institution and Folkways Records. A four-time fellow at the MacDowell Colony in Peterborough, NH, she also had residencies at the Ossabaw Island Project in Georgia, the Virginia Center for the Creative Arts, and the



Camargo Foundation in France. She is survived by her stepmother, sister, and brother-in-law.

## CLASS OF 1946

**Carol Mackie Savage** died January 13, 1995. She leaves her husband, William Halsted Savage; two sons, William and Frederick, and two grandchildren. She was a lifetime resident of New York City and devoted much of her attention to historic preservation and to the history of the early families who settled in and around New York.

## FORMER STAFF

**Edith Maude Stewart**, former assistant to the president of Bennington College, died January 12, 1995, at the Wesleyan Nursing Home in Georgetown, TX, following a lengthy illness. Her entire career was in the field of higher education; prior to her work at Bennington, she was Dean of Women at Vassar College. She was a forerunner in the women's movement and was active in the National Audubon Society. Following her retirement she assisted in collecting the letters of Charles Darwin for Volume I of the nine-volume collection. Surviving are her niece Dorothy Ann Mai, of Santa Barbara, CA, and her nephew Stewart P. Smith, of Salado, TX, and two grand nephews and a grand niece.

## FORMER FACULTY

**Julian DeGray**, one of the founding members of the Bennington College music faculty, died at the age of 89, at the Geer Memorial Nursing Home in Canaan, CT, on January 23, 1995. He had been in poor health for many years. DeGray was a concert pianist who taught at the College from 1932 until his retirement in 1970. He had a studio in New York City and performed widely as a soloist and chamber musician. He played the harpsichord professionally and enjoyed playing the cello as an amateur. An accomplished linguist, he reputedly spoke more than ten languages. He is survived by his wife, Margaret Patterson DeGray, of Warren, CT. She also taught at the College, as a philosophy faculty member.

## Writing Seminars Warmup

(continued from page 37)

**Question.** Maria Flook's *Family Night* receives a citation by the PEN American Hemingway Foundation and her new book *Open Water* is published by Pantheon; meanwhile, Carnegie Mellon is reprinting her first book of poems, *Reckless Wedding*. Jill McCorkle reviews books for *The New York Times Book Review* and continues to teach at Harvard. Story Line Press publishes Liam's new book, *American Prodigal*; he is elected to the Associated Writing Programs' board of directors and becomes poetry editor of *Harvard Magazine*.

In August faculty and students meet again at Bennington, and the program heats up. By January 1995 the student population has more than doubled, and the original fiction faculty is joined by Doug Bauer, Lynn Freed, Amy Hempel, Reg McKnight, and Bob Shacochis; Bennington faculty members Stephen Sandy and Anne Winters join poetry faculty David Lehman and Liam Rector; nonfiction faculty members Verlyn Klinkenborg and Sven Birkerts will be joined by Susan Cheever in June 1995. The curriculum of seminars that began with Donald Hall, Jane Kenyon, Sven Birkerts, and Margot Livesey now includes Robert Pinsky on "Reading Like a Writer"; E. Ethelbert Miller on "African American Literature in the 1980s"; Lucie Brock-Broido's study of "Books of Poems as Architecture" and Bret Lott on the "Architecture of Fiction"; Sue Miller's presentation of "Meaning and Intent in the Stories of Alice Munro, Flannery O'Connor, and Chekhov"; Katha Pollitt's search for a "Definition of Nonfiction"; Robert Creeley on Charles Olson, Robert Duncan, and Hart Crane; and Bruce Duffy on Ludwig Wittgenstein.

In January 1996 when the Writing Seminars graduates its first class, enrollment will be nearly 80; core faculty will number 16.

*Priscilla Hodgkins is assistant director of the Bennington Writing Seminars and the Bennington Summer Writing Workshops.*

*Application deadlines for the MFA Writing Seminars are March 15 for entry beginning with the June residency and September 15 for entry beginning in January. The Bennington Summer Writing Workshops are held in two-week or four-week sessions: July 2-15 and July 16-29, 1995. For information on either program, contact Priscilla Hodgkins, 802-442-5401, extension 160.*

# BENNINGTON REUNION

# 95

## REUNION REGISTRATION OPTIONS

### PLAN 1

Classes of 1940 and 1945, 50th and 55th Reunion celebration plus entire weekend, Thursday through Sunday.

\$175 per person

### PLAN 2

Reunion/Alumni Weekend, Friday through Sunday. Includes registration, Friday and Saturday cocktails and dinner, Sunday breakfast and lunch, and all events. **(Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)**

\$105 per person

### PLAN 3

Includes registration, Saturday cocktails and dinner, Sunday breakfast and lunch, and all events. **(Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)**

\$70 per person

### PLAN 4

Registration and events only. **(Meals are on your own or may be purchased at Commons Dining Halls.)**

\$25 per person

*To take advantage of the above discounted prices, you must return this early registration form no later than August 1, 1995.*

In the unfortunate event that you must cancel your Reunion reservation, please notify the Alumni Office **by October 7, 1995**. We will be happy to process a full refund if notified by this date.

## REUNION 1995 REGISTRATION FORM

NAME \_\_\_\_\_ CLASS YEAR \_\_\_\_\_

GUEST \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

**PLAN 1:** \$175 per person X NUMBER OF PEOPLE = \$ \_\_\_\_\_

**PLAN 2:** \$105 per person X NUMBER OF PEOPLE = \$ \_\_\_\_\_

**PLAN 3:** \$ 70 per person X NUMBER OF PEOPLE = \$ \_\_\_\_\_

**PLAN 4:** \$ 25 per person X NUMBER OF PEOPLE = \$ \_\_\_\_\_

TOTAL ENCLOSED \* \$ \_\_\_\_\_

\* 1985 and 1990 take 10% discount off total.

I authorize you to use my MasterCard or VISA Card *(circle one)*.

CARD NUMBER \_\_\_\_\_ NAME OF CARDHOLDER \_\_\_\_\_

EXPIRATION DATE \_\_\_\_\_ AMOUNT \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DAYTIME PHONE \_\_\_\_\_

*Please make all checks payable to Bennington College.*

**Please return by August 1, 1995 to:** Alumni Office,  
Bennington College, Bennington, VT 05201

## ACCOMMODATIONS

**Plan ahead:** Hotel rooms are scarce during fall foliage season. Since the College is in session, no on-campus facilities are available. The Alumni Office has held blocks of rooms at the following local hotels/motels. Please make your reservations directly with hotel/motel.

RAMADA INN  
Room prices approx. \$71-99.  
802-442-8145  
800-228-2828

PARADISE MOTOR INN  
Room prices approx.  
\$65-99.  
802-442-8351

## OTHER QUESTIONS?

Call the Alumni office  
at 802-442-5401,  
ext. 368

NEW ENGLANDER/  
BEST WESTERN  
*(Classes of 1940 and 1945)*  
Room prices approx.  
\$64-85.  
802-442-6311  
800-528-1234

# BENNINGTON REUNION

# 95

OCTOBER 12-15, 1995

## THURSDAY, OCTOBER 12

*(50th and 55th Reunion Classes)*

- Cocktail party with trustees and retired faculty.
- Dinner with President Elizabeth Coleman.

## FRIDAY, OCTOBER 13

- Classes with current faculty and students.
- Alumni/Student Art Show opening cocktail party.
- Informal buffet dinner.

## SATURDAY, OCTOBER 14

- Eighth Annual Reunion Market.
- Class gatherings and photographs.
- Alumni/Student Art Show.
- Alumni Dinner, special program includes the presentation of reunion class gifts and the Hudas Schwartz Liff '47 Award for outstanding volunteer service.

## SUNDAY, OCTOBER 15

- Alumni presentations/performances.
- Informal picnic lunch.

# BENNINGTON

C O L L E G E

Bennington, Vermont 05201

ADDRESS CORRECTION REQUESTED

000121100 G A A 1968  
Ms. Elizabeth Cavanaugh  
444 North State Street Apt 2F  
Chicago, IL 60610

U. S. Postage  
PAID  
Non-Profit Organization  
Bennington, VT 05201  
Permit No. 4

SCHEDULE IS PRELIMINARY AND  
SUBJECT TO CHANGE