

Quadrille

July 70

Bennington College

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Vonnegut at Bennington: Skylarking and Socialism

Kurt Vonnegut Jr. has published six novels and two collections of short stories, mostly fiction. He was a Guggenheim Fellow, received an Award in Literature from the National Institute of Arts and Letters last month, and is having a play produced off Broadway this October.

He attended Cornell, Carnegie Tech, the University of Tennessee, Butler, and the University of Chicago, but never earned a degree. After serving in World War II, he worked as a public relations man for General Electric until he quit his job in 1950 to begin writing.

Congratulations. I hope you will be very happy as members of the educated class in America. I myself have been rejected again and again.

As I said on Earth Day in New York City not long ago: It isn't often that a total pessimist is invited to speak in the springtime. I predicted that everything would become worse, and everything has become worse.

One trouble, it seems to me, is that the majority of the people who rule us, who have our money and power, are lawyers or military men. The lawyers want to talk our problems out of existence. The military men want us to find the bad guys and put bullets through their brains. These are not always the best solutions—particularly in the fields of sewage disposal and birth control.

I would like to make news today. I would like to make news every day. I thought of calling for the impeachment of the President and Vice President of the United States of America, but the issue is stale. I think I have a fresh one, and I hope to see members of the press rushing for the telephones. I demand that Billy Graham be impeached as the White House preacher until he can find the courage to tell a Quaker, "Thou shalt not kill."

I also demand that the administration of Bennington College establish an R.O.T.C. unit here. It is imperative that we learn more about military men, since they have so much of our money and power now. It is a great mistake to drive military men from college campuses and into ghettos like Fort Benning and Fort Bragg. Make them do what they do so proudly in the midst of men and women who are educated.

When I was at Cornell University, the experiences that most stimulated my thinking were in R.O.T.C.—the manual of arms and close-order drill, and the way the officers spoke to me. Because of the military training I

received at Cornell, I became a corporal at the end of World War Two. After the war, as you know, I made a fortune as a pacifist.

You should not only have military men here, but their weapons, too—especially crowd control weapons such as machineguns and tanks. There is a tendency among young



people these days to form crowds. Young people owe it to themselves to understand how easily machineguns and tanks can control crowds.

There is a basic rule about tanks, and you should know it: The only man who ever beat a tank was John Wayne. And he was in another tank.

Now then—about machineguns: They work sort of like a garden hose, except they spray death. They should be approached with caution.

There is a lesson for all of us in machineguns and tanks: Work within the system.

How pessimistic am I, really? I was a teacher at the University of Iowa three years ago. I had hundreds of students. As nearly as I am able to determine, not one of my ex-students has seen fit to reproduce. The only other demonstration of such a widespread disinclination to re-

produce took place in Tasmania in about 1800. Native Tasmanians gave up on babies and the love thing and all that when white colonists, who were criminals from England, hunted them for sport.

I used to be an optimist. This was during my boyhood in Indianapolis. Those of you who have seen Indianapolis will understand that it was no easy thing to be an optimist there. It was the 500-mile Speedway Race, and then 364 days of miniature golf, and then the 500-mile Speedway Race again.

My brother Bernard, who was nine years older, was on his way to becoming an important scientist. He would later discover that silver iodide particles could precipitate certain kinds of clouds as snow or rain. He made me very enthusiastic about science for a while. I thought scientists were going to find out exactly how everything worked, and then make it work better. I fully expected that by the time I was twenty-one, some scientist, maybe my brother, would have taken a color photograph of God Almighty—and sold it to *Popular Mechanics Magazine*.

Scientific truth was going to make us so happy and comfortable.

What actually happened when I was twenty-one was that we dropped scientific truth on Hiroshima. We killed everybody there. And I had just come home from being a prisoner of war in Dresden, which I'd seen burned to the ground. And the world was just then learning how ghastly the German extermination camps had been. So I had a heart-to-heart talk with myself.

"Hey, Corporal Vonnegut," I said to myself, "maybe you were wrong to be an optimist. Maybe pessimism is the thing."

I have been a consistent pessimist ever since, with a few exceptions. In order to persuade my wife to marry me, of course, I had to promise her that the future would be heavenly. And then I had to lie about the future again, every time I thought she should have a baby. And then I had to lie to her again every time she threatened to leave me because I was too pessimistic.

I saved our marriage many times by exclaiming, "Wait! Wait! I see light at the end of the tunnel at last!" And I wish I could bring light to your tunnels today. My wife begged me to bring you light, but there is no light. Everything is going to become unimaginably worse, and never get better again. If I lied to you about that, you would sense that I'd lied to you, and that would be another cause for gloom. We have enough causes for gloom.

I should like to give a motto to your class, a motto to your entire generation. It comes from my favorite Shakespearean play, which is King Henry the Sixth, Part Three. In the First Scene of Act Two, you will remember, Edward,

Earl of March, who will later become King Edward the Fourth, enters with Richard, who will later become Duke of Gloucester. They are the Duke of York's sons. They arrive at the head of their troops on a plain near Mortimer's Cross in Herefordshire, and immediately receive news that their father has had his head cut off. Richard says this, among other things, and this is the motto I give you: "To weep is to make less the depth of grief."

Again: "To weep is to make less the depth of grief."

It is from this same play, which has been such a comfort to me, that we find the line, "The smallest worm will turn, being trodden on." I don't have to tell you that the line is spoken by Lord Clifford in Scene One of Act Two. This is meant to be optimistic, I think, but I have to tell you that a worm can be stepped on in such a way that it can't possibly turn after you remove your foot.

I have performed this experiment for my children countless times. They are grownups now. They can step on worms now with no help from their Daddy. But let us pretend for a moment that worms can turn, do turn. And let us ask ourselves, "What would be a good, new direction for the worm of civilization to take?"

Well—it should go upwards, if possible. Up is certainly better than down, or is widely believed to be. And we would be a lot safer if the Government would take its money out of science and put it into astrology and the reading of palms. I used to think that science would save us, and science certainly tried. But we can't stand any more tremendous explosions, either for or against democracy. Only in superstition is there hope. If you want to become a friend of civilization, then become an enemy of truth and a fanatic for harmless balderdash.

I know that millions of dollars have been spent to produce this splendid graduating class, and that the main hope of your teachers was, once they got through with you, that you would no longer be superstitious. I'm sorry—I have to undo that now. I beg you to believe in the most ridiculous superstition of all: That humanity is at the center of the Universe, the fulfiller or the frustrator of the grandest dreams of God Almighty.

If you can believe that, and make others believe it, then there might be hope for us. Human beings might stop treating each other like garbage, might begin to treasure and protect each other instead. Then it might be all right to have babies again.

Many of you will have babies anyway, if you're anything like me. To quote the poet Schiller: "Against stupidity the very gods contend in vain."

About astrology and palmistry: they are good because they make people feel vivid and full of possibilities. They are communism at its best. Everybody has a birthday and almost everybody has a palm.

Take a seemingly drab person born on August third, for instance. He's a Leo! He is proud, generous, trusting, energetic, domineering, and authoritative! All Leos are! He is ruled by the Sun! His gems are the ruby and the diamond! His color is orange! His metal is gold! This is a nobody?

His harmonious signs for business, marriage, or companionship are Sagittarius and Aries. Anybody here a Sagittarius or an Aries? Watch out! Here comes destiny!

Is this lonely-looking human being really alone? Far from it! He shares the sign of Leo with T. E. Lawrence,



Herbert Hoover, Alfred Hitchcock, Dorothy Parker, Jacqueline Onassis, Henry Ford, Princess Margaret, and George Bernard Shaw! You've heard of them.

Look at him blush with happiness! Ask him to show you his amazing palms. What a fantastic heart line he has! Be on your guard, girls. Have you ever seen a Hill of the Moon like his? Wow! This is some human being!

Which brings us to the arts, whose purpose, in common with astrology, is to use frauds in order to make human beings seem more wonderful than they really are. Dancers show us human beings who move much more gracefully than human beings really move. Films and books and plays show us people, talking much more entertainingly than people really talk make paltry human enterprises seem important. Singers and musicians show us human beings making sounds far more lovely than human beings really make. Architects give us temples in which something marvelous is obviously going on. Actually, practically nothing is going on inside. And on and on.

The arts put man at the center of the Universe, whether he belongs there or not. Military science, on the other hand, treats man as garbage—and his children, and his cities, too. Military science is probably right about the contemptibility of man in the vastness of the Universe. Still—I deny that contemptibility, and I beg you to deny it, through the creation and appreciation of art.

A friend of mine, who is also a critic, decided to do a paper on things I'd written. He reread all my stuff, which took him about two hours and fifteen minutes, and he was exasperated when he got through. "You know what you do?" he said. "No," I said, "What do I do?" And he said, "You put bitter coatings on very sweet pills."

I would like to do that tonight, to have the bitterness of my pessimism melt away, leaving you with mouthfuls of a sort of vanilla fudge goo. But I find it harder and harder to prepare confections of this sort—particularly since our military scientists have taken to firing at crowds of their own people. Also—I took a trip to Biafra last January, which was a million laughs. And this hideous war in Indo-China goes on and on.

Still—I will give you what goo I have left.

It has been said many times that man's knowledge of himself has been left far behind by his understanding of technology, and that we can have peace and plenty and justice only when man's knowledge of himself catches up. This is not true. Some people hope for great discoveries in the social sciences, social equivalents of F equals MA and E equals MC squared, and so on. Others think we have to evolve, to become better monkeys with bigger brains. We don't need more information. We don't need bigger brains. All that is required is that we become less selfish than we are.

We already have plenty of sound suggestions as to how we are to act if things are to become better on Earth. For instance: Do unto others as you would have them do unto you. About seven hundred years ago, Thomas Aquinas had some other recommendations as to what people might do with their lives, and I do not find these made ridiculous by computers and trips to the Moon and television sets. He praises the Seven Spiritual Works of Mercy, which are these:

To teach the ignorant, to counsel the doubtful, to console the sad, to reprove the sinner, to forgive the offender, to bear with the oppressive and troublesome, and to pray for us all.

He also admires the Seven Corporal Works of Mercy, which are these:

To feed the hungry, to give drink to the thirsty, to clothe the naked, to shelter the homeless, to visit the sick and prisoners, to ransom captives, and to bury the dead.

A great swindle of our time is the assumption that science

Editorial Note

Quadrille is published at Bennington College four times a year during term. It is designed to reflect the views and opinions of students, faculty, administration, alumnae, trustees, parents of students, and friends of the College. It is distributed to all the constituencies and is intended primarily as a quarterly paper in which members of the Greater College Community may expound, publicly, on topical issues.

The editors of *Quadrille* invite articles, statements, opinion and comment, letters to the editors, photographs and graphics, and reviews from members of all the constituencies.

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—Photographs by DEIRDRE DOLE, LAURENCE HYMAN, DAVID SCRIBNER

has made religion obsolete. All science has damaged is the story of Adam and Eve and the story of Jonah and the Whale. Everything else holds up pretty well, particularly the lessons about fairness and gentleness. People who find those lessons irrelevant in the Twentieth Century are simply using science as an excuse for greed and harshness.

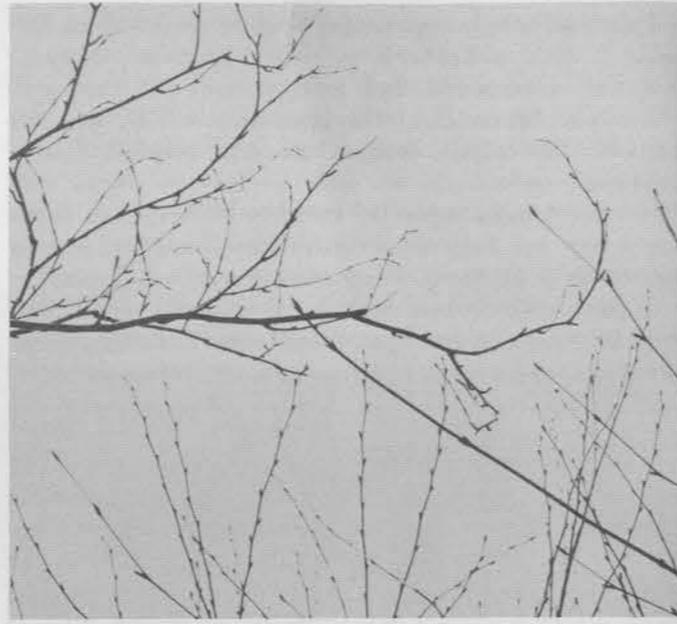
Science has nothing to do with it, friends.

Another great swindle is that people your age are supposed to save the world. I was a graduation speaker at a little preparatory school for girls on Cape Cod, where I live, a couple of weeks ago. I told the girls that they were much too young to save the world, and that, after they got their diplomas, they should go swimming and sailing and walking, and just fool around.

I often hear parents say to their idealistic children, "All right, you see so much that is wrong with the world—go out and do something about it. We're all for you! Go out and save the world."

You are four years older than those prep school girls, but still very young. You, too have been swindled, if people have persuaded you that it is now up to you to save the world. It isn't up to you. You don't have the money and the power. You don't look like grave, wise maturity—even though you may be grave, wise maturity. You don't even know how to handle dynamite. It is up to older people to save the world. You can help them.

Do not take the entire world on your shoulders. Do a certain amount of skylarking, as befits people your age. "Skylarking," incidentally, used to be a minor offense under Naval Regulations. What a charming crime. It means intolerable lack of seriousness. I would love to have had a



dishonorable discharge from the United States Navy—for skylarking not just once, but again and again and again.

Many of you will undertake exceedingly serious work this summer—campaigning for humane Senators and Congressmen, helping the poor and the ignorant and the awfully old. Good. But skylark, too.

When it really is time for you to save the world, when you have some power and know your way around, when people can't mock you for looking so young, I suggest that you work for a socialist form of government. Free Enterprise is much too hard on the old and the sick and the shy and the poor and the stupid, and on people nobody likes. They just can't cut the mustard under Free Enterprise. They lack that certain something that Nelson Rockefeller, for instance, so abundantly has.

So let's divide up the wealth more fairly than we have divided it up so far. Let's make sure that everybody has enough to eat and a decent place to live, and medical help when he needs it. Let's stop spending money on weapons, which don't work anyway, thank God, and spend money on each other. It isn't moonbeams to talk of modest plenty for all. They have it in Sweden. We can have it here. Dwight David Eisenhower once pointed out that Sweden, with its many Utopian programs had a high rate of alcoholism and suicide and youthful unrest. Even so, I would like to see America try socialism. If we start drinking heavily and killing ourselves, and if our children start acting crazy, we can go back to good old Free Enterprise again.

Thank you.

(Commencement photographs are pages 6 and 7)

Brown and Blake Named Deans

Donald Brown has been appointed Bennington's new Dean of Faculty and Richard C. Blake has been named new Dean of Studies. They replace Harry W. Pearson and Wallace C. Scott, both of whom resigned at the end of the Spring term in order to "devote their full time to academic rather than administrative pursuits." Pearson teaches economics and Scott teaches history.

Both Harry Pearson and Wally Scott have held their posts as Dean of Faculty and Dean of Studies, respectively, since 1963, when the Office of Dean of the College was



Wallace C. Scott

separated into two functions. Pearson had been College Dean from 1961-63, and became Acting President in 1964-65 during the illness and subsequent death of President William Carl Fels.

On accepting the resignations, President Edward Bloustein commented: "Their achievement has required great personal and professional sacrifice. . . I have accepted their resignations with regret and I have extended to them the deepest thanks of the entire College community for their extraordinary services to it."

Donald Brown, new Dean of Faculty, has been a member of the Political Science faculty since 1966. He earned his



Donald Brown

B.A. degree from the University of Vermont, his M.A. and

Ph.D. at Harvard, and taught at Harvard from 1963-66. He has been Executive Secretary of the Committee on



Harry W. Pearson

General Education at Harvard since 1961. His wife, Rae, was Assistant Director of Admissions at Bennington this past year. The Browns have two children.

Richard Blake came to Bennington in 1956 from Ann Arbor, Michigan, where he had been an assistant psychologist at the Psychological Clinic of the Bureau of Human Adjustment. He earned his A.B. at the City College of New York and his M.A. at the University of Michigan. He was a teaching Fellow in the Psychology Department at the University of Michigan from 1953-54; Visiting Lecturer



Richard C. Blake

in psychology at Williams College, 1962-64; and a Visiting Fellow in psychology at Marlboro College, 1964-66. He is married to the former Joan Waltrich, '59.

The appointment of Deans is made by the Board of Trustees upon the recommendation of the President, who makes his choice from among a group of the top five selected by the faculty through preferential balloting. The appointments are for a three-year term and faculty members must be in at least their third year of service to be eligible. Reappointment is possible.

President Bloustein noted that although there is no statutory provision made for the participation of students in the selection of Deans, he had consulted with appropriate student groups and individuals desiring to be heard, urging the faculty, prior to their ballot, to do the same.



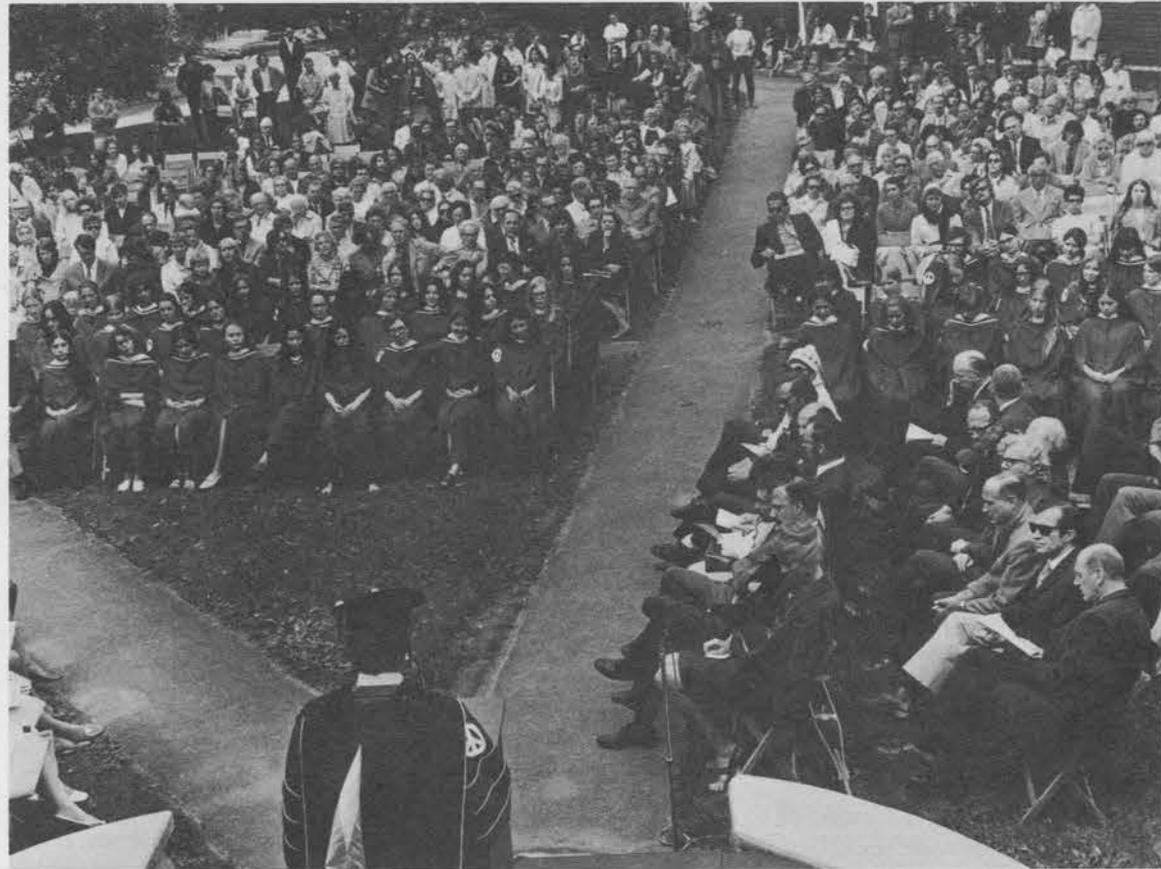
Bennington's Thirty-fifth Commencement

Seventy-two seniors, including five men, received bachelors degrees June 20 in Commencement exercises at Bennington College.

The degrees were conferred by Mrs. Richard S. Emmet, Chairman of the Board of Trustees, and President Edward Bloustein, after recommendation by the faculty, in the traditionally brief ceremony in the Barn Quadrangle.

One Masters degree was awarded in dance, to Harry Brauser. Five of the bachelor degrees were presented in dance, five in drama, 21 in literature, six in music, two in science, 18 in social science and 14 in the visual arts. One student was a general major, and two were inter-divisional.

The Commencement address was delivered the evening before in a tent on Commons Lawn by Kurt Vonnegut, novelist and recent recipient of the Literature Award of the National Institute of Arts and Letters. He was chosen and invited by the senior class. His address is printed on page one.



Administrative Changes

HELEN WEBSTER FEELEY

Helen Feeley was married to George W. Wheelright III of Marin County, California, on May 26. She will leave Bennington this summer to live with her husband on their new ranch near Reno, Nevada.

Helen graduated from Bennington in 1937 and joined the administration in 1951. She served as Alumnae Director and editor of the *Alumnae Bulletin* for fifteen years, as Director of the Non-Resident Term for three years, and during the past year as Registrar and Assistant to the Dean of Studies. She was formerly married to Paul Terence Feeley, who taught painting at Bennington for 27 years until his death in 1966.

The Wheelrights also own a ranch at Muir Beach, north of San Francisco, which they are giving as a nature conservancy to the State of California. Mr. Wheelright is a breeder of English Hereford cattle. His stepdaughter, Constance Richardson Boden, studied at Bennington from 1955 to 1957 and returned last fall as an art major. She expects to graduate next December.

LAURENCE J. HYMAN

Laurence J. Hyman, who has served as Director of Publications at Bennington for the past four years, has resigned. He will move to California this summer where he plans to work in photography and design and to produce films.

He graduated from Bennington in 1964 and worked as a photographer, jazz musician, and newspaper reporter before returning to Bennington to head the publications department in 1966. He founded, designed and edited *Quadrille* and *The Bennington Review* which have won a dozen national awards for design, content and photography. In addition he published some 35 other magazines, reports, flyers and brochures, and last term produced a film, "Bennington: work in progress." He taught courses in photography at Bennington for two years, and his own photographs and advertisements have appeared in a variety of books and national magazines as well as in Bennington publications.

CHRISTINE GRAHAM

Christine Graham, who graduated from Bennington in 1969 and has served most recently as the assistant to the Director of Publications, has also resigned. She is now a copy-writer at Bennington radio station WBTN. She served as an assistant in the Alumni Office after her graduation and later became editor of *College Week* and the *College Calendar*. This spring she was the assistant editor of *The Bennington Review* #9, and was managing editor of the past two issues of *Quadrille*.

ELLEN (PAT) MERUNOWICZ

Pat Merunowicz has retired this summer after 19 years as secretary to three Directors in the Business Office: Myra Jones, Stanley Pike and Robert Kolkebeck. She plans to devote her time to community service work. She was president of the Family Service Center, now the United Counseling Service in Bennington, and was community-college liason for foreign students who participated in the Institute of International Education summer orientation session held at Bennington College from 1952 to 1961. Her husband, James W. Merunowicz, is on the staff of the County National Bank in Bennington.

RAE BROWN

Rae Brown, Assistant Director of Admissions since last fall, is leaving the Admissions Office this summer to assist Mrs. Robert Sugarman in running the College's nursery school.

Mrs. Brown earned her A.B. degree at the University of Vermont and her M.A.T. in English from Harvard. Her husband is Donald Brown, who has taught political science at Bennington since 1966 and has just been appointed Dean of Faculty.

VIRGINIA FINLAY MOYER

Gina Moyer, who directed Bennington's New York Office for the past year, left Bennington in June to coordinate volunteer programs for the Visiting Nurse Service of New York.

She graduated from Bennington in 1944 as a social science major and was part-time director for nine years of the Neighborhood House Day Care Center in Morristown, New Jersey. From 1968 until she joined Bennington last fall, she was Assistant Director of Development at Princeton University.

Faculty Notes

Edward J. Bloustein published "A New Academic Social Contract," in *Liberal Education* in March. On June 1 he chaired a forum at the Bar Association of the City of New York on "What's Wrong with the Law and Lawyers: A Novelist's Viewpoint," in which Joseph Heller and Mildred Savage participated. He was also Chairman of a panel on the Political Neutrality of the University in which Walter P. Metzger and Douglas Dowd appeared, in May.

Henry Brant's score for the film "Chartres," commissioned by the Metropolitan Museum, was part of the Museum's show "The Year 1200," and was presented daily at the Museum from January through April. Claude Monteux conducted the Paris Philharmonic Orchestra in the first European performances of Henry Brant's *Labyrinth* and *Millenium 3* during March. On April 18 the music depart-

ment of the University of California at San Diego presented a concert of Brant's antiphonal music and planned improvisations, under the direction of the composer. Brant's *Kingdom Come* (1970), for 150 instrumentalists in two separated orchestras, has been recorded for Desto Records by the Oakland Symphony Orchestra, Gerhard Samuel, conductor, and the Oakland Youth Orchestra, Robert Hughes, conductor. The composer appears in the recording as organ soloist. The work was commissioned by the Oakland Youth Orchestra and the recording, which will be an all-Brant LP, is sponsored by a grant from the Ford Foundation. The orchestral score of *Kingdom Come* will be published by MCA to coincide with the release of the record.

Bennington College received a National Science Foundation Grant of \$5,500 for the purchase of instructional scientific equipment. The grant will be under the direction of Robert Cornwell, physicist. The grant, which is matched by the College, will be used for the purchase of nuclear instrumentation and electronic equipment for the College's physics program.

Joanna Kirkpatrick presented a paper at a symposium on the Interactionist Approach in Anthropology at the annual meetings of the Northeastern Anthropological Association at Carleton College, Ottawa, Canada, on May 8. The title of the paper was "Custodialism and the Female Self: Social Interaction in a Punjabi Hospital." Anne Tredway, class of 1970, social science major and student of Mrs. Kirkpatrick, presented a paper at the same conference, in a panel on Women's Rights and Women's Roles. The title of her paper was "Sexuality and Ambivalence."

Jack Moore is teaching dance at Adelphi University Summer Dance Workshop, July 6 through August 14.

Leonard Rowe collaborated in a book, "The Rumble of California Politics," to be published this summer by John Wiley & Sons. Mr. Rowe's contribution is a study of official and unofficial political party organizations in that state.

Stephen Sandy's poetry has appeared in recent issues of Poetry, Harper's, and the West Coast magazine, Hearse. His poem, "A Dissolve," is the text for a choral work by the American composer Richard Wilson, published in June by G. Schirmer, New York. The work has already been performed in the United States and Europe by the Vassar Glee Club. An article on Japan by Mr. Sandy was published in *The Bennington Review* in June. Mr. Sandy gave readings at Williams College and Simon's Rock recently, as well as at Harvard, where he was the principal speaker at the Commencement luncheon of the Harvard Graduate Alumni. He also organized the Asia Workshop, which met seven times at the College this spring, and gave the first talk, "An Overview of Monsoon Asia."

Martha and Josef Wittman, and teacher-composer Gus Solomons Jr., conducted a Choreographic Workshop at

U.C.L.A. May 21-24. The Workshop was co-sponsored by the Intercampus Cultural Exchange Committee and the Department of Fine Arts Productions and Department of Dance of the University of California at Los Angeles.

IN MEMORIAM

George Soule, a teacher of economics at Bennington from 1949 through 1957, died April 14. He had been an editor of "The New Republic" for 23 years and taught at other colleges, as well as co-authoring ten books. He is survived by his daughter, Marcia Dunbar-Soule, '63.

The Entering Class, 1970

The Admissions Committee, under the direction of Jean Short Aldrich, has announced the statistics on the accepted entering class for next fall. Of 1534 applicants, 269 men and women were offered places at Bennington as freshmen, and 40 as transfers. Although the number may change slightly by September, it is expected that 150 freshmen and 25 transfers will accept. It is always assumed that some acceptance will be turned down by the applicants, but it is interesting to note that, of the 309 offered places, most refusals were by prospective female freshmen.

Four hundred thirty-five applicants were male, of which seventeen percent were accepted. Seventy percent of those accepted will attend. Twenty-one percent of the 1099 female applicants were accepted and fifty-two percent of them will enter in the fall.

The average Board scores for freshmen were 633 for the women and 679 for the men, Verbal; 594 for the women and 650 for the men, Math. For transfer women scores were 680 in Verbal, 585 in Math; and for transfer men, 669 in Verbal and 643 in Math. Fifty-seven of all the entering students listed literature as their main field of interest and 36 listed social science. Sixty-five prospective students listed one of the four fields of the arts and 17 listed mathematics and science.

Thirty-five percent of the entering students attended private schools and sixty-five percent attended public schools, with the division between male and female percentages not being significant. Fifty-six percent of the students are from the mid-Atlantic states, twenty-two percent from New England, and the others are from the rest of the United States and foreign countries. Alumni had interviewed 280 prospective applicants.

Because Bennington has so recently become coeducational, the reasons accepted applicants decided not to attend Bennington have been of particular interest to the Admissions Office. A questionnaire sent to those 111 who refused Bennington was answered by 61. The six most prevalent reasons for their refusal were, in order of occurrence: the location of the College, financial obstacles, the

unbalanced male/female ratio, the size of the College, the limitations or lack of concentration in certain departments (Art, Dance, Science, and Music), and quality limitations of the curriculum or faculty. Among other reasons given were unpreparedness for total intellectual freedom, parental pressure, a feeling that NRT was invalid, the atmosphere of Bennington—with different descriptions of its weak points given by each student—and the necessity of defending one's major before a faculty panel.

Bennington Review Discontinued



The Bennington Review, which was founded in 1966 and became fully quarterly last year, has been discontinued by Bennington College. The Trustees, in announcing their decision, blamed "substantial budgetary pressures" connected with the College's "overwhelming" annual deficit.

The final number of *The Bennington Review*, a combination Spring-Summer issue, appeared in June. It contained work by Howard Nemerov, Jean Pierre Faye, Ursule Molinaro, Robert Ullian, Michael Dennis Browne, Dan Shapiro, Loy Otis Banks, Laurence J. Hyman, A. Kent Baker, Robert Chatain, Ruth Levin, Stephen Sandy, Rose Basile, Karen Jackel and Michael Longacre.

The magazine became quarterly in March of 1969. Since that time it has gained some 1400 subscribers and a paid circulation of about 3,000 copies per issue. It is distributed

through bookstores in the United States and a dozen foreign countries. During the past four years the magazine grew in size from 48 pages to 76 pages; the final issue contained 124 pages. With this expansion more pages have been devoted to art and photography and color reproductions have gradually been added.

The Bennington Review has won a number of national awards for design and content from the American Alumni Council and the American College Public Relations Association, including six Best Cover of the Year Awards, a Best Photographs of the Year award, the General Award for Design and a special award for Achievement. In 1967 the magazine also won the 3M Printing Job of the Year Award.

It has received many favorable reviews, most recently in the *Library Journal*, which called it "one of the best designed, imaginative college-based periodicals . . . Probably of all the magazines notes in this column, *The Bennington Review* is the most suitable for the average magazine collection—certainly should be required in all medium to large academic libraries."

10 Among the contributors to the magazine have been such notables as R. P. Blackmur, W. H. Auden, Kenneth Burke, Ben Belitt, Wallace Fowlie, Bernard Malamud, Alain Robbe-Grillet, Jules Olitski, Paul Feeley, Helen Frankenthaler, John Brook, William Dole, David Smith, Philippe Halsman, David Alfaro Siqueiros, Vincent Longo, Dan Shapiro and Marcelin Pleynet.

The Bennington Review was founded, edited and designed by Laurence J. Hyman.

Although Vol. I No. 1 has been out of print for some time, issues 2-8 are available from Bennington College at \$1.25 per copy, \$2.50 for No. 9. A complete set may be purchased for \$8.00.

Bennington on Strike

(A follow up to the article on strike activities which appeared in the June issue of QUADRILLE.)

—CONSTANCE BODEN

On Tuesday, May 12th, after eleven hours of deliberation, the Bennington College faculty passed a resolution calling upon itself to resume customary teaching obligations, including current teaching loads. At the same time the resolution gave support to political activities on campus with various options open to students for the remainder of the term. The resolution reaffirmed the faculty's earlier statement deploring President Nixon's decision to extend the Indo-China War, and oppression in the streets and ghettos.

President Bloustein publicly described the faculty's action as creating "an educational context for this spring which gives to any student the freedom to engage in political

activity, while also insuring the same freedom on the part of any student to continue academic work for the remainder of the term."

After hearing the faculty resolution, the students voted overwhelmingly in favor of two separate resolutions. One gave support to the three national strike demands:

1. Complete withdrawal from Southeast Asia.
 2. End to political repression in the U. S.
 3. End to university complicity with military programs.
- and called for the students to declare themselves "on strike" with the word "strike" defined as "a cessation of business as usual without connotations of an end to all academic activity." The other called upon the College community to give its fullest support, both moral and personal, to strike activities through the committees established by community vote and that all strike activities be regarded as having equal importance to any academic commitments.

In commending the complementary resolutions passed by both the faculty and student body, President Bloustein said: "One of the consequences of major importance which has arisen as a result of the problems we have faced recently is a remarkable unity among students, faculty, and administration. Neither the students, nor faculty are 'striking' against the College. Rather, we are all mobilizing our energies and resources to continue our basic educational operations and to protect the College as an institution in the larger society."

With the College constituencies in accord, classes resumed the following day, an important aim being to re-evaluate and, perhaps, restructure courses.

Harry Pearson's class, *Economic Needs, Resources, and Welfare*, primarily theoretical, was entirely restructured to survey and construct an economic profile of Bennington County. Some students in the class are staying at the College through the summer to work, and the class hopes to continue the activity in a group tutorial next fall.

Joanna Kirkpatrick's course, *Peasant Communities*, was enlarged to include the study of peasantry in Indochina. Experts on Southeast Asia, Lucien and Jane Hanks, former faculty, met frequently with the group.

Mr. Bloustein's tutorial on *Current Civil Rights Problems* arranged open seminars for discussion of such issues as the constitutional powers of the President, judicial review, arrest, search and seizure, and the Massachusetts war statute.

Knowing people in the local community who were knowledgeable about Asia, Stephen Sandy organized *The Asia Workshop*, seven meetings consisting of a talk and question period designed to give people some insight into how the Asian mind works. Three students, three faculty members, and a Japanese professor from Yale conducted the sessions.

The Strike Committee established earlier by community meeting continued to work, but in a more modified way.

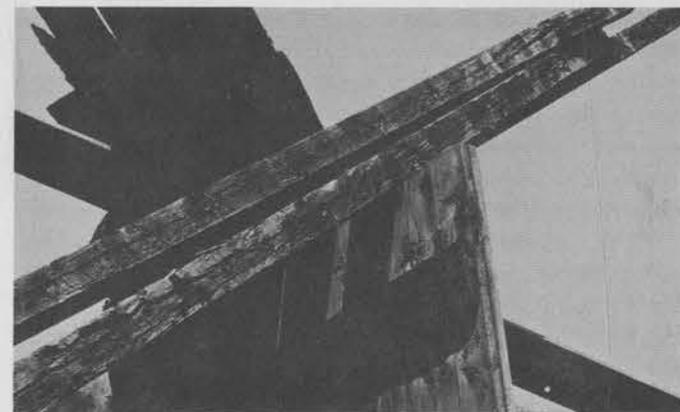
The Draft Committee set up a Draft Counselling Center in the Town of Bennington with Marshall Knapp, a local resident, acting as draft counselor. He and two Bennington students plan to keep the center open all summer. Three lawyers pledged their aid to any draft resisters in the area. In addition, the Draft Committee gathered and sent twelve draft cards to The Union for National Draft Opposition (UNDO) at Princeton University. 6000 cards have reportedly been collected at the Princeton center and forwarded to Washington. The Committee raised \$100 through a concert to support the Draft Counselling Center in Bennington.

The Inter-Collegiate Committee helped coordinate Bennington's participation in regional and national academic strike actions. They collected more than \$2,000 in savings bond pledges from Bennington alumni to support the National Bond Redemption Drive initiated by Hamilton College as a symbolic protest against Administration policies.

The Political Liaison Committee functioned on several levels. It urged a letter writing campaign in support of the Cooper-Church Amendment to the Military Appropriations Bill now before the Senate. As a result, more than 500 letters were sent to Washington.

Bennington sent delegates to the Congressional hearings for students held May 21 in Washington, to the Strike Conference for New England Colleges at Yale, and to the Economic Boycott Steering Committee. Leonard Rowe and Donald Brown of the faculty and three Bennington students met with Congressman Stafford of Vermont and others in June, in Washington, to discuss the war in Indochina, and to urge them to vote for the Cooper-Church Amendment. They also visited with a colonel at the Pentagon and Mr. Rowe had a lengthy telephone conversation with Alexander Hurd, Chancellor of Vanderbilt University and special advisor, to President Nixon on campus unrest.

As strike activities brought students and Bennington residents into closer contact, the College learned that much could be done for a better understanding into two seemingly distant points of view. The Steering Committee decided to



postpone any political canvassing in the town and to concentrate on creating an atmosphere of "harmony" in general. *Music II*, under the direction of Louis Calabro, gave about 10 concerts primarily of student-composed works, for the elementary schools, hospital wards, nursing homes, and senior citizens' groups. The Bennington Community Committee acted as a center for anyone desiring information or contacts in community activities. It was also available for members of the community who need help in their programs such as day care centers, the League of Women Voters, and Planned Parenthood.

An effort was made by the students to inform the alumni of strike activities. By fasting, the students raised money to send most—unfortunately not all—alumni a package of assorted information. This included a letter written earlier by President Bloustein, a bond redemption pledge, a key to the Senate checklist, an appeal from a student to the alumni, and a statement from members of the Alumni Board of Directors meeting on campus. Response to this mailing has been more favorable than not.

Finally, a canvassing training program was set up during the last two weeks of term to train canvassers to work elsewhere during the summer. A 40-page brochure was compiled by students. The Movement for a New Congress, started at Princeton, supplied lists of Congressional incumbents and peace candidates with their voting records and lists of regional groups working on campaigns. A smaller brochure on interviewing techniques completed the canvassing kit students will be taking with them.

Galley

The undersigned, members of the Science Division, hereby want to express their disapproval of those policies of the editors of *Quadrille* which allowed the printing in its latest issue of an article titled, "Science at Bennington: What about the Arts?"

The article states that several Science Faculty were invited to this discussion but that they declined because "they were too busy to come or had nothing to say about art right now." The truth of the matter is that only three in the Division were contacted, one of these only a couple of hours before the meeting was held. Each invited faculty member had legitimate reasons to decline, the most important reason being that the Science Faculty were working double time to move their equipment to the new building in addition to their regular teaching.

Other division members however would have been able to participate in this discussion. It is well known to the faculty, and it should be known to the editors of *Quadrille*, that some of the Science Faculty have had great interest in and have been actively engaged in the bridging of the so-called gap between the sciences and the arts.

Finally, we would like to point out that *Quadrille's* main function is to serve and to inform the College and its Alumni. Publishing an article on Arts and Sciences containing statements on science, the Bennington science program, and the quality of Bennington science students, without a single representative of the Science Division present, strikes us as highly irresponsible.

REINHOUD VAN DER LINDE
ROBERT G. CORNWELL
E. ROBERT COBURN
IRVING LYON
J. L. WOHNUS
EDWARD FLACCUS
LEE SUPOWIT

The above Galley is printed here at the request of the signers. The editors regret the misunderstanding.

Bennington Film Completed

Bennington College has produced a fifteen-minute color film entitled "Bennington: work in progress," based primarily on still photographs from its archives. The film was commissioned by the Development Office for use with alumni in conjunction with the College's Capital Funds Program. It may also be used by the Admissions Office for prospective students.

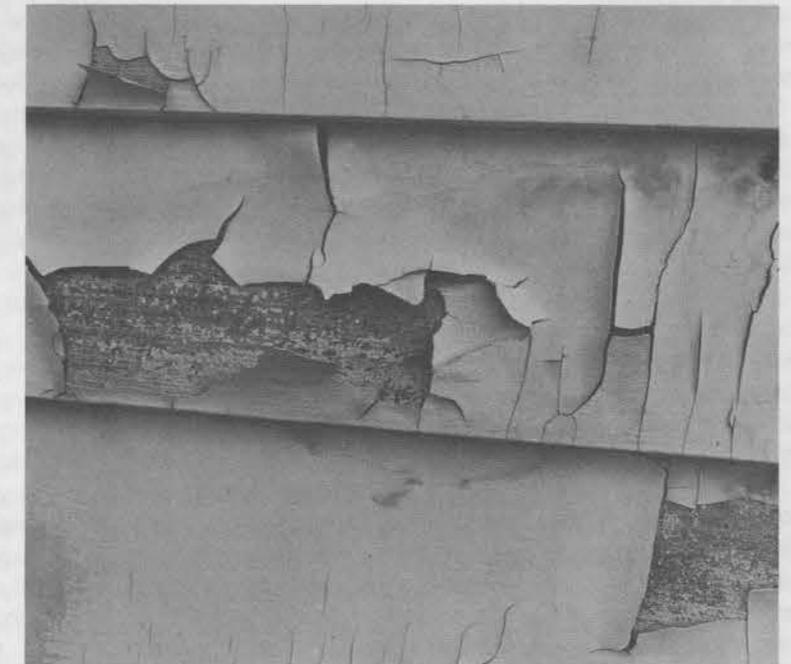
While the film is not intended as a fund-raising device, it is hoped that it will help provide an environment for fund-raising. It is meant less to be a narrative on Bennington and its financial situation than to give the audience a feeling of what Bennington looks, sounds and feels like.

The film was created by Laurence J. Hyman, Director of Publications. The assistant producer was Deirdre Dole, who graduated from Bennington in 1969 and has since been doing free-lance photographic work for the College. New York producer Bert Shapiro served as technical advisor and Ben Belitt as script consultant. The film took about five months to complete and was produced on a minimal \$4,000 production budget.

More than 300 photographs were used, dating from 1925 to the present. Although most of the stills and live-action sequences were in black-and-white, the film was shot in color to allow the superimposition of colored gels and lights, color animations and toning. All the shooting was done with an Arriflex-S with a motorized zoom on a home-made animation table. The film also employs fast cutting and a variety of opticals. There is no narration or story line, and instead a five-part sound-on-sound audio track is used. Most of the voices in the film are those of Bennington faculty, students and administrators. Mr. Hyman describes the film, which is his first, as "a selective un-chronology of Bennington College."

Several prints of the film are available to alumni for showings on a regional level. For further information contact Cappy Cumpston, Director of the Alumni Office at Bennington College.

Some stills from the film appear below.



The New Politics: a Youth Strategy

The following is a commencement address given by President Edward J. Bloustein May 31 at Cedar Crest College in Allentown, Pa. — Ed.

Madame President, members of the faculty, graduates and undergraduates of Cedar Crest College and friends.

I want to say, to begin with, how pleased I am to be here today and to receive your degree.

I face a dilemma which many men before me have faced under similar circumstances. If I declare myself unworthy of your recognition, I insult your judgment. If I applaud your judgment, I unduly flatter myself.

Allow me to avoid this dilemma by simply saying that I take great pride in the honor you do me by associating me with your fine college, and that I leave it to others to judge you on the company you keep.

An occasional encounter with politics is the normal and appropriate measure of the tempo of political life of most people in a democracy most of the time. There are moments in the life of a nation, however, when such politics as usual portends disaster and when a democratic people is called upon to undertake a new politics. I believe that we are living in just such a time as calls upon us all to enter into a new political commitment. We are living in just such a time as calls upon us all to commence a new style and tempo of politics.

I presume to speak politics today because I believe we as a people are soon to decide the fate, not of a political policy, but of our political system; we are soon to decide the political fate, not of a particular person or party, but of a generation.

A great president of a great university recently said, "If the country does not rediscover its own sons and daughters, no amount of law and order or crisis management will make much difference in the long run." And a distinguished former member of our National Cabinet recently intended to say—before his hosts refused him their platform—that we as a people "are (currently) dealing with disintegrative forces that threaten our survival as a society." It is because I believe deeply in what Kingman Brewster and John Gardner have stated so eloquently that I risk presumption and arrogance by speaking politics to you today.

I should add, however, that in a curious and, I believe, most instructive fashion, talking about politics in our time and about the role of our youth in our politics, turns out to involve an issue which no one could ever believe inappropriate for a commencement address; namely, the relation of college students to their parents. For, I believe some of the same factors which have caused undue distance between parents and their children, have caused undue distance between our youth and their government. Moreover, I also believe that a program for the restoration of harmony in

the family bears some striking resemblance to a political program for national revival.

Too many of us blanch at the words "revolution" and "radical". The only mental associations these words have for many of us are with guns, bomb throwing and other forms of violence. We tend to think of revolutions as the dirty work of conspirators, as if all revolutions were only enlarged versions of those changes of the palace guard which regularly take place in South America.

In my view, revolutions are not made, they happen, they are works of nature, rather than of artifice. The real question with which a nation and a society is sometimes faced is, not whether a revolution shall take place, but only what form it shall take.

This is not to deny that there are people who call themselves revolutionaries, some of whom believe they are making revolution, and some of whom even throw bombs about. I mean only to say that at best such people are mere hand-maidens of social change; at worst they are political poseurs, dangerous to us all because their self-image as saviors of mankind is mere gloss on a spirit corrupted by self-hatred and an attachment to violence.

14 Revolutions are really swelling tides of human feeling, expectation and belief, called forth by extraordinarily subtle, but nevertheless profound changes in man's social and ecological environment. No man can any more initiate or stop them than the surf rider can call forth or halt the wave on which he rides. At best we can only hope to choose among a range of options which the historical tide presents.

John F. Kennedy recognized this political truth when he said, "Those who make peaceful revolution impossible will make violent revolution inevitable."

During the first half of this century, the western nations of the world experienced fundamental social and political change. The massive surge of human discontent which propelled this change centered around the conditions of employment of workers in industry, the role of the state in assuring minimum standards of social welfare and the role of the state in regulating economic enterprise and the economic life of the nation, generally.

The entire superstructure of mores, expectations, beliefs, ideals, habits, laws and policies which had supported unregulated economic enterprise and the laissez-faire state increasingly became subject to challenge as the century wore on. Masses of working people who had long given unspoken allegiance to the prevailing economic structure and political system became increasingly restive. A sense of powerlessness and despair began to take hold of the working class as it found itself impoverished and degraded by economic conditions over which it had no effective control. And a sense of outrage and alienation began to take hold as the state remained impassive and indifferent in full sight of human despair and misery.

No nation, no society can long remain stable under conditions in which masses of its people feel ineffectual, unwanted and uncared for. Discontent of this character erodes the very fabric of social and political order by undermining the habits of obedience to and acquiescence in the exercise of authority. The disaffected class becomes increasingly conscious of its own identity and begins to constitute a revolutionary force for change. All of a sudden, as it were, a new world is aborning, brought into being by a pervasive disenchantment with the old.

The revolution which took place in the western nations of the world during the first half of the century took many different forms. In some an economic crisis was the occasion for the restructuring, in others a foreign war, in others a military invasion, in still others an insurrection or civil war. In some nations monarchies fell, in others dictators rose and fell, in still others democratic process remained intact throughout it all. Some states turned to complete government ownership of the means of production, others to economic cooperatives, others to trade unionism and extensive state regulation of the economy, and still others to some mixture of the three.

Whatever the variations in the occasion for the change, or in the political and economic structures which embodied it, certain features of the historical process were constant. In each instance, commiseration of the working class was a primary historical fact; in each instance, the working class provided the critical political force for change and, in each instance, the change resulted in a new social context of employment and a new role of the state in regulating the economy and caring for the welfare of its people.

In this sense, despite other significant and substantial differences, the United States, Russia, Great Britain and the two Germanies all underwent revolutionary changes in the first half of this century. In this sense, the United States of 1970 bears more similarity to the Soviet Union of 1970 than either bears today to its condition at the turn of the century. Anyone who doubts this proposition should reflect on the significance of a Republican administration in the United States introducing a form of guaranteed annual wage in a private economy at the same time as a Communist administration in the Soviet Union introduces the profit motive in a nationalized economy.

And now, here is my thesis: We in the western hemisphere—parenthetically I should add that Japan is undergoing a similar phenomenon—are now living in a revolutionary period comparable to that of the first half of this century. This time, however, the revolutionary discontent centers around the emotional and spiritual quality of life rather than around the economic system and the material conditions of life. And this time the revolutionary force is youth, studying in schools and colleges, rather than adults, working in shops and factories.

The surge of disaffection on which the contemporary compulsion to recreate our society rides is compounded of many factors. As I have already intimated, any parent is blessed—on occasion, bedeviled—with an insight into contemporary politics, because what the sociologist, Lewis Feuer, has described as a conflict of generations" is at the very heart of the matter. As another writer, the historian, Theodore Roszak, has stated, "the age-old process of generational disaffiliation (is) now transformed from a peripheral experience in the life of the individual and the family into a major lever of radical social change."

15 How shall we describe the conflict of generations which has become transmuted into a lever of political reconstruction? Let me say to begin with, what it is *not*: It is *not* a response to the Viet-Nam War, certainly not to the recent Cambodian adventure; nor is it a response to our failure to resolve the tragedy of inequality in this country; nor is it a response to our polluted environment; nor a response to the size and character of our universities; nor to the personality, style or philosophy of our political leadership this past ten years. The reactions of our youth to these incidents of our national life are surely very significant, but they are only symptomatic of a more fundamental malaise. Proof that this is so is provided by reason of the fact that the rebellion of youth has occurred in nations and societies—France, England and Japan, for instance—in which none of these factors are at work.

The fundamental sources of the anger, frustration and disaffection of youth are these, I believe. Our youth find themselves in a world dominated by technology; a world which worships the false gods of rationality and materialism; and a world which has suffered a failure of nerve. Bound together in a web of convoluted inter-relationships, these factors explain why our youth either withdraw into anomie or, in the alternative, express an unquenchable urge to change the system.

The psychiatrist Bruno Bettelheim has characterized the response of young people to modern technology as one of becoming aware of their own obsolescence. The young have a vision of a society exterminated by the machinery of mass production and computerization, in which individuals and individuality no longer count. It is a society dominated exclusively by reason in which emotion no longer counts. Consciously or unconsciously, in such a world, they feel like meaningless interchangeable digits; obsolete as individuals, because in a machine and in a computer, reason obviates human emotion and one individual doesn't mean anything different than another.

This technological society educates a young person for what seems like an endless time in order to have him become one of the faceless adults who serve the machine. There is no place to go and he must wait interminably long to get there. An enforced and overly prolonged adolescence be-

comes increasingly degrading because it is defined as a period of dependence and deferred gratification. Young people always seem to be preparing for something, waiting, but never quite becoming anything, and fearing that what they might become—images of their parents—isn't worth becoming.

As they wait to enter a world they did not make and do not relish, the young rebels are urged at every turn to succumb to its blandishments. The consumer society pushes its products on them, asking them to consume, consume, consume, and it never gives them a chance to produce, to do honest human work with a shovel or a pot and pan. Our youth are overfed, over stuffed with the fine food and goods of our society, and they feel more and more like the geese who are stuffed to make paté. They are deprived of the luxury of wanting and hungering after things and they have an unmistakable urge to vomit out all of the consumables which they have been force fed.

This explains what is so very ironic to some and so incomprehensible to others: Why are the young rebels almost exclusively your children and mine, children of the middle and upper classes? The rebels are middle and upper class kids because it is middle and upper class parents who in their lives and the way they have reared their children, display all of the worst features of a society corrupted by materialism.

Our generation, the contemporary adult world, has undergone an overwhelming loss of confidence in itself. In Andre Malraux' words, "Western civilization has begun to doubt its own credentials."

The disabling insecurity we suffer is fed by our repeated failure to win a war in the only way wars can be won, by achievement of lasting peace; our insecurity also is fed by our failure to resolve our racial and colonial tensions, or to cure the ugly anomaly of poverty amidst plenty; it is fed by our recognition of the emptiness of the whole range of western political ideologies which have held us captive so long; finally, our insecurity is fed by our dread of an atomic holocaust which no fail-safe device can prevent and by a foreboding that we are ineradicably befouling our own environmental nest.

Beset in his very heart and soul by these gnawing anxieties, the guilt-ridden parent over-reacts and over-compensates; he feels his child too much and buys him too many gifts; he fears his child and, in response to his own fear, he either becomes a demonic taskmaster or a piece of putty to be reshaped to his child's every whim; he drinks alcohol like a fish while preaching the sins of marijuana; he is loose, lewd and lascivious, because he is truly afraid of sexual pleasure, and yet he preaches purity and abstinence to his child; he hates his work, but continually overworks in order to succeed in it and he looks forward to his son replacing him in it; his life is filled with the material rewards of his

daily rat race, to the exclusion of all other human values, and yet he speaks of himself as a religious man and a true believer in spiritual values.

Can such a father—and you can be sure he is married, probably twice or three times, to women just like himself—can such a father and such a mother, bring up anything but a rebel?

The portrait I have drawn is a caricature and it fits neither me nor you, or so I hope, but like all social caricatures it projects truth as others come to see and respond to it. This is the caricature which many of our young carry in their heads. And if there are enough points of resemblance to make you squirm as you listen to it, you should understand why our middle and upper class children have become potent carriers of what the historian, Roszak, calls a "counter-culture", or what the writer, Paul Goodman, calls "the new reformation".

We parents have literally generated our own rebels. Although in many instances our children do not blame us as individuals and love us despite it, we no longer command their respect. Essentially they are in rebellion against us and everything for which we stand.

16 This is why the Woodstock rock music festival of last year, and others like it, can teach us so much about our children. As a symbol of a generation, it is as exaggerated as the portrait I have just drawn of a parent. But all of the elements of the counter-culture, of what some of the young call the Woodstock Nation are there to be seen.

The frenzy generated as a reaction to the overbearing and self-righteous equanimity of the rationalist and the technologist. The open and honest use of drugs and the earthy indulgence in sexual play, flying in the face of adult hypocrisy. The overpoweringly loud and aesthetically innocent music which blots out thought and literally impels one to movement and feeling. The child-like nakedness, the bizarre clothing and the outrageous hair, worn as badges of identification, as the uniform of this new rebel army, a uniform to rival that of the clean-cut technicians in grey flannel suit or white laboratory coat.

The extraordinary abandon of it all, and the absence of standards, serving as a reaction to an adult world which is so standard and status conscious that it graduates its children from kindergarten and gives doctorates in poultry management. The sense of ambience, of being warm and accepted as somebody by everybody, in such striking contrast with the sterile impersonality and callous rejection people suffer in the machine world of the technologists. Who cared about food, or other creature comforts, about being somebody, or preparing for something, or arranging or moderating anything at Woodstock?

No, the Woodstock Nation is not a place for me; nor do I think it an appropriate place for my children. (Although I confess one of my children happens to be enrolled in the Woodstock School, in Woodstock, Vermont). If this be the

counter-culture, I reject it. There is some charm and delight to it; even significant and attractive values in it. But on the whole, the Woodstock Nation is as depraved and as absurd as the Nation we adults already inhabit.

Imagine, if you will, a rediscovery of individuality which is compulsion ridden in its attachment to a hippie style of dress; imagine a profession of humanism which relegates reason, surely one of man's proudest attributes, into the nether world. Imagine seeking joy in sexuality surrounded by hordes of people, of seeking privacy in crowds. Imagine celebrating human consciousness and then drugging yourself into a stupor.

Imagine a world so insecure of its own values that it will accept no standards, not even sane and human ones; a world so insecure of its own profession of faith in individuality that it will not admit to some being better, wiser, more gifted or learned than others. Imagine a world that will rock to music, but only if it is loud and simple; that will be moved by ideas, but only if they appear as captions in a cartoon, or as commercials on television. Imagine a world which denigrates words, and books and history.

To an extraordinary degree, the Woodstock Nation is a mirror image of the very adult world it rejects. It substitutes one set of distortions of the human spirit for another.

But you will ask, if this is your conclusion about the counter-culture and if this is your judgment of the world our young seem to want to inhabit, why do you urge us to commit ourselves to a new politics, to a strategy of youth?

The reason I ask you to rediscover our youth is twofold. They have learned that we adult emperors of the world have no clothes on; they have seen vividly and surely that the structure of contemporary society is corrupted and debased, a fact which would have been obvious to us long ago if, we, like them, had been born into our world, instead of having grown up with it and in it.

Having achieved this critical insight, and having been moved to anger, contempt and fury by it, makes our young into a potent political force, a revolutionary one, if you will. They can provide the political leverage which will remake our world in the latter part of this century; they can serve the same function as the working class served in remaking the world during the first half of this century.

But if they are really to succeed they need our help. We must wed our experience to their energy, our learning to their imagination, our technique to their impulse, our political convictions to their moral intuitions.

Paul Goodman has said that the adults of this world suffer from the "nothing can be done about it" disease; Theodore Roszak characterizes adults as exhibiting "befuddled docility" and "pathological passivity" in the face of moral disaster. I suggest to you that if we responsible and rational adults, if we adults who love democratic values, do not undertake to respond to the radicalism of our youth,

other leaders, attuned to a totalitarian ethos, are waiting in the wings. Our failure will insure a totalitarian success.

Merman Melville once described a desperate youth going to sea and he then went on to say that going to sea was the youth's "substitute for pistol and ball". The youth of our Nation are desperate, but, unlike the youth of Melville's time, they cannot put to sea. We must provide a moral and emotional equivalent to violence, a moral and emotional equivalent to the "pistol and ball".

The equivalent I urge upon you is a new politics, a youth strategy, instead of a southern strategy. We must lead our youth or they will be misled. We must give democratic political form to their inchoate rage.

Franklin Delano Roosevelt forged a new coalition of labor and minority groups and thereby forestalled the violent reaction to economic crisis which other countries experienced, saving our democratic form of government. We must now bring the young into coalition with segments of the adult world and we can thereby hope to avoid the violent confrontation with authority which otherwise seems to threaten.

17 It will not be easy to bridge the gap which has grown between the young and old. We parents will have to abandon our hypocrisy and be brutally honest with our children about our own failures. And our children will have to abandon the overbearing tones of the self-righteous critic and moralizer. We parents will have to abandon the notion that the claims of success, reason and order are universal, exhaustive and inexorable. And our children will have to abandon their passion for instant gratification and their flirtation with mysticism as a way of life.

These are terribly difficult things to do, but they must be done if the new politics is to succeed. And I believe a new politics which pursues the youth strategy must succeed if this Nation is to endure as a Nation of free men.



Going, Going, Gone: Michael Kalinowski's Endgame

Samuel Beckett's comment about his play, *Endgame*, could serve as a motto for his vision of human life itself, an existence beyond despair, a consciousness without hope or meaning: "Rather difficult and elliptic, mostly depending on the power of the text to claw, more inhuman than *Godot*." There is something peculiarly *humanistic* about Beckett's play these days. The isolation and immobility of the characters, their difficulty in seeing, knowing, much less in believing, anything at all seems more and more heroic, eloquent, and truthful as the century spins away; it is strangely embarrassing to recall how Beckett's theatre—particularly *Endgame*—was considered "sick," "nihilistic," and "antihuman" when the plays were first staged back in the nineteen-fifties (alas, we live and learn: what current "madness" will seem rational, sane, and humane in 1984?). The central character of *Endgame*, Hamm, is blind, crippled, dependent, and cruel. Physically more dead than alive, he is doomed to the awareness of the vapidness of life and of the finiteness of life. A ham-actor, a comic-grotesque Hamlet, and—like his creator—a great fabulator, Hamm is helpless to get out of the vicious cycle of life and death, or even to know where he is *at* in the cycle. At one point, Hamm shouts at his Clov menial (or son?): "Use your head, can't you, use your head, you're on earth, there's no cure for that." And so, they wait for the end of the life and the end of the world, suspecting that not even death is the cure for their—and our—sickness unto death.

Michael Kalinowski's production of *Endgame* this spring was a signal achievement—one of the finest drama presentations at Bennington in recent years. Intelligent, absorbing, wonderfully paced, it successfully and faithfully elucidated Beckett's "difficult and elliptic" text. While *Endgame* is a shorter play than *Waiting for Godot*, this performance—without an intermission—was long and required the spectator's close and sustained attention. There was very little physical flamboyance or visual relief on stage; it is, in short, a very "literary" play. And yet, the production was so stimulating and moving that audience interest never flagged—a true gauge of successful direction and performance. It was a completely coherent production with an impressive concentration on small details and effects. There were no loose ends, nothing "stuck out"; a total impact not easily achieved.

The Bennington production emphasized that the basic situation of the play is one of the most powerful metaphors of spectacle of the modern theatre. The state—and the world—is a dim room with two high, small windows, accessible only with a ladder. The curtained windows face the earth and the sea respectively, and the lone picture has its face to the wall. Hamm, master of the room, sits in his

rolling chair in the center of the room, a sheet over his parents, Nagg and Nell, who live in ash bins at one end of the room. Only Clov, who cannot sit down, can move "freely"



18 in and out of the room. The room with the "bare interior" and "grey light" is obviously the universe as human prison, or the prison of the human skull from which there is no escape, or perhaps its language itself (one thinks ruefully of the line from Donne's "The Canonization": "We'll build in sonnets pretty roomes"). Earlier, in his novel *Murphy* (also about a chair-bound hero), Beckett had parodied the opening sentence of the Gospel of St. John: "In the beginning was the pun." Hamm—whose name is a multiple pun—is truly a man made out of words, as are all Beckett heroes. Clov acidly replies to Hamm's bullying: "I use the words you taught me. If they don't mean anything any more, teach me others." And near the end, Clov laments: "They (the words) have nothing to say." If the hell of Sartre's *No Exit* is "other people," Beckett's prison is the confines of language, with all its mysteries and vagaries. And yet the play is hardly an attack on language; on the contrary, it, at once, celebrates language and despairs at its limitations, its inability to solve *all* our problems. It's a play, then, as much about language as about death. The Kalinowski production admirably fleshed out Beckett's word and let the play speak for itself.

Endgame is, of course, a philosophical chess game—or rather the final stage of it. Clov begins the "action" with an utterance of completion: "Finished, it's finished, nearly finished, it must be nearly finished." And then he removes the sheets from Hamm and the ash bins for the final "move." Hamm, in his first speech, declares, "It's time ended." And still the game goes on. Clov, always threatening to leave, diverts Hamm by taking him for a "trip around the world" or by climbing up to the window to see if the outside world ("that other hell") is still there. Hamm, maimed and sightless, egocentric to the end, must be "right in the center" of the room. On the brink of

oblivion, he cruelly abuses the other three characters and tells a story, a frightful chronicle of Christmas Eve, which reflects the barrenness and meanness of his own world: the "I" of his story-within-the-play rules a lifeless and uncharitable earth and tells how the father of a starving child crawls to him and begs for food. At length, Clov looks through the window for the last time and sees, or thinks he sees, a small boy. He goes in to the kitchen to change into his travelling clothes to leave, while Hamm discards his possessions, finally throwing away the whistle with which he has summoned Clov. At the end, Hamm covers his face once again with the bloody handkerchief and Clov, now standing at the door with umbrella and bag, watches him in silence. Both are "motionless" as the curtain falls; the game is up.

But is it? Or will the players simply move into each other's places and roles. If Nagg and Nell (who lost their limbs in a "cycling" accident—shades of Joyce's eternal recurrence) *have* died in their ash bins, will Hamm take their place? Will Clov replace Hamm in the chair in the center of the room? Will the "boy" replace Clov? Or will Hamm be resurrected, like Christ and Lazarus, from under the bloody cloth, while Clov wanders out to die in the desert? (Biblical parodies, puns, and parallels abound in *Endgame*). Can Hamm ever die and can Clov ever leave? Will it ever really *end*? Perhaps nothing has changed or ever will change except outward appearances. Time and forms of life—and filial relationships like Nagg-Hamm and Hamm-Clov—are circular and unescapable. As Hamm observes, reflecting the sentiments of the playwright and the audience: "Ah, the old questions, the old answers, there's nothing like them!"

These nagging, vexatious, and entertaining old questions and answers were vividly revealed in the Bennington production. Mike Kalinowski's direction was extremely astute: controlled, sensitive, eschewing gratuitous technical innovations—there was nothing narcissistic or self-indulgent in his interpretation—he effectively concentrated on the lyric terror of the play itself. As director, he unegregiously mediated between Beckett as creator and the four players, particularly Hamm as the director of the play-within-the-



19 play. The production was enhanced by four first-rate performances, especially Martin Barolsky as Hamm. Barolsky invested the role of the blind, dying, helpless tyrant with bitter intelligence and a cruel desperate humanity. Alternately suspicious and mocking, he acted the part of a ruler who—like Lear—is fully conscious that he has come to the end of his reign. As Hamm controls the "game" in his room, Barolsky's remarkable voice dominated the stage. Brian Johnston's Clov was shrewdly tentative and appropriately pathetic, dragging himself around the stage with strained, catatonic stiffness. My sole complaint is that, at times, Mr. Johnston played Clov a bit too soberly, not broadly enough. But in the mute opening scene, he was excellent as he pushed and pulled the ladder from one window to the other, reflecting the influence of the clowns of the silent movies, Keaton and Chaplin, on Beckett. Also, Barolsky and Johnston complemented each other beautifully as they played out the wretched symbiotic relationship between Hamm and Clov. Pepper Peddie's sentimental and senile Nell and Gordon Clapp's infantile Nagg were very fine, too, although they sometimes seemed—unavoidably, I think—too youthful in contrast to Barolsky's terribly convincing Hamm. Julie Noble's set created an unsettling atmosphere of comic claustrophobia, and Robin Masee's and George Guy's additional translation clarified the ambiguities in Beckett's original English translation.

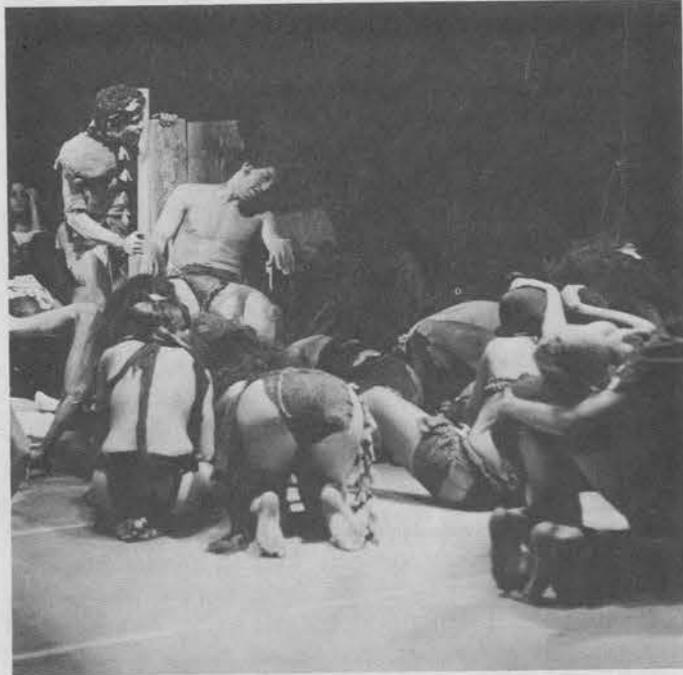
There was something jarring, disturbing and yet strangely reassuring, about seeing this play *this* spring. In a season of charged and combative rhetoric, of heady apocalyptic talk of a "new community" and "new life styles," Beckett's vision of eternally recurring human cruelty, human independence, and human indifference was an affront and a challenge. Hamm asks Clov to place the dog Clov has been making for him in such a position, "... as if he were begging for a bone. Leave him like that, standing there imploring me." Unknown to Hamm, the dog, still minus a fourth leg, has fallen over on its side. So much for our illusion of power over our fellow creatures—and over our own creations! Maybe that dramatic metaphor is what it's all about. Beckett allegedly has said: "In *Godot*, the audience wonders if Godot will ever come, in *Endgame*, it wonders if Clov will ever leave." Finally, we know that, in the end, Godot will not come and, in the end, Clov will not go, and we are grateful to Beckett and to Mike Kalinowski's production for reminding us of this.

—TOM SMITH
(Professor of English,
State University of New York, Albany)

The production has been invited to New York's foremost off-off-Broadway theater, Cafe La Mama, for the week of July 8. The part of Nell will be played by alumna Zoe Noyes, '68. The rest of the cast will remain intact. — Ed.

School for Buffoons

Under the direction of Tone Brulin, the advanced acting class presented "School for Buffoons" by Michel de Ghelderode. Brulin, a faculty member who studied with Jerzy Grotowski, stated that this was the first performance of "School for Buffoons" in English.



The Bennington College Senior Concerts

—STEVEN CARTWRIGHT

20 The Spring Term offered a conclusively successful season of recitals by six seniors. These evening performances served as substantial senior theses; as they were open to all and were well attended, the concerts provided considerable pleasure. This in itself would make them great, but they were also creative and technical achievements of an unusually high order.

Alison Nowak gave the first concert on May 20, a full and varied performance which featured her own compositions and conducting. The works included were string ensembles, a three-movement piece for piano, as well as works for winds, brasses, percussion and voice. Miss Nowak's work displayed fine compositional ideas and technique.

Susan Charow was the second senior, on May 31, to present her concert, which ranged in content from Chopin to Beethoven to Charow, and in which Miss Charow performed as pianist. As in other senior concerts, the seniors and other music students assisted in instrumental capacities: Hilary Trigaux and Alison Nowak played in the ensembles.

A substantial recital took place on June 3, given by Carol Child, soprano. Miss Child sang songs in four languages, with good dramatic presentation. Susan Charow was an accompanying pianist.

On June 10 Hilary Trigaux, violinist, presented her own compositions, performed and conducted. Heading her program was a truly appropriate choice: The "Summer" movement from Vivaldi's "Four Seasons," in which Mrs. Trigaux was the solo violinist. Her program also featured Beethoven, Maasz and Mendelssohn; but outstanding were Mrs. Trigaux's song (set to a poem by David Trigaux), and her "Fables" narrated by Frank Baker. The entire

program was exceptionally well-performed and was witty in a light, spirited way so uncommon to most new or old music.

Most unusual of the senior concerts was the Afro-Cuban music on June 14 which, with the exception of one piece, was composed by Christina Guiu. The musicians, assisted by Miss Guiu, played such remarkable instruments as tuned tom-toms, temple blocks, marimba and conga drum. Besides five instrumental pieces, there were two powerful songs for tenor voice.

The final senior concert was given June 15 by Mei Mei Sanford. Miss Sanford plays the trumpet, and her fitting selections of Charles Ives, Ravel, and Vivian Fine comprised a full, versatile recital.

As an afterword, it remains to be said how extraordinarily well performed and interesting these half dozen concerts proved to be. Most exciting were the seniors' own compositions, but traditional and known works were played with great expression, technique, and vitality. Much stimulating and expertly performed music was made in the Carriage Barn this Spring; many varieties of music were exemplified, all with excellence.

"War—a multi-media requiem"

On May 24 members of the faculty and student body presented a program under the auspices of the Mayfest Committee of the town of Bennington on the theme of War. The program, which was subtitled "a multi-media requiem," included dance, light, and music in a continuous presentation in the Mount Anthony Union High School of Bennington.

At three points of the program, dancers performed marches choreographed by Jack Moore, each based on the signs of the Zodiac, Virgo, Pisces, and Scorpio. The dancers wore army-drab camouflage suits and portrayed characteristic traits of the military and of war.



Three short chamber works by Vivian Fine, each inspired by the events of a different war, were also interspersed throughout the evening. The first, "Delta," followed a

reading by Michael Dennis Browne of his poem, "There are men making death together in the wood." "Delta" is a taped version of Miss Fine's piece for brass and women's chorus, with Frank Baker as narrator. Miss Fine's other two pieces were "Adios Bil Ba Dito," after the Spanish Civil War, for cello, tenor and bell; and "Stabat Mater," a Polish woman's mourning song scored for two altos and piano.

Jane Evans, a student, staged a light show. With light-bearers in various parts of the darkened hall, she presented small tinted light flashes that grew and occurred more quickly until the hall was filled with explosions of white light.

A solo dance, "Leaves," choreographed by Linda Tolbert Tarney, '64, was performed by a senior dance major, Erica Bro. Mrs. Tarney is on the faculty of Bennington.

The climax of the evening was the premiere of the oratorio, "Latitude 15.09° N (Longitude 108.5° E)" by Louis Calabro. It was performed by a 100-member chorus of community and College singers, and a full symphony orchestra of area musicians, both organized for this performance. Based on the composer's reactions to the My Lai incident, the oratorio was written to a text by Mr. Calabro. The piece began with a reading of the entire text by tenor

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Frank Baker, with accompaniment of percussion and low winds and strings playing a theme from the piece. With the completion of the reading, the work began with a full orchestral crescendo. It progressed through intense and varied moods in Allegro, Lento Assai, Alla Marcia and a blues movement. One solo, a lament, was sung by Kimball Wheeler.

Though planned months before, the performance was most timely in that it occurred immediately after the Kent State and Jackson State killings and the invasion of Cambodia. Despite indications from some town groups and factions that the performance was inappropriate, the full house of both College and non-College people seemed moved by the entire work and sympathetic to the primary philosophic concern of the creators of the project.

The Senior Art Show

—LORI DECHAR

The 1970 Bennington Senior Art Exhibition was held at the New Gallery from June 9 to June 20.

Even without noting the achievements of individuals, one could not but be struck by the vibrance and freshness of the show as a whole. Although each of the thirteen students represented was working in her own way, there were certain common characteristics which provided unity and an easy continuity between artists, mediums and space. There was no evidence of stifling stylizations or attempts at the shocking or impressive. Styles were distinct yet did not replace expression nor justify its absence. Flowing lyricism and solid, massive forms merged to create an atmosphere which echoed the surrounding countryside.

Three students exhibited exceptional ceramic pots. Carol McGuirk seemed less involved with the medium than either Andrea Woodner or Jo Ann Zai Zatoon but her pots



provided an interesting contrast to her fanciful, primitive oil paintings. Andrea Woodner's work was astounding because of its skillful execution and its wide scope. Most notable was her collection of slab pots, but her graceful Grecian pitchers and delicate, smaller pieces demonstrated that Miss Woodner is a truly fine craftsman as well as sensitive artist. Miss Zatoon's work was remarkable due in part to its perfect craftsmanship and handsome utilitarian forms. Her pots are unmistakable and are evidence in themselves that technique can provide excellent means for artistic statement.

Of the drawings, Jan Cook's stood out for their startling sensitivity and dreamy supra-reality, Pamela Granberry's for their impeccable color schemes. Linda Lawton's skillful employment of perspective and color gave her work a fascinating three dimensional quality especially when contrasted with Robyn Bruch's flat, geometric studies. Also

notable were Elaine Gismondi's emotional, hotly colored abstracts. In most cases, the drawings were indicative of the larger oils.

The watercolor studies were varied, ranging from horizontally massed abstracts by Joanna Swayze to the delicate Vermont scenes of Michele Molyneux. Ruth Beeby has developed a technique of heavy lyricism which is apparent in both her acrylics and watercolors. Demonstrating this same diversity were the graphics and etchings. Sylvia Duchacek has perfected her linear value studies to an esoteric peacefulness while Suzanne Courcier, working with masses of color, makes her etchings resonate with directed motion and light.

The show filled the Carriage Barn walls and floors, from the June 9 opening through graduation. Each student's work varied so greatly that the group show gave a strong indication of the student cohesion splitting into the concentrations which will be inevitable for each of these art majors.

Alumni Meet On Campus

—CATHERINE CUMPSTON

22 Members of the Alumni Association Board of Directors' Regional Chairman, and Alumni Fund Class Chairman spent three days on campus May 20-22 for the annual business meeting of the Association. President Nancy Reynolds Cooke '37, Alumni Fund Chairman Barbara Ushkow Deane '51, and Regional Organization Chairman Miriam Hermanos Knapp '55, presided over the various officially scheduled meetings.

Members of the College Administration reported to the group on how alumni have contributed to Admissions, NRT, and Development. A student panel organized by Rebecca Lazear discussed current campus issues. A faculty panel moderated by Dean of Faculty Harry Pearson, initiated a lively discussion of "Education: mechanics and substance" directed towards the questions of what is relevant in education in the '70's. A training session for alumni interviewers was conducted by Admissions Director Jean Short Aldrich '43, and Mary Berna Till '41. Its purpose was to help alumni interviewers get an idea of the kinds of information that should be provided in an interview and be aware of the kinds of information obtained from other sources.

Cricket Hill provided a setting for cocktails on Wednesday evening before dinner in Commons at which members of the Strike Committee for Peace described activities at Bennington. Alumni were the guests of President and Mrs. Bloustein for nightcaps Wednesday night. Harry Brauser, candidate for the MA in Dance, presented his Master's project in folk dance involving some fifty students for the alumni and faculty. The alumni responded enthusiastically and expressed the hope that a program of this sort can be toured in the future as a fund-raising project.

Hartford Regional Chairman, Cynthia Sheldon Smith '56, presented prototypes made by the Hartford alumni for another fund-raising project. These are silk screened cards, using the Paul Feeley design on the Capital Funds brochure "Education on a Human Scale," which can be used as informal note-paper or greeting cards. The note-paper will be packaged, ten to a box, and sold—with profits going to the scholarship fund. All Regional Chairmen present were given samples, and samples have been mailed to all others. Orders can be placed now, through the Alumni Office, for fall delivery.

The Board unanimously approved a revision of the Alumni Association Bylaws which provides for an all Member-at-Large Board rather than a Class Representative Board. It also provides that the work of the Association is to be carried out by two groups: a small, executive Board, each member of which has a specific assignment, and a large, policy-making Council which meets each spring and involves active alumni from all over the country. Although many alumni have been consulted on the revision the final draft is credited to Kay Crawford Murray '56 and Sondra Parkoff Henry '50.

Seena Israel Fish '52 was elected Vice-President of the Alumni Association for a three-year term, succeeding Kay Murray. A Bennington art major, she has been active in New York reform politics and a member of the Parents' Board of Brooklyn Friends School. She has been an active member of the Bennington Alumni Association Board since 1966, as Secretary, Benefits and Projects Chairman, Chairman of the New York Theatre benefit for two years, and most recently Chairman of the Metropolitan New York Alumni Capital Campaign. New Board members for three year terms will be Jamie Porter Gagarin '39, Waldo Brighton Jones '50, Linda Appleman Guidall-Shapiro '63, Sara Brownell Montanari '38, and Joan Rothbart Redmond '54. Seena Fish's unexpired term as Member-at-Large will be filled by Barbara Goldberg Rohdie '63, present Chairman of the Northern New Jersey Regional Group. Mary Kelley McMeen '65, editor of the New York City Regional Newsletter, will fill the Board vacancy left by Ellen Beskind Smart '66 who will be living in England.

As of mid-May the Alumni Fund stood at \$71,756 from 888 donors. Barbara Deane praised her conscientious Class Chairmen, and paid special tribute to Janet Briggs Glover '43, Chairman of the 1970 Telethon. Barbara recognized the fact that the Alumni Fund was hampered "worker-wise" and "money-wise" by the Capital Funds Program; yet she was able to add, "We are holding even with last year, and in one sense we can almost consider ourselves ahead."

The alumni were deeply impressed by protest activities of the Bennington College community, and after meetings with students, faculty, and administration voted the follow-

ing resolution on Friday, May 22:

"The Alumni Board Members, Regional Chairmen, and Alumni Class Chairmen present at the 1970 Spring Business Meeting, wish to state their support for student/faculty/administration activities which express concern over the escalation of the war in Southeast Asia, and the tragic violence it has caused in our nation.

"We urge our fellow alumni to participate in making their views on this crucial issue known as soon as possible by appropriate political activity."

The excitement of the Bennington campus and the beauty of the Vermont countryside kindled the enthusiasm of all the alumni. The Dickinson Science Building was the setting for some of the meetings. "The Bob Ward building alone was worth the trip," commented one alumna. Nancy Cooke reminded the group that the triennial alumni reunion is scheduled for May, 1971. Although a special invitation will be issued to the Classes of 1945, 1946, and 1947, who have been out 25 years, all alumni will be invited to return to Bennington. "We can't really feel a part of the College unless we get there, talk to students, re-acquaint ourselves with the faculty, and see the exciting changes which have taken place. Bennington is the same in the important ways, yet changed as necessary for the times," Nancy said. "I hope a great many of us will get to Vermont next spring."

The Alumni Capital Campaign

23 The Bennington College Alumni Association has been working since November for gifts and pledges among alumni to the Bennington Capital Funds Program. New York City was the first Regional Group to organize and the February Capital Funds Bulletin carried notes of preliminary meetings in New York, Boston, and Westchester. Early next fall, alumni committees will become active in Philadelphia-Baltimore, Ohio-Illinois-Minnesota, Colorado, and the Southwest, appealing for support of the Capital Funds Program in those Regions.

STATEMENT TO ALUMNI FROM NANCY REYNOLDS COOKE
*President of the Alumni Association and
Co-Chairman of the Alumni Capital Campaign*

Last Spring at the College, the Alumni Association pledged to back the Capital Funds Program. By that time, 179 alumni (excluding Trustees) had already given or pledged \$900,000 to the Capital Funds Program since 1967. We plan to complete this Campaign by the end of 1970, so it's up to us to reach all Bennington alumni who have not given yet, as well as those who may give again. We need gifts that HURT . . . gifts planned for and pledged over the next three years; but over and above that, we need everyone's participation regardless of the size of the gift. That is

the best measure of our support of Bennington. Volunteers willing to discuss the College and the Campaign in depth with other alumni are still needed. If a committee worker hasn't called you, call your Regional Chairman or the College to find out what you can do. We said we could do it, and with your help, we will.

Regional Reports

NEW YORK CITY

Number of alumni: 600

Starting date: November, 1969

Number of gifts since November: 30

Amount of gifts since November: \$28,053.00

New York is somewhat different than the other regions because many of the College's trustees live here and we have worked closely with them. If we need help, we always know it's close at hand. One problem, though, is a shortage of Campaign workers. We have 24 active alumni on our committee contacting 139 prospects. That still leaves 461 alumni untouched. We are trying now to recruit volunteers from among those we have already contacted about the Capital Campaign. If each of our present committee members can recruit one more, we'll be in good shape. Some workers have even asked to take on additional prospects. Normally each is only asked to contact five.

—SEENA ISRAEL FISH '52, Chairman

NEW ENGLAND

(Massachusetts, New Hampshire, Rhode Island, Maine)

Co-Chairmen: Dorothy Coffin Harvi '42

Jane Wellington Merrill '40

Mary Eddison Welch '40

Alene Potter Widmayer '36

Starting date: January, 1970

Number of alumni: 510

Number of gifts since January: 58

Amount of gifts since January: \$9,241.55

Because New England made a special effort toward Sawtell House in the first year of the Capital Funds Program, our job for 1970 has been to follow-up and reach all who are new in the area since then. In Massachusetts, fifteen chairmen and their thirty workers are trying to reach everyone. Luncheons, teas, and cocktail parties with Rebecca Stickney, who has been on a year's leave of absence from the College, have been enormously helpful.

—DOROTHY COFFIN HARVI '42, Chairman

LONG ISLAND

Co-Chairmen: Carol Diamond Feuer '51

Ruth Davis Green '43

Number of alumni: 123

Starting date: February, 1970

Number of gifts since February: 4

Amount of gifts since February: \$1,285.00

This spring eight of us have been contacting sixty other Long Island Bennington alumni. Each of us (Ruth Davis Green '43, Pearl Friedman Staller '43, Jane Thornton Iselin '56, Charlene Solow Schwartz '54, Elizabeth Brown Bell '53, Catherine Orloff Morrison '55, and Miriam Hermanos Knapp '55) are meeting individually with a half dozen or more alumni to talk about Bennington and the support we can give. Before starting in February we met with Jessie Emmet, Chairman of Bennington's Board of Trustees, and Virginia Finlay Moyer '44, Director of the New York Office, over drinks and lunch at my home to discuss ideas and plans. We are determined to contact all sixty alumni on our list (half of all those on Long Island) and boost the Capital Campaign another notch closer to its goal.

—CAROL DIAMOND FEUER '51, Chairman

NEW HAVEN

Number of alumni: 72

Starting date: March, 1970

Number of gifts since March: 12

Amount of gifts since March: \$1,290.00

We began the New Haven Campaign with a meeting in my home on February 17. Thirteen of our steady, active alumni arrived, eager to see each other and hear the official word from College representatives: Virginia Finlay Moyer '44, Nancy Reynolds Cooke '37, and Lila Franklin Niels '37. Newspaper pictures were taken, some alumni agreed to take names to solicit, and many agreed to act promptly on their own pledge cards. The real work began after the meeting. I divided alumni prospects by decade and then by year, (Ugh! Does that make one feel old) and found workers to cover each grouping. The following alumni are working hard: Margaret Spencer '36, Betty Mills Brown '39, Nancy Forgan Farnam '39, Anne Thomas Conklin '40, Constance Payson Pike '47, Maureen Mahoney Murphy '53, Marshall Tyler '56, Anna Bartow Baker '61, Francine Smerka Hall '65, and Elizabeth Enlund Charlat '68.

—HUDAS SCHWARTZ LIFF '47, Chairman

WASHINGTON, D.C.

Co-Chairmen: Ann Agry Darling '40

Margot Suter Rood '36

Starting date: March, 1970

Number of alumni: 111

Number of gifts since March: 14

Amount of gifts since March: \$2,490.00

An Executive caucus of twenty resident Bennington College representatives chaired by Margot Suter Rood '36, met in committee and unanimously decided that the aims of the steering committee in Bennington, Vermont, *i.e.* the matter of raising Capital Funds—shall have priority over all other local matters. To this end, 26 Washington alumni agreed to make personal contact with the 165 others in the District and suburbs. To start off the campaign, alumni who agreed

to serve on the committee were invited to cocktails at the home of the Honorable Averell W. Harriman in Georgetown—a gracious gesture by our hostess, Kathleen Harriman Mortimer '40. Ken Landis, Bennington's Director of Development, and Virginia Finlay Moyer '44, Director of the New York Office, were there to lend their expertise. Everyone left with a feeling of the real and immediate needs of the College. Now we must come back to committee with adequate appropriations.

—ANN AGRY DARLING '40, Chairman

SAN FRANCISCO AND NORTH

Co-Chairmen: Sally W. Whiteley '49

Carolyn Green Wilbur '61

Starting date: March, 1970

Number of alumni: 140

Number of gifts since March: 9

Amount of gifts since March: \$3,200.00

On March 3 more than 40 San Francisco Bay area alumni and spouses turned out to greet Bennington Alumni Director Cappy Cumpston and Development Director Kendall Landis at a meeting-reception we arranged at Trader Vic's Trafalgar Room. We heard about the impressive progress of the Capital Funds Program and discussed exciting plans for the new Visual and Performing Arts Center. It was apparent that we must ALL do our part to bring the building program to a successful conclusion, helping to insure that the unique character and advantages of a Bennington education will continue. Tennis anyone?

—SALLY WHITELEY '49, Chairman

LOS ANGELES AND SOUTH

Co-Chairmen: Eleanor Rockwell Edelman '47

Ruth Liebling Goldstone '54

Starting date: March, 1970

Number of alumni: 175

Number of gifts since March: 6

Amount of gifts since March: \$1,995.00

On March 5, sixteen alumni from the Los Angeles region gathered at the home of Mr. and Mrs. James Goldstone (Ruth Liebling '54) to meet Bennington alumni Director, Cappy Cumpston, and Development Director, Ken Landis, and to see Laurence Hyman's new movie about the College. We had a lively discussion about the relevance of Bennington today, the relationship of the College to alumni generally, and to West Coast alumni specifically. The majority of those present agreed to work in their own areas, which meant that about 75 of the approximately 140 alumni in the Los Angeles metropolitan region would be approached immediately. Cookie Goldstone, the Regional Capital Campaign Chairman, took on the responsibility of finding the most successful way to reach the remainder. For the purpose of this campaign, the alumni who live in San Diego and Santa Barbara, ordinarily a part of the Los Angeles Regional Group, are being ap-

proached separately. We had several small meetings of two and three alumni to discuss ways of organizing the local campaign (a communications problem which is always a challenge because of our distance from the College and from each other). We did manage to put together a dinner party for Cappy and Ken, attended by six alumni and their husbands, and I feel that the exchange of ideas was rewarding for both the College and the local organization. Our mutual challenge now has been to translate loyalty to Bennington into a gold-mine of financial support.

—ELEANOR ROCKWELL EDELMAN '47, Chairman

CENTRAL NEW JERSEY

Starting date: April, 1970

Number of alumni: 40

Number of gifts since April: 4

Amount of gifts since April: \$1,500.00

On March 31 Ken Landis, Gina Moyer, and Nancy Cooke met at my house in Princeton with some alumni from central New Jersey. Ken spoke about the purposes and goals of the campaign; Gina about mechanics, strategies, and the New York Office; and Nancy about the alumni role. We saw Laurence Hyman's new movie, "Bennington: work in progress."

Inevitably, many alumni were interested in the current atmosphere of the College—how community life is functioning, the impact of coeducation, how the College is dealing with the drug problem, and how President Bloustein has responded to the various crises during his administration. Ken attempted to answer these questions as forthrightly as possible. The alumni here and elsewhere want to know if the College they are being asked to support still needs and merits their support, as it did when they had more direct experience of it. They ask this as citizens troubled by the issues of the times and, in many cases, as parents, not unaware of the problems faced by administrators and teachers. Their questions show the high estimate they still have of Bennington and should be treated with the extreme seriousness and honesty they deserve. I am especially aware of this as I speak with alumni who have not been in touch with the College since their graduation. A simple telephone call for a contribution to Bennington often leads to a spirited discussion.

—SONYA RUDIKOFF GUTMAN '48, Chairman

NORTHERN NEW JERSEY

Kickoff date: April, 1970

Number of alumni: 120

Number of gifts since April: 7

Amount of gifts since April: \$2,255.00

I never ran a fund raising event before, nor have I ever been a big giver, but after experiencing the disappointments and satisfactions of fund raising, and as a result of such activity, I myself have become a much more generous donor.

Laura Kesselman Skolar '57 and Claudine Abry Bacher '57 helped spark the idea of an evening dinner party for Northern New Jersey alumni and husbands. We set the date at April 10 and invited about 100 people to the Kesselman's house in Maplewood. President Bloustein attended with his wife, Ruth Ellen. The gathering was most successful and ended up raising more than \$2,000 in pledges and contributions from the event.

We've learned that telephoning is the effective way to get people to attend meetings and that it pays to be frank in saying *please give*. If they're given pledge cards when the spirit of camaraderie is at its peak, people who might never have made a contribution will give, often generously. The charm of Ed and Ruth Ellen and a fine film about the College by Laurence Hyman are definite assets for any such party. I write this to stress the importance of an evening like this. My husband and I really felt the spirit of Bennington through this evening with other alumni, otherwise we might never have made a contribution, such as we did, to the Capital campaign.

—BARBARA GOLDBERG ROHDIE '63, Chairman

1970 Telethon

The Alumni Fund is richer on June 10 by \$3,033 from 106 donors thanks to the Telethon held May 6-8 from the Bennington College New York Office. More than seventy alumni participated in spite of the fact that the Telethon took place immediately following the extension of the war into Cambodia and the killing of four students at Kent State University.

Janet Briggs Glover '43, Chairman, wrote a thank you letter to all workers which said, in part, "If each of you had not come to the Bennington College New York Office during the three-day period, and if you had not worked in the devoted fashion you did, there would have been no Telethon. Six hundred and fifty alumni would not have had a personal contact, and there would not have been the additional gifts to the Alumni Fund which are now coming in."

Janet herself deserves great credit for her enthusiasm, perseverance, and organizational ability. This was the second annual National Telethon for Bennington, and its success gives the Alumni reason to plan another next May.

Alumni Class Notes

MARRIAGES:

- '37—*Helen Webster Feeley* to George Wheelwright, III in Mill Valley, California, May 1970.
'43—*Elinor D. Carr* to Charles Glass, April 18, 1970. She is now the Acting Chief of the Planning and Analysis Branch, Division of Personnel of the Tennessee Valley Authority.

Anne Michie Finkenstaedt to Robert Fairbank, Eglin Air Force Base, Florida.

'66—*Susan Catherine Frary* to Richard L. Williams, April 19, 1970 in New York.

'67—*Barbara Davenport* to Barry Harold Rosof in Boston, Mass., June 8, 1970.

'68—*Elaine Lasker* to Charles Von Bruns in Burlington, Vermont, August 24, 1969. She is working for the School for International Training of the Experiment in International Living in Brattleboro, Vermont.

Joanna Pousette-Dart to Jay Wholley in Suffern, N.Y., June 6, 1970.

'69—*Caroline Foster Cochran* to James Boynton in Baltimore, May 9, 1970.

Sarah Wisner Cook to Michael Kent Longacre in Old Greenwich, Conn., May 23, 1970.

'70—*Myretta Robens* to Kenneth Aravjo in Middlebury, Conn., August, 1969.

BORN:

'52—to *Faith Hackl Ward*, second child, a son George, in June, 1969.

26 '53—to *Barbara Pavell Loden*, her third child and second daughter, Rebecca Loden, September 26, 1969.

'56—to *Uli Beigel Monaco*, her third child, a son, Lucas Stephen Monaco, October, 1969.

'59—to *Jane Vanderploeg Deckoff*, a girl, Hilary Anne Deckoff, Stephen Monaco, October, 1969.

'61—to *Carolyn Green Wilbur*, a son, Bret Mead Wilbur, May 9, 1970.

'63—to *Linda Chase Broda*, her first child, a girl, Cleo Rachel Broda, March 31, 1970, in Edinburgh, Scotland.

'64—to *Barbara Jacobson Zimmerman*, a boy, Ian Andrew Zimmerman, March 23, 1970.

'65—to *Polly Drinkwater Gordon*, a girl, Theodora Burr Gordon, August 25, 1969.

to *Meredith Leavitt Teare*, a son, Erin Teare, May 1, 1970.

'66—to *Lisa Lippold Hantman*, her first child, Mauro Hantman, February, 1969.

NEWS:

'36—*Shirley Stanwood* received an M.A. in Education (French) from the University of Massachusetts in October, 1969.

'37—*Barbara Howes* gave a poetry reading at Williams College, April 30, 1970.

Jane Hutchins works for the International Development Office, Council for Christian Social Action, United Church of Christ, in Washington, D.C.

'40—*Minnette Hunsiker Cummings* is running for reelection to the House of Representatives in Maine. She became a grandmother last spring.

'41—*Diana Allyn Granbery* is an associate in the firm of

Granbery Associates, Architects, in New Haven, Connecticut.

'42—*Carol Channing Lowe* made her first appearance since "Hello, Dolly" in "Carol Channing with 10 Stout-Hearted Men" in March. Bennington College contributed material to the show.

Helen Levine Koss has announced candidacy for the Democratic nomination to the Maryland House of Delegates from District 3-B.

'43—*Muriel Cummings Palmer* has formed a group, the Palmer Chamber Ensemble, which has performed at the University of the State of New York at Stony Brook and at Sag Harbor, New York.

Eleanore A. Oldden is teaching an extension course in modern dance through the University of California at San Diego.

Dr. Hildegard E. Peplau has been elected president of the American Nurses' Association, while on leave as chairman of the Department of Psychiatric Nursing at Rutgers. She received an honorary degree from Alfred University, June 7.

'45—*Geraldine Babcock Boone* is working on the Boards of the New Jersey Welfare Council, Mercer County Community Action Council, Mercer County Chapter of Morrow Association on Correction, and the local youth concerns committee, and the Juvenile Conference Committee.

Frances Merrick Nevins is currently the manager of the Marlboro College Bookstore, in Marlboro, Vermont.

Ethel Winter Hyman is the guest of the Repertory Dance Theatre of Salt Lake City, Utah, to teach and set Martha Graham's "Appalachian Spring" to Aaron Copland's score of the same name.

Carol Greenfeld Rosentiel is a coordinator of HEP (Help Education Progress), a part of the Psychological Center of Los Angeles, to offer guidance to children and parents of children who are under-achievers at school.

'46—*Martha Stokes Price* is the Director of Resources for Bryn Mawr College.

Patricia F. George Petersen has been appointed chairman of the Arts Division at Emma Willard School for the academic year 1970-71. For the summer of 1970, she is a teacher in the Dance Seminar at the School of Modern Dance, Saratoga Performing Arts Center.

'49—*Jane Lougee Bryant* had an exhibit of her photographs in Springvale, Maine in May, 1970.

'50—*Stanja Lowe Morley* appears in many T.V. programs, such as "Mannix." Her husband, John Morley, is also an actor who has appeared in John Cassavetes' "Faces" and "The Fifth Horseman."

'51—*Georgian Maxfield Sessions* is now the Assistant Cashier at the Commercial National Bank of San Leandro, California.

'53—*Regine Klein Charvat* had an exhibition of her recent paintings at the Waverly Gallery in New York City May 3rd through May 24th, 1970.

'54—*Genevieve Wheeler Jervell* will begin her third year of teaching the educationally handicapped—children with learning or perceptual problems.

Barbara Nelson Pavan spoke in April at a nongraded education workshop for teachers in southeastern Vermont in Woodstock. She is working as part of



the Harvard Field Study with the Hartford, Conn. public school system, devising and implementing plans for training and staffing an innovative, open space, team teaching, nongraded school to be opened in the fall of 1970.

'55—*Carol Rubenstein* has received the M.A. from Johns Hopkins University. She has also received a Hadassah scholarship for study at the World Union of Jewish Studies Institute, Arad, Israel.

'56—*Carol Friedman Kardon* has received a Masters in Educational Psychology. She will be working with disabled children in September.

Elisa Starr Rudd just finished a 3½ year term on the Alaska Commission for Human Rights. Last fall she made a study on the state boarding high school for Eskimos, for the State Department of Education.

Susanne Stern Shepherd is working as a landscape designer in New York City, planting gardens on the rooftops.

'57—*Alyce Hastings Rogers* is singing professionally as a mezzo-soprano in Portland, Oregon.

Dorothy Franks Sellers is working as a bookkeeper for the "New Democratic Coalition" state headquarters in Pennsylvania.

'60—*Cora Gordon Silberman* played solo violin with a chamber orchestra made up of friends, featuring

Vivaldi's "Four Seasons" in Jericho, N.Y.

Joanna Roos Siegel had a showing of paintings, weavings, and mixed media at a private home in New York City in April, 1970.

Shelley Carleton Seccombe is teaching music part-time at the Spence School in New York. Her husband, a sculptor, will have a show at the Benson Gallery, Bridgehampton, New York, June 7-July 14.

Pamela Abel Hill, as a documentary director for NBC, directed a one-hour special, "NBC White Paper—Pollution is a Matter of Choice", shown April 7, 1970.

'61—*Judith Schneider Bond* is teaching and doing research as Assistant Professor of Biochemistry at the Medical College of Virginia.

'62—*Nancy Feinstein Becker* is teaching weaving in the crafts program of the Recreation Department of the University of California, Santa Barbara. She recently received an honorable mention in the "New Media" show of the Santa Barbara Art Association.

'62—*Marilyn Brooke Goffstein Schaaf's* sixth children's book, *Two Piano Tuners*, will be published this month by Farrar, Straus & Girous, New York. Her previous book, *Goldie the Dollmaker* (Farrar), was chosen by the *New York Times Book Review* as "one of the 18 best children's books of 1969."

'62—*Arlene Hayman* was awarded a \$1000 grant for the writing of fiction from the National Endowment for the Arts. She will begin Medical School at the University of Pennsylvania in Philadelphia in September, 1970.

Susan Pickering Wong is now a research associate with the Institute for Educational Development. She is also an editorial assistant for *Chelsea*, a literary magazine, and has had some poems published.

'65—*Anna Coffey Bass* is teaching acting, mime, dance, and film in the Westport Children's School of Creative Dramatics.

Elizabeth Gallatin Gerard received a Masters in City Planning from Columbia in June, 1970.

Cynthia Keyworth is a teaching assistant at the University of Iowa, and is working toward her M.F.A. degree at the Writers' Workshop. She is writing a book of poetry.

'66—*Judith Dunlop Mulligan* became a member

New Hampshire Bar in September, 1970, and is now an attorney in the New Hampshire Attorney General's office.

Sally Bowie Walker teaches English at a self-run center for heroin addicts in San Francisco, California.

Anne Waldman Marsh is the editor of the Poetry Project at St. Mark's Church-in-the-Bowery, New York. She also edits and publishes with her husband the poetry magazine "Angel Hair" and the series "Angel Hair Books."

Shelagh Gordon Levin is making a movie, "To Hitch a Ride," to be released in the spring of 1970. She is also making radio and T.V. commercials in New York City and Boston.

Susanne Snyder Rappaport led a dance class as a part of the New School of Continuing Education at Burr and Burton Seminary, Manchester, Vermont, in March, 1970.

'67—*Susan Mauss Tunick*, the pottery instructor at Neighborhood House in New York City, was an exhibitor at the combined annual Community Exhibit and Holiday Graphic Show and Sale in December, 1969.

'68—*Reuben James Edinger* joined the Ohio State University College of the Arts faculty as an Instructor in the Division of Dance and as a performer in the University Dance Company.

'68—*Martha Armstrong Gray* originated and directed a "Young Choreographers Concert" at Northeastern University on December 6, 1969. The concert was sponsored by the Dance Circle of Boston, of which Martha is a member.

Beth Reveley is the director of a summer program, the "Age of Aesthetics", for girls and boys, aged 14-17, in Millbrook, New York. This program will attempt to develop the creative process, in five mediums.

'69—*Deborah Shapiro* is teaching ceramics at Cooper Square Art Center, and Children's Aid Society, and English at the Cooperative College Center of the State University of New York at Purchase. She has been active in Women's Liberation.

Sandra Jean Popik received her B.A. in Political Science from Northwestern University. She works at Kroch's and Brentano's in Chicago as a manager

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