

Bennington College  
**Quadrille**

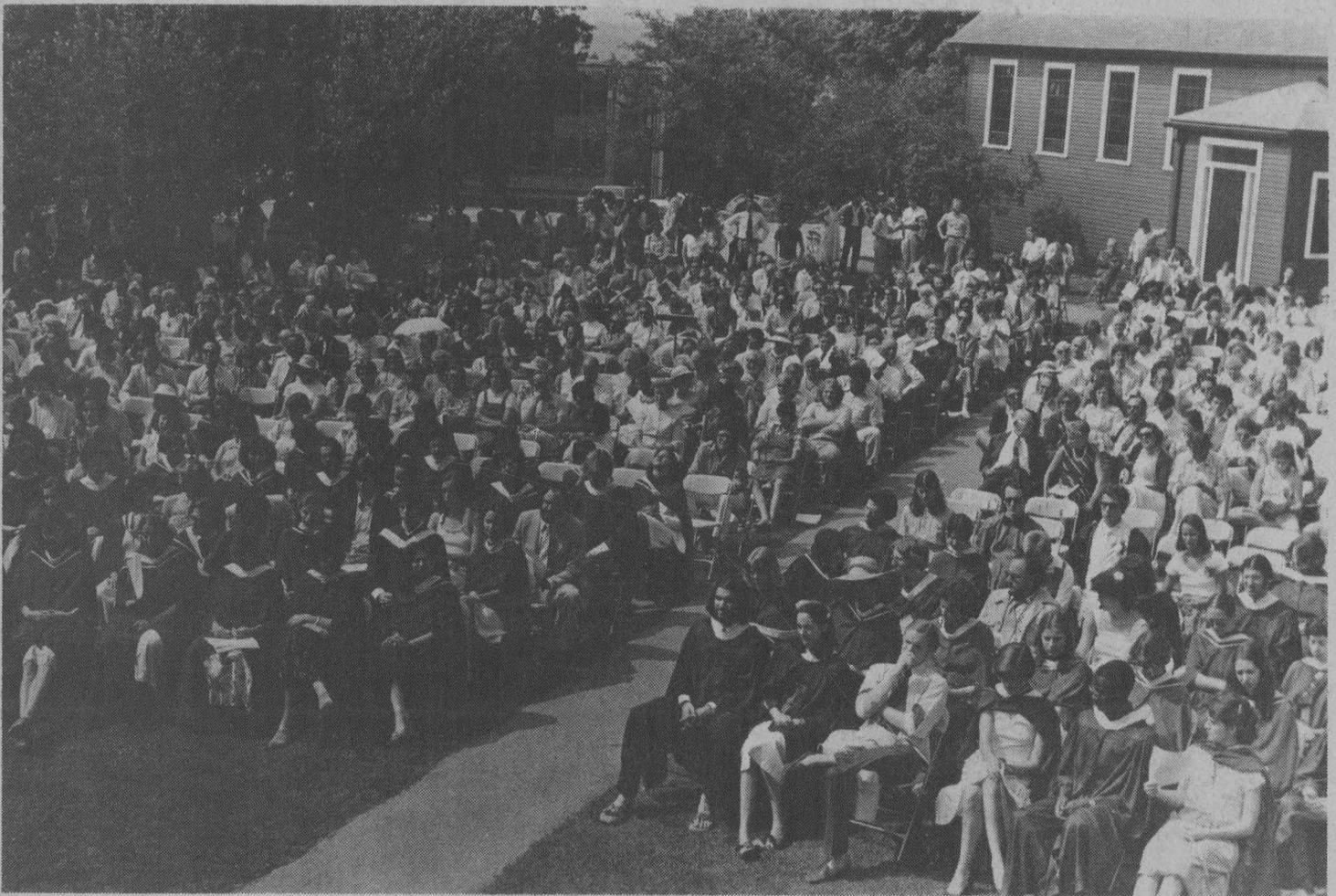
summer 1977 volume 11 number 3

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Reunion '77 Revisited

A Balanced Budget Comes to Bennington

Joseph Murphy's Inauguration



A Celebration for the Class of 1977

## around campus

### Inauguration Weekend Brings Out Bennington's Best

You might call it efficiency, you might call it madness. To schedule an alumni reunion, the college's first gathering for parents and the inauguration of President Joseph S. Murphy during one weekend in May might seem like asking for a tidal wave on top of a hurricane, but in fact the weekend proved just how pleasantly the campus can entertain its visitors. Bennington has a story to tell as it enters a new phase in administration under Joe Murphy's guidance, and it is a story best heard close at hand. For the 900 guests of the college that weekend, the spring visit was worth all the collective miles traveled.

Nearly 130 alumni returned to the college for a reunion spotlighting the 40th and 25th year graduates. A chronicle of alumni events appears on page 4 of this issue, written by Louise Stockard Vick '36.

The college had never before sponsored a parents' weekend, but the event shows all the signs of becoming a tradition after this May's convocation. To give parents a chance to know Bennington better, they were invited to special discussion sessions with President Murphy, Deans Brown and Rock and various administrators. Talks with faculty members, both scheduled and spontaneous, provided insights difficult to obtain without a chance for one-to-one discussion. Parents were also treated to performances and readings of student work throughout the weekend.



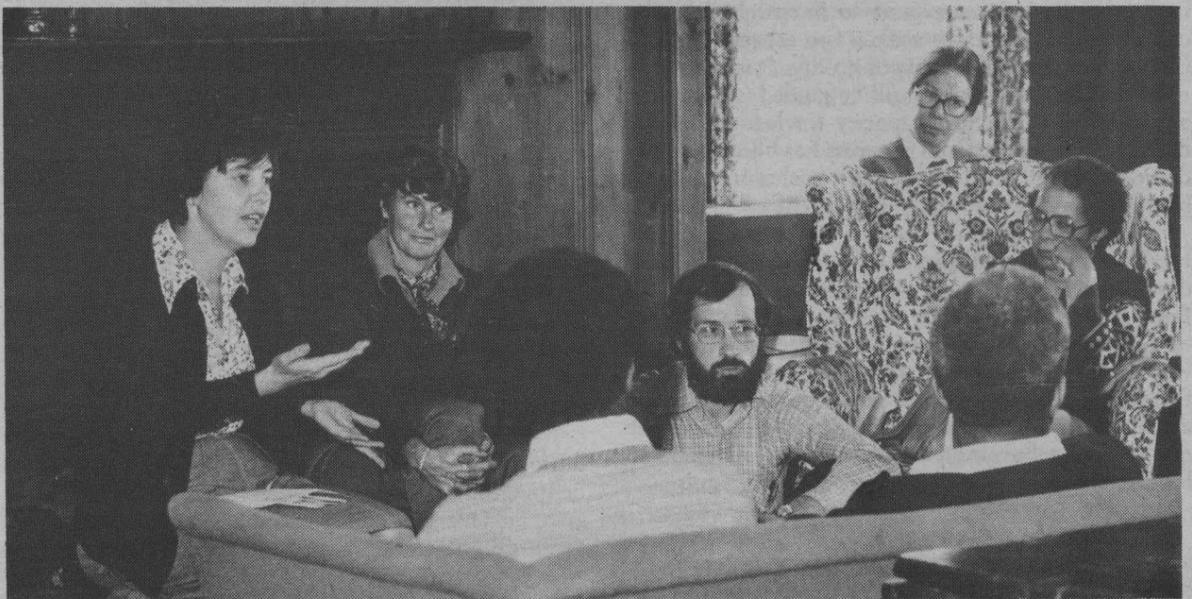
Parents meet with dance instructor Martha Wittman (second from left)

Friday evening, parents and alumni attended a dance repertory performance of works-in-progress by dance faculty members Jack Moore and Anthony LaGiglia danced by student performers. Concurrent, and repeated on Saturday evening, was a production of Michel De Ghelderode's one-act play *Escorial*, a senior project in acting by Paul Lazar and Marion Markham, directed by drama faculty member Leroy Logan.

On Saturday, parents, alumni and other guests could divide their time between college events and a symposium on Native Americans held at the college and sponsored by the Bennington American Indian Heritage Committee. A story on the symposium appears on page 12 of this issue.

Saturday evening, an Alumni Concert in Greenwall Music Workshop was followed by a reception in Usdan. For details of the concert, see page . The weekend was in some respects a grand tour of the new Arts Center, offering a close look at the Martha Hill Dance Workshop, Lester Martin Drama Workshop and other facilities in action. Greenwall was the setting for both the Alumni Concert and Sunday's main event, the inauguration itself.

By 11 a.m. on Sunday, Greenwall was filled with an overflow crowd of 1200 gathered for Joseph Murphy's official start at the college. Murphy was appointed president in September and has been in



Alice T. Miller, left, newly appointed NRT Director, discusses the work term with parents. Below, the inaugural ceremony is led by trustee Nell Eurich, right. Seated are Merrell Hambleton, Robert A. Withey and Robert Woodworth



office since this January, but the formalities of an inaugural ceremony were temporarily set aside as Murphy tackled balancing the college's operating budget and travelling throughout the country to meet alumni and prospective students.

Processional music for the inauguration was jointly composed by music faculty members Henry Brant, Vivian Fine, Lionel Nowak and Marta Ptaszynska. The piece, entitled *Auguries*, was a spatial work employing the eight corners of the Music Workshop at both the floor and catwalk level. Spatial music was originated by Henry Brant as a technique for presenting variations in scoring and instrumentation simultaneously. By separating instrumentalists within a performance area, a listener can pinpoint different sounds, sounds which would blend unintelligibly if the musicians were clustered conventionally. *Auguries* was conducted by Vivian Fine from a central podium in the middle of the Workshop.

Inaugural Marshall Robert H. Woodworth conducted the procession of the platform party. Woodworth, a biology faculty member emeritus, served the college as acting president from July to January as the presidential search was conducted.

Trustee Nell Eurich, master of ceremonies for

the inauguration, welcomed guests and introduced The Hon. Robert A. Withey, Commissioner of Education for the State of Vermont. Withey appeared in Vermont Governor Richard A. Snelling's stead, and extended congratulations to President Murphy on the Governor's behalf. He remarked briefly on Bennington's long emphasis on involving students actively in the learning process, and wished the college well in the continuation of its special educational mission.

Inaugural speaker W. Averell Harriman began his address by remarking, "We are witness to the fusion of two enlightened forces. I don't know whether President Murphy was created for Bennington College or if the college was created for him, but it is a compliment to both of them that one can lose that distinction." Harriman commented on his long connection with the college — through his sister, a friend of one of the college's founders, and two daughters who received their educations here. "I can speak of Bennington with pride and affection, and not, I think, without some certainty of the college's importance," Harriman said.

Harriman congratulated the college on the fruitful conclusion of its presidential search. "You're most fortunate in having found President Murphy in a mood to change his location," Harriman said. The

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QUADRILLE is published four times a year by Bennington College for the 9,000 friends and alumni of the college. The editors invite suggestions and contributions from all members of the community. Quadrille is entered as second class mail in Bennington, Vermont.

It is the policy of Bennington College to recruit, employ, retain and promote employees and to admit and provide services for students without regard to sex, age, religion, national origin or handicap. The college complies with Title IX of the Educational Amendments of 1972, which protects persons from discrimination on the basis of sex, in the operation of its educational programs.

distinguished statesman went on to offer personal observations on both national and international affairs, and a summary of his remarks appear on this page.

Following the inaugural address, master of ceremonies Eurich read a telegram received that morning from President Jimmy Carter: "I'm happy to congratulate you on your inauguration as president of Bennington College. Your experience in both higher education and public affairs makes you especially qualified for this challenging responsibility. It is gratifying to know that Bennington will be guided in the years ahead by a man whose capacity for leadership and dedication to educational progress has been so amply demonstrated. I send you my best wishes for a highly successful and rewarding tenure."

Chairman of the Board of Trustees Merrell Hopkins Hambleton then extended the formal presidential challenge. On Murphy's presence since this January, Hambleton said, "In a mere four and a half months the man from Queens has injected the college with new excitement and confidence. Joe Murphy has the energy, the experience and the courage to lead the college into new paths while holding on to the qualities of a Bennington education we all value so highly."

Alex Brown photo



Joseph Murphy speaks at his inaugural ceremony

Murphy walked to the podium to a standing ovation from the audience. He began his acceptance of the challenge by pointing out that "tradition is anathema at Bennington. Some traditions have already been broken by this ceremony, and now another will be. I'm appreciative of having the challenge extended to me, but the Board of Trustees is not the only agency of the college to extend such a challenge." Murphy then introduced student Marc Penka, who had asked him for a chance to make a statement on the occasion.

Penka walked to the platform to the surprise of the audience, and said he wished to read a statement from six students, whom he identified at the end of his speech. Penka's remarks concerned the status of several faculty members whose contracts had recently come up for review. The review process includes a provision for "doubts" to be raised about the advisability of a faculty member's continuation at the college. Should doubts arise, the instructor in question addresses the review committee, and either the doubts are dispelled and a contract granted or the doubts serve as cause for termination of the instructor's association with the college.

Penka and his co-authors wished to protest the review committee's formulation of doubts in the case of faculty members "who are conspicuous by their commitment to the risk of contemporary thought." The statement continued, "We see this as a repressive act in complete discord with the avowed intentions of this school."

Penka's remarks were greeted with scattered applause, but most members of the audience waited quietly to hear Murphy's response to the charges.

The freshly inaugurated president met the issue head on. Saying that "the raising of doubts is not to be equated with the resolution of doubts," Murphy made it clear that "my role will be to open up controversies of this sort and see them resolved in rational and objective ways."

Murphy declared later in his address that "Bennington was born in controversy and will live in controversy. I have no fear of that. I have fear of the reverse. Too much peace, too much stuffiness, too much orthodoxy leads to the very opposite of what an educational institution ought to be about."

Murphy said he was reluctant to make any pronouncements on the nature of Bennington yet, as he was "still learning about this small but complex place." He offered these impressions: "Bennington appears to be the kind of place that offers an education such that those who are touched by it know something about the forces that operate on their lives, and are not mystified by them. It tries to establish an environment in which knowing oneself is possible."

"The best way to understand how inordinately difficult it is to be creative is to try to create. At Bennington, a sense of the rareness of talent and great achievement comes about as a result of the students' experimentations and creations."

He concluded by saying that Bennington's particular emphasis on students' discoveries and initiative "is the heart of a liberal arts education," which he suggested was in contrast to the conventional preparation for a place in a corporate machine.

After the formal proceedings in Greenwall, the audience made a slow migration to Jennings Hall for an outdoor luncheon. The 1200 guests were treated to a buffet beneath a warm and sunny sky, and were briefly entertained by a "Dog Show" organized by faculty member and mask-maker Ralph Lee. Twenty students in graduation robes and bizarre dog masks offered something of a morality play on the intelligence, wit and *sang froid* of canines. Replete with puns, the street theatre entertainment delighted the crowd. As if the audience's edification were not enough, the robed dogs presented guests with dog biscuits to compliment their lunch — but only if they'd bark for the reward.

By mid-afternoon, the guests began to depart. All of them left with a fuller sense of the college's direction under its new president. And all, too, seemed pleased to have witnessed yet another tradition-breaking ceremony at the college, a ceremony which defined a president, in words and deeds, as an enemy of orthodoxy.

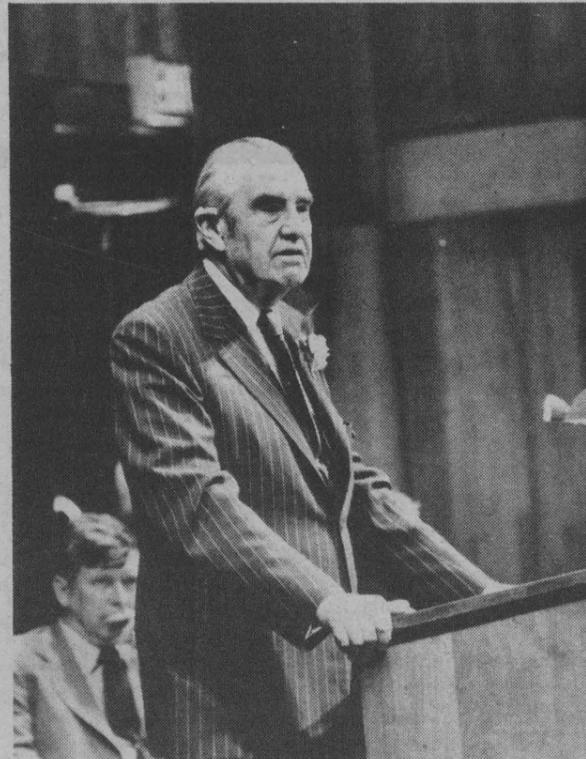
## Inaugural Speaker Harriman Comments on Carter, World Peace

Former governor of New York W. Averell Harriman has been active in international relations and diplomacy as a high-ranking government official for two generations of America's political life. In his inaugural address on Sunday, May 15, the statesman drew on his experiences as a diplomat and his family's long association with the college.

Harriman's connection with Bennington began with the founding of the college in 1932. His two daughters, Kathleen Harriman Mortimer and Mary Harriman Fisk, were members of two of Bennington's early classes. Kathleen Mortimer '40 is currently a member of the Board of Trustees. Harriman's granddaughter, Kathleen Fisk Ames, is a 1969 graduate. During his talk, Harriman made it clear that Bennington had been good for both his daughters. "If anyone wants to dispute that, they're just plain ignorant," he emphasized humorously.

The distinguished statesman had high praise for President Murphy. Bennington was "lucky to get him," Harriman stated, after acknowledging that Murphy's seven-year presidency of Queens resulted in the protection of a good administration and educational program despite reductions in budget. Harriman applauded Bennington's reputation as an innovative college and noted that he and Murphy

Alex Brown photo



The Hon. W. Averell Harriman

share a belief that "Bennington has had an influence on the intellectual pattern of the nation bigger than the size of the school itself."

The diplomat offered his opinions on several national and international issues during his speech and a press conference following the inaugural ceremony. Harriman expressed considerable faith in President Carter's leadership. He praised the President's energy policy, and said it should have been started three years ago, "when we were waiting in line for gas."

Carter's strong position on human rights, Harriman stated, strengthens our position abroad. "Human rights is the greatest principle upon which our nation was founded. If other people don't like it, that's their fault."

Harriman said that Carter is well-received in European diplomatic circles. "Since the death of President Kennedy, the Western world has not had a leader as we have today in President Carter, a man who can both inspire the enthusiasm of the people and gain the confidence of statesmen," Harriman said.

The elder statesman was emphatic about the need to end "this absolutely wasteful and dangerous arms race." He added, "We are not going to stop Communism with nuclear weapons."

Harriman also declared that "the Russians are as keen about peace as we are." Harriman served as U.S. ambassador to the Soviet Union during World War II, and he mentioned in his address that he has known every Russian leader from Trotsky to Brezhnev, whom he met last September in Moscow.

Harriman, who served as former President Nixon's personal envoy at the 1968-69 Paris Peace Talks on Vietnam, declined to comment on the recent Frost-Nixon television interviews when asked for a statement at the press conference. "I am not going to discuss President Nixon. He's finished and he's not part of the scene any longer. He's finished and thank God." Harriman's declaration prompted applause from the crowd of students, faculty and guests listening to the press conference.

Harriman's diplomatic background includes appointment as Chairman of the Democratic National Committee's foreign policy task force advisory council in 1974. He currently has no official role in the Carter administration, but is frequently consulted on foreign policy. Harriman has served the U.S. in many other capacities and has been particularly active in business and international banking.

# the barn

## Balanced Operating Budget Announced by Trustees

The spring meeting of the Board of Trustees concluded with approval of a balanced operating budget for the college in 1977-78. Chairman of the Board Merrell Hambleton noted that the budget will be balanced at \$4.16 million, with an anticipated surplus of 17 thousand dollars derived from a \$4.175 million income.

The budget submitted to the trustees by President Murphy is based on two key premises: tuition income from an average annual enrollment of 600 students and a reduction in plant maintenance and service costs.

Special features of the budget include an 8% across the board salary increase for full-time faculty, staff and administrators. Additionally, any increase in next year's tuition will be held to 6%, well below the national average of inflation and significantly less than the 7%-plus increases proposed by other colleges and universities.

Bennington's last five fiscal years have all been healthy ones, despite construction of the Arts Center and the college's small \$4 million endowment. Only two of those years have shown deficits, one of only \$200, the other of \$400,000. The precise figures for 1976-77 are not yet available, although it is known a deficit will be recorded.

The balanced budget for the coming fiscal year is only the beginning of Murphy's plans for tighter and more prudent management of the college. The college's sound financial operation is an important concern of both trustees and president.

Alex Brown photo



## Balanced Budget Hinges on Maintenance Savings

A keystone in the Board of Trustees' efforts to engineer a balanced operating budget is a dramatic reduction in plant maintenance and service costs. Such savings, President Joseph Murphy and Business Manager Bernard Iser determined, could only be achieved through a contract with an outside firm to provide Bennington's maintenance services.

In the spring of this year, President Murphy recommended that the board of trustees consider contracting with a specialist firm in the field of institutional maintenance. Because the college's contract with the local union of maintenance employees was to expire on June 30, 1977, a new employee contract could be negotiated by an outside firm, discharging the college of all negotiating functions while retaining essentially the same maintenance staff under new, outside management.

Three outside firms were investigated by Business Manager Iser during the spring. A contract was drawn with one of them, Allied Eastern States Maintenance Corporation, and became effective on July 1. Allied was chosen for several reasons. Iser states, "Costs among the three firms were similar. Our choice was based on Allied's reputation and experience in the field of educational institution service."

Allied currently services New York University,

Leslie College, Washington University, Lehigh University and Drexel University, and is now expanding its educational services division. Founded in 1888 to provide maintenance services for the Pennsylvania Railroad, Allied has expanded progressively to service myriad institutions. But one client on its roster, Penn Station, has remained those 89 years to witness Allied's growth and diversification.

A meeting between Allied's Board Chairman and Murphy provided additional confirmation of the firm's commitment to specialized service for educational institutions. The Allied representative made it clear that the role of maintenance in the total operation of a college was quite different from the part it plays for industrial concerns. Services are emphasized in areas where economies might be realized in industrial settings, and the importance of the educational program is paramount.

The need for reduction in maintenance costs has been obvious for some time. Currently, the college spends over 25% of its annual budget on maintenance and service costs, a disproportionate amount by any standard. Through its contract with Allied, Bennington will reduce that expenditure to 20% in the first year, and then begin investigations for additional savings. In dollars, this change represents a drop from nearly \$1.2 million to slightly below \$900,000 for maintenance costs.

Although the administration and board of trustees have perceived the need for cost cutting for some time, without Allied or a similar firm at the maintenance helm such savings were impossible without drastic reductions in services provided. Reductions in personnel will take place only gradually, with most, if not all, changes through normal attrition.

The most significant change for service employees will be the return to the college's former practice

of seasonal employment. Rather than maintain a full staff throughout the year, non-skilled workers will be employed only when there is work for them to do, reflecting seasonal and academic year changes in workload. The food service, now managed by the outside firm Seiler's, has always operated on a seasonal basis, and now will be joined by the rest of the service staff.

If it sounds from the preceding that there's no room to achieve the savings the college requires from its maintenance program, consider Allied's cost-cutting plans. By utilizing standards for industrial engineering, including training programs, time and motion studies and job assignments, greater productivity from each member of the maintenance staff will be achieved. In addition, Allied's purchasing power will insure that materials and supplies are obtained at discounts, and their specialized inventory and purchasing controls will avoid materials waste.

Most important in Allied's proposal to the college was their emphasis on preventive maintenance. By establishing routine inspections and services for college facilities and equipment, major repairs or replacements can often be avoided, and all equipment will be used with optimum performance.

A change in personnel necessitated by Allied's assumption of maintenance management was the departure of James E. Martin as Director of the Physical Plant. Martin will be replaced by Allied's own project director, Russell Lord.

The Art & Architecture Committee of the col-

lege issued this note to the community upon Martin's departure:

"From the time he came to the college on October 1, 1970, Jim Martin sought to develop a greater spirit of cooperation among the departments and staff he directed, as well as in the dealings of his office with the rest of the college. His approach to problems wherever possible was to work with all parties concerned to reach satisfactory resolution. He had the responsibility of bringing about increased efficiency in maintenance operations, and while he also had to reduce staff in some areas, he carried this through in a manner that minimized disruption and discontent. His own fine skill in welding should also not be forgotten.

"The Art and Architecture Committee wants him to know that our appreciation and best wishes go with him."

Campus response to the change in maintenance operations was momentarily hostile, but abated noticeably after a clarifying community notice was issued by Iser. Two galley statements appeared previously, presumably by the same author, expressing opinion and a few factual errors.

Confusion about the role of the union was most widespread. This will be the first time the local union has negotiated with a large company, but as of this writing, early in July, negotiations are proceeding smoothly. Fears of union busting are ungrounded, as National Labor Relations Board rules apply, including the stipulation that operations carrying over more than 50% of the employees of the previous manager must keep their present union, unless union members themselves wish a change.

The galley of June 1 made the strongest statement against the Allied contract, appealing to the reader's knowledge of hard-fought union and labor battles. The galley was also critical of certain reasons for the college's financial problems:

"So in order to keep Bennington College operating we are being told that the lowest paid employees are going to be forced to bear the brunt of the financial crisis now facing the college. But who is to blame for this crisis? Who's idea was the VAPA white elephant which cannot be used for what it was intended? Who pushed through Bennington Summers which cost the college about \$200,000 and promptly folded after a 'glorious first season'? Who created the Futures Report scandal which resulted in enrollment problems plus untold communing and cocktail expenses for you know who? Who is responsible for the runaway inflation that is plaguing the country and the college?"

The first galley generalized the issue, blaming the college's financial troubles on "The deepening capitalist economic crisis" and pictured the workers as scapegoats for past administrative mismanagement. The campus *New Paper* featured a story maintaining that "the galley had no union backing and was, in the words of one union representative, more 'damaging' than helpful."

Iser's subsequent community notice cleared up numerous erroneous statements from the previous galleys concerning the proposed Allied contract. Apparently, this notice laid matters to rest, as all of the negative allegations about Allied's proposal were found specious.

It's clear from the brief fracas surrounding the Allied contract that times have changed at Bennington College. Much of the simplicity with which management and financial affairs were formerly treated is gone now that the college must steer a prudent course in a country affected by economic difficulties. The idyllic times when Bennington faculty, students, administrators and workers all viewed the college's good as a common good may have, in part, vanished.

But it is also clear that members of the Bennington community wish to hold on to a sense of interdependence and cooperation. Because that community spirit continues to suffuse the Bennington campus, the day when worker is pitted against faculty member in a scramble for benefits and compensation is far off. Allied's role in campus life is likely to be unobtrusive, but its contribution to the college, through maintenance savings and improvements in upkeep and services, will be a profound one.

# alumni news

May 13-15 was one of those special Bennington weekends, with lilacs budding and the sky bright blue for the hundreds of Bennington friends who came together to celebrate different aspects of their Bennington lives—alumnae of the fortieth and twenty-fifth year classes; former faculty and current faculty; parents of current students, and the students themselves; and guests for the Inauguration of Bennington's seventh President, Joseph S. Murphy.

The Fortieth Year reunion was a Bennington first, inspired and planned by Louise Stockard Vick '36 and Alene (Lari) Potter Widmayer '36, who worked long and hard to make it happen—and to raise the wonderfully welcome Fortieth Year Class Gift of \$10,284. The college is grateful to them, and to the alumnae who headed the effort to bring back the twenty-fifth year classes: Yvonne Franz Herz '53, Coordinating Chairwoman for the weekend, and Marilyn Bernstein Seide '52 and Sarah Pickells Burrill '51.

Here, then, is a report from one alumna on the weekend, and a look at some of the people and places.

## Reunion '77

by Louise Stockard Vick '36

Louise Stockard Vick graduated from Bennington with the first class in 1936. Having majored in something called "Human Development," she then had to persuade school people that she was actually a teacher of young children, not a biologist. Between the years 1937 and 1973 she helped some 1,800 children appreciate the values of a creative life in the Bennington tradition, educating their parents as well in the process. She also carried on a (fairly) normal home life, with husband (only one) and four children—three sons, and a daughter who has also become a teacher of young children as well as a wife and mother.

Now she has retired from the school she started, and is President of the Rochester Chapter of Young Audiences, a national organization which brings small, excellent performing groups to the public schools and into the lives of elementary school children, introducing many of them to live music, dance and theater for the first time, and building future audiences.

It was a beautiful May afternoon in Vermont—Friday the 13th to be exact; and as we sat in front of Commons, basking again in the always-welcome spring sun, it seemed more like four hours than forty years since we last sat there, with the same friends with whom we had happily basked before.

Lari Potter Widmayer and I had already been on campus for two days of Alumni Association Council meetings, which made us "old settlers," and it was our great pleasure to be the official greeters for returning friends, classmates and faculty. It was fascinating to discover whether we could recollect a name to attach to a face long unseen, but, luckily, name-tags did the trick when memory failed.

We were gratified by the numbers of our classmates returning: forty from the classes of '36, '37 and '38 and thirty-eight for the 25th Year Reunion classes of '51, '52, and '53, as well as a sprinkling from the '40s and '60s—about 120 in all. Greetings, loud and exuberant, echoed from the Commons registration desk to the cocktail reception area where President and Mrs. Murphy were on hand to meet alumni Friday afternoon. Former faculty were there, too—Jean Guiton came all the way from France for the occasion, and Barbara Jones, Kit Foster, Julia and Jim McCamy, Bill Bales, Mariana Lowell Barzun, Martha Hill, Elsa Hirsch, John Caswell Smith, Jean and Tom Brockway, and Bob Woodworth all shared news and memories with their former students.



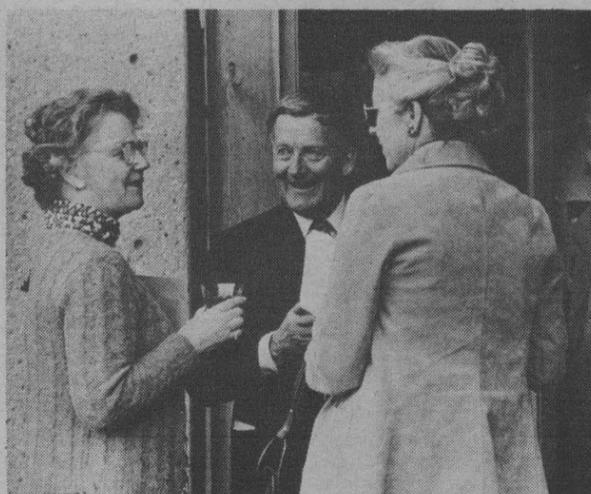
photographs by Alex Brown



Above: Members of the first three classes pose for a class picture outside the Barn; left center: Alumni view the Curtis photogravures during the Saturday evening reception; center right top: Elizabeth Shurcliff Lowell '36 chats with Peg and Joe Murphy; right bottom: Lila Niels '37 (left) and Reunion Chairperson Lari Widmayer '36 at the reception in Usdan; below: Marilyn Bernstein Seide '52 (left), Reunion Chairperson for her class, Mary Dempsey Vos '52, Sophie Ruderman Weber '52, Sandra Marks Brodsky '52 and Betty Evans Munger '37 in drama faculty member Leroy Logan's class "Improvisation for the Theatre" watching other alumni perform



Above left: Ben Belitt (right) speaks with Reunion Chairperson Yvonne Franz Herz '53 and Barbara Lewis Jones, former social science faculty, during the Friday cocktail party; above right: Sally Pickells Burrill '51, Reunion Chairperson for her class, talks with Fred Wohnus of the science faculty. Mrs. Wohnus is at right; center: (left to right, front row) Lila Franklin Niels '37, Carolyn Crossett Rowland '37, Fletcher Wardwell Gaylord '36 and Atossa Herring French '36, (second row) Asho Ingersoll Crane '36 and Lillias Dulles Hinshaw '37 during the Sunday morning organizational meeting of the classes of '36, '37 and '38; bottom left: Former acting president and science instructor Robert Woodworth meets alumni Saturday evening; bottom: (left to right) Margaret Suter Rood '36, former faculty member Jean Guiton and Edith Noyes Muma



Dinner in Commons, served buffet style—the waitresses of our years had vanished—was followed by the choice of a play or dance program. And Tom Brockway's lovely, funny, familiar slides, accompanied by his typical humorous comments, made a splendid finish to a splendid day.

Saturday morning we were up early, wanting to be sure to get to the special classes we'd chosen from among the nine different sessions offered. Present and former faculty provided instruction for erstwhile alumni students in poetry reading or writing, musical composition, philosophy, organic gardening and other subjects. The Computer Workshop was so overwhelmed with aspirants it had to be run in three sessions. Personally, having chosen to expose myself to both modern poetry and music, I felt more cultured by noon than I would have thought possible

forty years ago.

A question and answer session with Joe Murphy after lunch on the future of the college was satisfying and reassuring. The college does indeed seem to be in good hands and heading for better times than those just passed.

Many of us had time, too, that afternoon to see Jean Hinton Rosner's marvelous slides of modern China, made during her 1971-72 and 1975 visits there, or to sit in on the sessions of the American Indian Heritage Committee's symposium held on campus that day, or to wander through the art studios, talking with students and admiring the work in progress.

And most of us made it to the impressive concert Saturday evening of work composed and performed by alumni musicians, followed by a reception in Usdan Gallery. On exhibition in the gallery throughout the weekend was a complete collection of Edward S. Curtis' photogravures of American Indians, displayed in connection with the Indian Symposium.

On Sunday most of the faithful of '36, '37 and '38 got up early again and had a decisive, if slightly unruly, class meeting, a real *first*. Our decision to have another reunion in 1982—to celebrate the Fiftieth Anniversary of the founding of the college—attested to the success of this gathering!

Mr. Murphy's Presidential Inauguration later that morning included a moderate amount of pomp; faculty-composed music; a short student protest, which every new president needs to make him official; and a talk by former New York State Governor and Ambassador, Averell Harriman, a long-time friend of Bennington and the father of two alumnae. This was all followed by a marvel of food management, lunch picnic-style on Jennings lawn—bucolic and colorful—for some 1,000 friends of the college, and a great wind-up to an exhilarating weekend.

All the returning alumni are endlessly grateful to the college staff who planned and coordinated the Great First. It will be a hard act to follow. We wish them luck, and good reunion committees of us to help them.

## Inauguration Concert Features Alumni Composers and Performers

Bennington has never had to turn far afield for entertainment in the performing arts, and sustains the resident community throughout the term with numerous concerts, plays and dances drawing on the resources of faculty and students. The inaugural planners were quick to spot an opportunity to increase the college's self-reliance, and seized the occasion to spotlight the achievement and abilities of the larger community. In a nutshell, the Alumni Concert was born.

Sponsored by the Callie Goldstein Memorial and Woolley Funds, the concert took shape under the Music Division's guidance and was coordinated by Jacob Glick. Alumni distinguished as composers or performers were asked to participate in the special event and responded with a program of musical offerings notable in variety and professional stature. It was a two-way drawing card: an incentive for musicians to enjoy the entire reunion weekend, and a featured event for the other alumni, parents and friends anxious to witness the Arts Center's Music Workshop in action and hear the work of Bennington graduates.

Alex Brown photo



The alumnae string quartet of Olga Gussow, Alison Nowak, Olivia Koppel and Joan Zucker

The concert began with Katrina Carter Knerr's *Music for a Circus* (1976). The piece was scored for piano, flute and clarinet, and was excerpted from her work *Circus*. The entire work was choreographed by Carol Walter from a play by Ilsa Gilbert, and premiered at The Theatre for the New City in December of 1976. Knerr is a 1962 graduate whose compositions are published by Peters. The performers of her piece were Bennington faculty members Vivian Fine, Sue Ann Kahn and Gunnar Schonbeck.

Second on the program was an arrangement of "Peter and the Wolf" for four-hand piano, played by Lionel Nowak of the music faculty and Muriel Petie Cummings Palmer '43 with a reading of the text by drama faculty member Leroy Logan. The arrangement was developed by composer Elizabeth Lauer '53, who had originally intended to play a piano solo of her own work, *Declarations — Transitions*, at the concert. Unfortunately, Lauer suffered a broken finger and was unable to perform. Lauer teaches piano, lectures on 20th Century music and conducts chamber music classes for young people. She has also written two books of beginners' piano music and performs solo concerts and chamber music in New York City and its environs.

Peter Golub's new composition, *Currents*, composed especially for the occasion, was premiered by music faculty and students conducted by Golub. The 1974 graduate attended Yale Graduate School of Music to study composition for a year, and has composed music for and performed in several off-off Broadway productions, including *Movie Star* and *Wozzeck*.

Composer Alison Nowak '70 wrote *Shifting Sands* specifically for premiere by faculty member and flutist Sue Ann Kahn in the Alumni Concert. Nowak is completing her doctorate at the Columbia University School of Fine Arts. Her works have been played by the Composers Ensemble, of which she is a founding member; the New Music Consort; Columbia Composers and other musical groups.

*Breakfast Rhythms I and II for Clarinet and Five Instruments* (1974-75) by Joan Tower '61 was performed by music faculty members Gunnar Schonbeck, Sue Ann Kahn, Jacob Glick, Barbara Mallow, Lionel Nowak and Marta Ptaszynska. Tower is an assistant professor at Bard College and pianist for the De Capo Chamber Players, a widely known contemporary chamber ensemble now in its seventh season. She recently received a Guggenheim Fellowship and frequently performs as a pianist.

The concert closed with a performance of Josef Haydn's *Quartet in C Major, Op. 74 No. 1* by an alumni ensemble, with Alison Nowak '70 and Olga Gussow '69 on violin, Olivia Koppel '66 on viola and Joan Zucker '72 on cello. Gussow studied at the Mannes College of Music after graduating from Bennington. Currently, she teaches privately and coaches an amateur violin quartet. Koppel is a member of the Hudson Valley Philharmonic, the Haydn Festival Orchestra, the Bronx Arts Ensemble and is a founding member of the Concert Society of Putnam, Inc. She teaches violin and viola, and is particularly involved in performances for senior citizen centers, nursing homes, the Friends of Mozart and the American Landmarks Festival. Zucker received her masters at Ithaca College, and worked there as a teacher of chamber music. Previously, she played with the Albuquerque and Santa Fe Symphonies and with the Orchestra of the Santa Fe Piano Trio.

## Alumni Council Meeting Wins a Convert

by Martha Von Blon '71

Recently I found myself invested with the title "Minneapolis Regional Chairman of the Bennington Alumni Association" and thought, somewhat cynically, that I had become a part of some group made up of what must be the one percent of Bennington alumni who find it invigorating to put on social events and raise money.

My trip back to Bennington this May for the annual Alumni Association Council Meeting proved me wrong. The alumni who volunteer for Bennington as admissions workers, fund-raisers, and NRT job- and housing-finders are hardworking, bright, involved and informed. They work because they are dedicated to preserving Bennington as the rare community it has always been.

The Council meetings were efficiently run, thanks to Willie Eaton, outgoing President. Candace Olesen, a new, good friend, reported on the fund-raising and admissions work done this year in a number of regions; members of the College staff reported on the health of the College under a new administration; and the Council group discussed concrete plans, including a regional alumni scholarship project, for future work to meet specific college needs.

We had a chance, too, for a question and answer session with the Dean of Studies, Michael Rock; his assistant, Jane Sobel; and the Dean of the Faculty, Don Brown, as well as an informal meeting with students over coffee and dessert in one of the houses, and nightcaps and conversation with President and Mrs. Murphy.

I go to many meetings as an Administrative Assistant in an arts organization, and few are as business-like and productive as the Alumni Council's. There was, in addition, a feeling of camaraderie among the members that made the meeting relaxed and enjoyable.

I was also reassured by my visit that Bennington is still a place where students can have the kind of experience I had there—motivating and involving, with high standards for creative thinking and doing. When there were no other activities scheduled, I set off on my own to wander out into the fields and to explore the new arts complex, talking to painters, gazing at vast dance spaces, theaters, art studios (I was a painting major) and concert halls. That building—and the vegetarian table at meals, heaped with salads, bowls of yogurt and fruit—left me convinced that the place may be even better than when I was there.

Perhaps most exciting about Bennington right now—something long overdue—is the college's sound and enlightened management. The new administration can deal with Bennington's problems, and it has a warm and noninterfering regard for the way the community operates. Faculty friends echoed my confidence. It's my impression that Bennington College has never been better. I had a great trip and encourage you to go see for yourselves.

## A Word from New Alumni Association Officers

It's an exciting time for Bennington (when isn't it exciting for Bennington?), and we're very pleased to assume the presidency and vice-presidency of our Alumni Association.

Our goals this year include creating a continuous and effective means of communication between alumni and the college; maintaining an alumni team to support the Admissions Office; raising the funds so vital to the college's excellence; assisting the Non-Resident Term Office to help current students in tangible ways; renewing contacts between faculty and alumni; and bringing alumni, too long absent from the Barn, Jennings, Commons and the houses, back to campus to see and hear the things, pictures and words (such as these) cannot adequately convey.

Somehow, we are going to try to work within the Bennington anti-tradition tradition to make being a "member" of the Alumni Association a respectable and relevant experience. Won't you help us?

Ros Berheimer '62, President  
Jeannette Bertles '41, Vice-President  
The Alumni Association

*This letter from former faculty members Ted and Mary Newcomb fell into Quadrille's hands via Louise Stockard Vick. We reprint it here for the benefit of all our readers, but particularly those who joined us for the reunion.*

Dear Pals of 30-odd years ago,

Stocky [Louise Stockard Vick] saddened us by reporting how many of you we'll be missing at the 41st anniversary of the first graduating class. We've probably revisited Bennington as often as most of you (excepting Larry [Alene Potter Widmayer], of course) in our 36 years since leaving there, but never when you-all were there.

Mary and I had an average age of 31 then, and for some reason we still have about ten years on those of you who graduated then. But, as you may have guessed, we never felt very much older than any of you, and we still don't. As a matter of fact, you probably taught us to feel that way.

Since then I've been lucky enough to have a couple hundred graduate students—here at Michigan or at a dozen colleges and universities where I've been visiting professor—from whom I've learned a hell of a lot. But there are two things I've never forgotten about Bennington: close friendships with students and colleagues, and an educational system I still believe in. I've helped create or guide several other colleges with similar philosophies of education, but none have put those ideas into action as well as that one in the Vermont hillside. Now just wait till I start the next one!

We'll get some feedback on the *réunion manquée*, we hope. If any of you have the strength to wield a pen, or pound a typewriter, or lift up a telephone receiver, we'd love to hear from you.

Fondly,

Ted Newcomb  
Mary Newcomb  
1045 Cedar Bend Drive  
Ann Arbor, Michigan 48105

Alex Brown photo



**FIRST 40-YEAR  
CLASS GIFT**

Day to the  
Order of **BENNINGTON COLLEGE ALUMNI**  
Ten thousand two hundred eighty

alumni resource  
bank

1936

Joseph Murphy receives a giant check representing the gift to the college from the classes of '36, '37 and '38. Louise Stockard Vick '36 and Alene Potter Widmayer '36 initiated and chaired the 40th year reunion for these classes and headed the drive for the class gift.

Special thanks to the members of the classes of '36, '37 and '38 and to the friends of the College who gave so generously for the Fortieth Year Class Gift.

- Hope Hilton Andruss '38
- Margaret Robinson Angell '37
- Elsie Balmer '38
- Lucy Lee Bennett '37
- Jean Conner Blouin '36
- Eldora VanBuren Boeve '36
- Frances Pollak Bourdy '38
- Dorothy Middleton Brewer '38
- Louise Coles Bridgeman '38
- Joanne Bass Bross '38
- Mary Swan Brown '37
- Mary Steele Burgess '38
- Mary Hooker Cavanaugh '36
- Nancy Reynolds Cooke '37
- Jean Michie Crafts '36
- Anne Ross Dechert '37
- Margaret Smith Denison '37
- Gladys Ogden Dimock '36
- Rachel Randolph Doucette '37
- Louisa Richardson Dreier '36
- Ruth Dewing Ewing '37
- Sally Jones Fowler '37
- Lucy Greenbaum Freeman '38
- Atossa Herring French '36
- Fletcher Wardwell Gaylord '36
- Isabel Emery Haigh '38
- Elsa Voorhees Hauschka '36
- Edwina Babcock Hess '36
- Lillias Dulles Hinshaw '37
- Constance Wigglesworth Holden '38
- Anne Runkle Hose '37
- Mrs. F. K. Hoyt  
in memory of her sister Hope

- Frederica Cornell MacPhail '37  
in memory of Ernestine Cohen Meyer '37
- Margaret Berger Miller '38
- Sara Brownell Montanari '38
- Ellen Knapp Morandiere '36
- Edith Noyes Muma '36  
in memory of Ernestine Cohen Meyer '37
- Elizabeth Evans Munger '37
- Jean Porter Nickels '37
- Lila Franklin Niels '37  
in memory of Ernestine Cohen Meyer '37
- Margaret Edge Nightingale '37
- Robert P. Noble  
in memory of Mabel Garvan Noble '38
- Barbara Coffin Norris '38
- Dorothy Case O'Brian '36
- Edith Miller Roberts '38
- Barbara Webb Rockwell '38
- Margaret Suter Rood '36
- Jean Hinton Rosner '38
- Ann Meyer Rothschild '37
- Carolyn Crossett Rowland '37  
in memory of Ernestine Cohen Meyer '37
- Grace Sullivan Scanlan '36
- Mary Shaw Schlivek '37
- Berenice Loeb Sloss '36
- Hannah Coffin Smith '36
- Julie Rice Speakman '37
- Louise Friedberg Strouse '36
- Gertrude Doughty Swartz '36
- Jean Moore Toll '36
- Emalea Warner Trentman '36
- Suzanne Stockard Underwood '38
- Marion Lambert Vanderbilt '36
- Bessie Schonberg Varley '36
- Louise Stockard Vick '36
- Ruth Magnusson Wathen-Dunn '37
- Alene Potter Widmayer '36
- Helen Gregory Yardley '36

bookshelf

Alex Brown photo

**Geoffrey Hartman Delivers  
Stanley Edgar Hyman  
Memorial Lecture**

On May 12, the Bennington College Literature and Languages Division presented the third annual Stanley Edgar Hyman Memorial Lecture, given this year by Geoffrey Hartman, Karl Young Professor of English and Comparative Literature at Yale University.

The title of the lecture was "Wordsworth: A Psycho-esthetic Perspective." Taking several poems of Wordsworth's as texts, Professor Hartman integrated critical formalism with Freudianism, and then enlarged his argument in a structuralist direction.

Hartman's principal books are *The Unmediated Vision: An Interpretation of Wordsworth*, Hopkins, Rilke, and Valery (1954), *Andre Malraux* (1960), *Wordsworth's Poetry* (1970), and *The Fate of Reading: Literary Essays 1970-75* (1975). The study of Wordsworth won the prestigious Christian Gauss Prize.

Hartman has taught at the University of Chicago, the University of Iowa, Cornell University and the University of Zurich, among other places. He has been a Visiting Professor and Senior Fellow at the Princeton Humanities Council and a Visiting Fellow of the Wesleyan Humanities Center. He is on the Board of Consultants for the National Endowment for the Humanities, is a trustee of the English Institute, and is on the Editorial or Advisory Boards



Geoffrey Hartman

of a number of journals, including *PMLA*, *Studies in English Literature*, and *English Literary History*. He has been a member of the Poetry Prize Jury for the National Book Award. His essays and reviews have appeared in journals too numerous to mention.

The influence which Geoffrey Hartman has had in the scholarship of the last two decades has been enormous. He was instrumental in the revolution of attitude toward Romanticism which brought a new depth to Romantic studies. His book on Wordsworth singlehandedly set the direction of contemporary Wordsworth studies. Even where he has not devoted an entire book to a subject, he has had great influence: his essays, particularly those on Milton and on Marvell, have been constantly reprinted and have attained preeminence as central statements on their subjects.

The Memorial Lecture series was instituted to honor Stanley Edgar Hyman, a scholar and teacher who was a dominant presence at Bennington College from the early 1950s to his death in 1970. The first and second Memorial Lectures were given by Ralph Ellison and Kenneth Burke.

# commencing

## Commencement 1977

Bennington's traditions stand the test of time well. Perhaps because there are so few traditions associated with the college, the community tends to make the most of these historical links, and there is no better example than the commencement ceremony. When it came time to graduate Bennington's first class in 1936, the faculty and students decided on a ceremony devoid of pretension and unique in its brevity. The presentation and formal remarks have remained the same ever since.

The 42-year-old ceremony again took place in the Barn Quadrangle, and this year incorporated a few changes, both scheduled and unscheduled. The week before commencement was highlighted by the Case of the Missing Graduation Robes, not a Nancy Drew mystery, but a true-life tale of suspense, ambiguity and thievery. The robes were discovered missing from a storage room on Monday, and the next days were spent in campus-wide amateur detective work. No telltale footprints, ransom notes or stool pigeons were discovered, and the Class of 1977 seemed to be facing a come-as-you-are commencement until an anonymous phone caller led Bennington security to the missing robes on Friday morning. With only 24 hours to iron 130 robes, volunteers were engaged in a crash home economics course to ready the regalia for Saturday's ceremony.

Friday of commencement week, guests visited the annual Senior Art Exhibition in Usdan Gallery which displays selected works of all visual art majors. That afternoon, a senior concert was performed in the Carriage Barn, and the evening closed with an informal senior dance performance.

The traditional senior buffet supper was held in and around Commons this year when rain ruled out the usual Jennings lawn gathering place. The supper was followed by a brief ceremony in former acting president Robert Woodworth's honor. Woodworth's achievements as a biology teacher and erstwhile administrator were lauded by colleagues Fred Wohns and Tom Brockway.

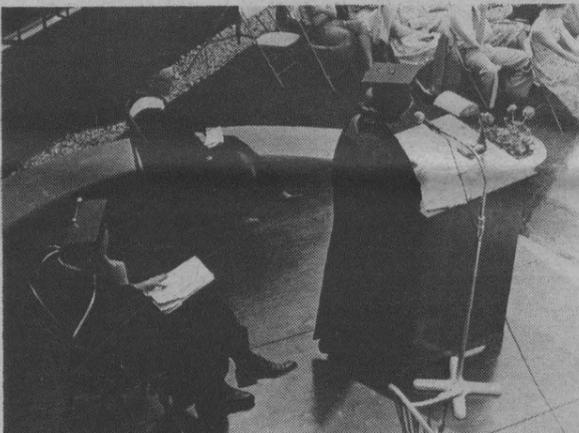
The Saturday ceremony began with the performance of a new procession piece jointly composed by seniors Karen Cunningham, Lyn Bertles and Gretchen Paxson, who conducted. Musicians and singers in three groups were positioned in open windows on three sides of the Barn Quadrangle, and played as the seniors took their seats. The composition incorporated an old Bennington song from the 30s, recently unearthed by Gunnar Schonbeck, whose missing verbal text was replaced by Henry Brant.

President Murphy introduced commencement



Alex Brown photo

Faculty, guests and the Class of 1977 gather in the Barn Quadrangle to hear commencement speaker Elizabeth Holtzman.



Alex Brown photo

speaker Elizabeth Holtzman, the U.S. Congressional Representative from Brooklyn, New York and the seniors' choice as speaker. Holtzman's address was an exhortation to the graduates to become involved in America's political process.

Holtzman characterized the current political mood as a "honeymoon season" for the new administration, and a time when the "twin traumas of Watergate and Vietnam are behind us." She cautioned the audience to beware of such national tranquillity. Citing historical incidents of similar "normalcy" and "good feeling" which preceded turbulent years, she said, "The lesson of history is inescapable: this nation cannot afford to hide its problems under a facade, ignoring the challenges that confront us."

The chief national problems Holtzman sees before the country are breaking the cycle of urban decay to revitalize major cities; conquering poverty, illiteracy and disease; ending discrimination and individual prejudice; and preserving the environment



Alex Brown photo



Alex Brown photo

Above, Speaker Holtzman on the platform with Board Chairman Hambleton and President Murphy; below left, the graduating class reunited with the disappearing commencement robes; below right, Holtzman addresses the guests and graduates

Alex Brown photo

while meeting energy needs.

"If we as a nation are to meet these challenges, we can no longer afford to let government conduct business as usual," she said. The Congresswoman called for a reordering of national priorities and for the qualities of commitment, honesty, competence and courage to be demanded of politicians. "These are the qualities which I urge you to bring to government," she said to the graduating class. "Because of your education, you hold the answers to the problems of today and the challenges of the future."

Holtzman became more explicit. "It is not enough for you to lobby, organize, speak out or help others get elected. Join the process itself. Don't have any hesitation about your own ability to get elected — just look at many of the people who already hold office."

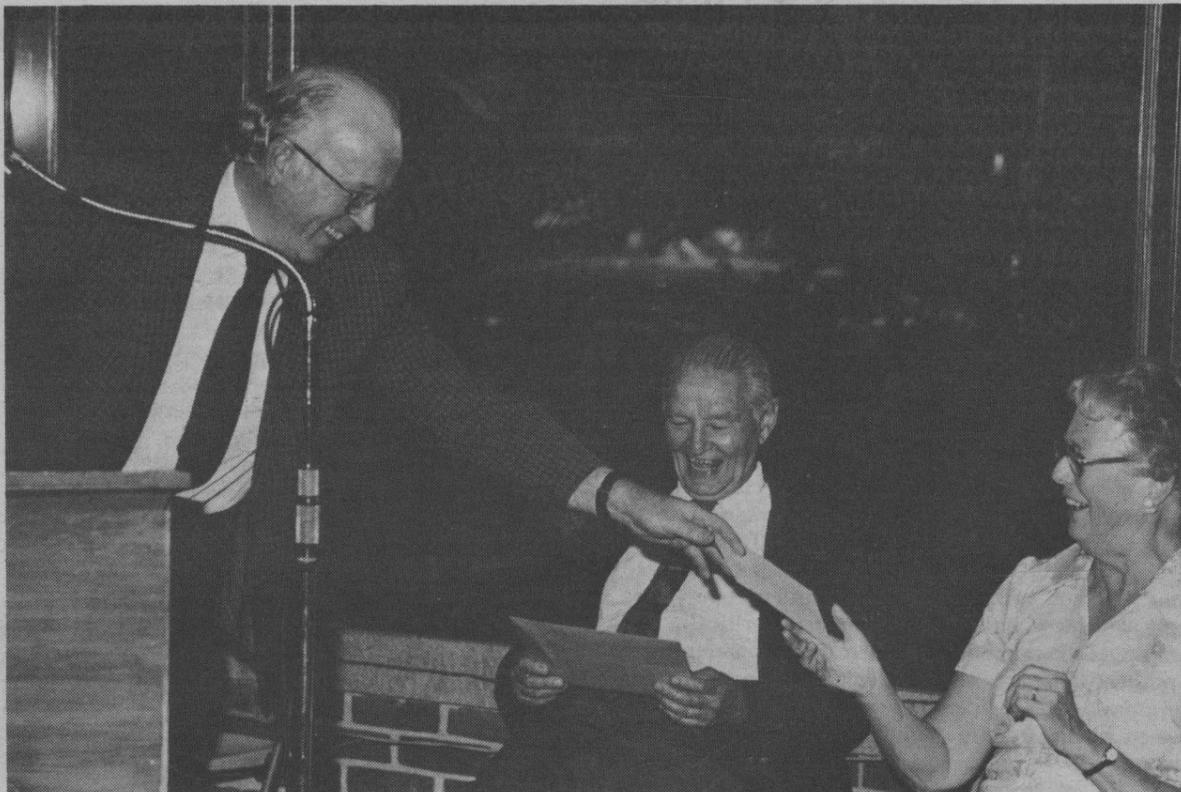
The Congresswoman closed with the exhortation, "Let us make our government reflect the best of us." Her own political career has been based on the very initiative and confidence she suggested the commencement audience rely on. The Congresswoman is a 35-year-old Harvard Law School graduate now serving her third term. She entered Congress in 1973 as the youngest woman ever elected to the House.

In 1976, Rep. Holtzman was the only member of the House or Senate to receive a 100 percent rating from Ralph Nader's public citizen group. As a member of the House Judiciary Committee, she participated in the deliberations on the impeachment of former President Nixon.

As a member of the House Budget Committee, Holtzman has worked to increase spending on human needs, cut unnecessary defense expenditures and close tax loopholes. She has also been particularly active and outspoken on matters of human rights and sex discrimination.

Following Holtzman's address, the formal degree conferring ceremony was held. The presentation, which calls for faculty members from each division to state the names of degree candidates to the assembled group, was interrupted at one point. Just as President Murphy was about to conclude the formalities, one brave senior rose to speak.

"I hate to interrupt such a distinguished ceremony," he said, "but nobody read my name." Peter Dembski, a Music/Black Music major, had been overlooked in the faculty's presentation and was concerned about the sudden change in his status. The oversight was quickly corrected by Music Division representative Vivian Fine, and Dembski was restored to the Class of 1977.



Alex Brown photo

Alex Brown photo



Above, Former acting president Robert Woodworth and his wife, Helen, receive commemorative certificates from Fred Wohnus the Friday before commencement; left, Board Chairman Hambleton and President Murphy watch the graduating class' procession after the ceremony; right, Hambleton and Murphy congratulate senior Heidi Schmidt in the formal presentation of diplomas.

## faculty notes

The Philadelphia-based "Orchestra of Our Time" gave performances of HENRY BRANT's "Curriculum" (which they commissioned) at Lehigh University on April 3 and at S.U.N.Y. Oswego on March 16. The premiere of Brant's "American Weather" for two separated choruses and instrumental groups, commissioned by the Westminster Choir School in Princeton, took place there on May 3. Brant participated in the performance as solo percussionist.

The first Boston performance of Brant's multi-spatial *Millennium 2* was presented on March 26 in Sanders Hall at Harvard, with Brant conducting.

His current composing project is an antiphonal symphony for 80 trombones commissioned by the International Trombone Society and scheduled for performance by them under Brant's direction in June 1978 in Nashville, Tennessee.

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On April 29th, together with alumna Alison Nowak, JACOB GLICK performed Marc Falcone's violin duet *The Little Girl and her Red Shoes* (1975) at Carnegie Recital Hall in New York City. Falcone is a current student at the college.

On May 2nd, Glick performed in the *Erosapes* of Harold Blumenfeld with the Contemporary Chamber Ensemble at New York University. As guest soloist with LOUIS CALABRO's Sage City Symphony, Glick performed the Bartok *Violin Concerto* on May 22nd.

On June 3rd he was one of the panelists at the Fifth International Viola Congress held at the Eastman School of Music of the University of Rochester, and on June 5th he presented a lecture-recital entitled "Music for Viola and Tape Since 1970" at the same conference. He played works by Jean Eichelberger Ivey, Diane Thome, Thea Musgrave and Bennington College electronic consultant Joel Chadabe.

From July 31st to August 14th, Glick will be Director of the Chamber Music Center at Johnson State College. Later in August, he will be performing and coaching chamber music at The Chamber Music Conference and Composer's Forum of the East held at Bennington College.

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The Jubal Trio, comprised of SUE ANN KAHN, flute; Susan Jolles, harp; and Lucy Shelton, Soprano, has just received the Walter W. Naumberg Chamber Music Award. The Trio premiered LOUIS CALABRO's *Rare Birds* in New York City this winter, and has just finished its first recording for Grenadilla Records.

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On May 6th, JOANNA KIRKPATRICK read a paper at the annual Bengal Studies Conference at the University of Chicago. The paper was titled "Self and Social Images of Men and Women Undergraduates at Rajshahi University, Bangladesh."

...Quadrille apologizes for the error in last issue's Faculty Notes regarding Joanna Kirkpatrick's paper presented at the 1977 Conference on Culture

and Communication. The title of the paper was printed as "Ricksha Paintings as Transmitters of Sociology in Bangladesh." The correct title of the paper is "Ricksha Paintings as Transmitters of Ideology in Bangladesh."....

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JACK MOORE had a one-man show of 30 of his "stitcheries" at the Craft Designs Unlimited Gallery in New York City from May 6 to 26.

He also choreographed "Five Marches for the Docks" to the marching music of Charles Ives for performance by the Nimbus Company at the South Seaport Museum on May 28 and 29. Bennington alumni in the company were David Malamut, Leon Felder, Tarah Nutter, Judi Jefferson, Mickey Geller and Janice Geller.

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The Bennington College Music Division presented an evening of music for voices dedicated to the memory of WALLACE P. SCOTT on June 8th in the Carriage Barn. The concert featured the Bennington Motet Choir assisted by chamber singers and faculty and student instrumentalists.

On the afternoon before the concert, friends of Scott's gathered with his family for the planting of a memorial grove of trees near Cricket Hill. The trees were transplanted from the Scotts' home on Trumbull Hill in Bennington.

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SIDNEY TILLIM's ARTICLE "Notes on Narrative and History Painting" appeared in the May, 1976 issue of *Artforum*.

## Judith Di Maio Awarded Rome Prize Fellowship in Architecture

Judith Di Maio '72 has been awarded a 1977-78 fellowship by the American Academy in Rome in the field of architecture. The award is worth approximately \$10,000 in allowances, living quarters and monthly stipends, and will make it possible for Di Maio to live one year at the Academy and do independent work in architectural studies.

Di Maio is one of 26 artists and scholars from all regions of the U.S. who have been selected for fellowships. The competition for this year's awards took place in the spring and involved 350 applicants.

During her year in Rome, Di Maio plans to study design elements of 16th Century architecture and painting which may be interpreted critically and employed to expand the repertory of contemporary architectural ideas and strategies. She notes in her proposal to the Academy the historical continuity between her interest in Mannerist and contemporary themes:

"During the 20th Century the explicit presence of a skeletalized or gridded structure has been a prominent architectural theme; and, as one surveys Italian 16th Century architecture, one may also become conscious of a gridding, webbing, strapping, lacing and framing of both surface and space."

Di Maio examines various examples of this motif in her proposal, concluding that "it is apparent that a species of gridding has insinuated itself as a primary ordering device." She develops the role of the grid as a contributor not only to architectural structures but to 20th Century painting, particularly analytic Cubism. She also takes note of the pictorial grids of Mannerist painters, and adds:

"Painting and architecture are equipped with different missions. The role of painting is to present the illusion of three dimensions in the reality of two; and the role of architecture might possibly—though one can scarcely say it—be the opposite: to simulate the existence of two dimensions in the reality of three. Or such, I suppose, many of the great architectural masters of the 16th Century perceived their purpose to be: to flatten, to layer, to stratify, to reduce architectural incident to the condition of bas relief and to promote lateral spread at the expense of perspective depth."

Di Maio perceives the emphasis on the grid in 16th Century architecture and painting as a point at which the two art forms meet. Her study in Rome will be both an investigation of architectural facades and their pictorial equivalents and a search for new elements to broaden the vocabulary of modern architecture.

After her graduation from Bennington in 1972, Di Maio received a bachelor of architecture degree from Cornell University in 1975 and a master's in architecture from Harvard University last year. Experienced in drafting through work at several architectural firms, she is currently an assistant professor at the College of Architecture of the University of Kentucky.

She was co-designer of an urban design scheme for Minneapolis and Nicollet Island that was exhibited at the Walker Art Center and subsequently published in *Design Quarterly*. Her Cornell thesis was a proposal for a Centennial Art Building for the Rhode Island School of Design.

The American Academy in Rome, composed of a School of Fine Arts and a School of Classical Studies, is a working community of artists and scholars. It offers no formal courses nor does it have a faculty. It awards fellowships through juried competition in the fields of architecture; environmental, urban, interior and industrial design; painting; sculpture; musical composition; classical literature and history; archaeology; creative writing; Italian studies; and the history of art.

## Two New Trustees Elected Joan D. Manley

Joan D. Manley, Group Vice President of Time, Incorporated and Chairman of the Board and Chief Executive Officer of Time-Life Books, Inc. was elected to the Board of Trustees after the June 18 meeting on campus.

In July of 1970, Manley was appointed publisher of Time-Life Books, a subsidiary of Time, Inc. and one of the ten largest book publishers in the United States. In July of 1971, Manley was elected Time, Inc.'s first female vice president, and in October of 1975 its first female group vice president.

Mrs. Manley joined Time, Inc. in 1960 as Assistant to the Publisher of Time-Life Books, then newly established as a separate division of the company. In 1963 she was named Circulation Director, and by 1968 she was serving as Director of Sales for the worldwide organization.

A graduate of the University of California at Berkeley, Manley holds an A.B. degree in English. In addition, she received a Honorary Doctorate of Business Administration from the University of New Haven in 1974.

Following her graduation from the University of California, she entered the advertising department of Doubleday & Co., where she remained for six years.

Manley is a former chairman of the Association of American Publishers, Inc. and is currently Vice Chairman of the Direct Mail/Marketing Association, Inc.

## Albert H. Bowker

Albert H. Bowker, Chancellor of the University of California at Berkeley, was elected to the Board of Trustees after their April 23 meeting.

Chancellor of the University of California since 1971, Bowker left a post as the second chancellor of the City University of New York to "get back to a smaller educational setting where I can make a greater intellectual contribution."

Bowker took the post at CUNY after a 14-month search for a chancellor, and his selection led CUNY Board Chairman Gustave Rosenberg to remark, "Dr. Bowker stood out as best suited to building the great university system the board envisions."

Enlargement of CUNY under Bowker's administration took many forms. At the time of his appointment, CUNY had operated for only two years as a centralized university system and consisted of seven colleges with an enrollment of 104,000. Bowker's instrumental role in CUNY's growth ranged from the establishment of an open admissions policy with intensive minority recruitment to the founding of eight additional colleges.

Bowker is particularly remembered for his work in establishing a graduate program in the CUNY system. Under his leadership, CUNY's enrollment grew to 195,000, with the budget keeping pace, mushrooming from \$64 to \$328 million.

Bowker came to CUNY from Stanford University where he had been professor of mathematics and statistics and for five years dean of the graduate division.

The chancellor was born in Winchendon, Massachusetts and received his B.A. degree in mathematics from M.I.T. and his doctorate from Columbia. He is the author of numerous books and articles on statistics.



Charles Dollard

## Memorial Service Held for Honorary Trustee Charles Dollard

On Sunday, May 15 a memorial service was held in the Arts Center's Newman Court for Charles Dollard, Trustee of the college for thirty years and later Honorary Trustee until his death on February 7, 1977.

Dollard's son, Mark, with his wife and two children, and his surviving brothers, John and Bud and their families, joined the college community at the service. Chairman of the Board Merrell Hambleton, Thomas Brockway, Mary Delia Flory, John McCullough and Jesse Emmet all spoke about Dollard.

Marianne Finckel and Christopher Finckel played a Chopin Etude (arranged by Piatigorsky) and Jack Glick, accompanied by Mrs. Finckel, played the final movement of Schumann's *Maerchenbilder* for viola and piano.

Among Dollard's contributions to the college during his long trusteeship was his work on the search committee for the third president of Bennington. Dollard was instrumental in discovering Frederick Burkhardt and bringing him to the college in 1947.

The following Memorial Minute was resolved at the April meeting of the Board of Trustees, and was read at the service by Jesse Emmet:

"Charles Dollard held a prominent and respected place in the large and busy world of public affairs, but it was to Bennington he gave his heart and it was here he chose to make his home.

"He once said that Bennington had engaged the constant devotion of more outstanding and notable people than any other organization he knew, of whatever size or consequence, and simply in the saying of it he made it so.

"He had a very personal yardstick of excellence and by bearing witness to excellence in a person or a place he, of course, expected complete and active confirmation of his measurement.

"He set the highest standards for intelligence and integrity, for grace and humor and above all for that indefinable attribute of 'character.'

"He was a wise and generous and responsible counselor. He was also a good companion and a great friend.

"In 1971 he became Bennington's first and only Honorary Trustee, a title created both to honor him and to preserve his continuing participation in the life of the college. That participation we now know will always continue. His belief in Bennington's capacity for excellence has become Bennington's belief in itself. This is his great legacy to the college. We mourn his passing and we rejoice and are grateful for all the goodness of our memories."



Gladys Y. Leslie

## Gladys Y. Leslie

On March 31, 1977, Gladys Y. Leslie died in Bennington. She was 86 years old and until only a little more than a week before her death, she was receiving her friends in her usual gracious and generous manner.

Alumni who graduated after 1956 did not know Gyl as the college's librarian, and they are the poorer for that. There are, however, countless alumni who respected, admired and loved her.

She was the first administrator with faculty status. In 1932, Robert Devore Leigh appointed her Bennington's librarian, and had this to say about his decision in the 1949 *Alumni Quarterly*:

"Her quality of professional competence and responsibility encouraged and justified complete delegation of authority to Mrs. Leslie for the creation of the library....Such autonomy in the administration of one of the four or five major operating units of an institution is, of course, a boon to any chief executive. But it cannot be achieved by a mere act of delegation. It was only possible for the Bennington library because of Mrs. Leslie's imaginative grasp of the essential nature and peculiar needs of the college, of which the library is a part. With her, autonomy did not mean separatism but a lively sense of the organic relation of her segment of the college to the whole college policy, program and atmosphere."

Gyl Leslie was, however, much more than an exceptional librarian. She was an influential part of the college community and a member of many faculty committees. Indeed, she was one of a committee of three elected by the faculty to advise the trustees in their selection of the president to succeed Lewis Webster Jones.

Those of us who knew Gyl will remember her in various ways and for various reasons. But we will see her in our mind's eye as a beautiful and handsome woman with a ready, musical laugh, a sympathetic, attentive ear and a warmth and generosity of heart which supported and endeared. Gyl will be deeply missed. A permanent memorial fund in Mrs. Leslie's name has been established by several former colleagues and friends. The fund will support the needs of the Crossett Library, and friends may contribute to the Leslie Fund by sending donations designated for the Gladys Y. Leslie Memorial to the college.

## New Administrators:

### Alice T. Miller --- NRT

"Employers are going to be lucky to have our students." Alice T. Miller, newly appointed Director of the Non-Resident Term, presents the case for NRT compellingly. "Their writing skills, eagerness and maturity are an asset in any occupation. My job is to identify the needs of the employer and match them to a qualified student."

Though it sounds as simple as drawing one from Column A and another from Column B, providing each Bennington student with a valuable NRT experience requires hard work, the kind Miller is eager to do. In addition to counselling students on job possibilities, Miller places much emphasis on job development, or prospecting for employment situations. She hopes to construct a network of alumni and college friends to assist in placing students in rewarding positions, and will supplement their leads with an extensive search of her own.

Miller has a rich sense of the Non-Resident Term program's potential, and she cannot conceal her enthusiasm for her new post. She says, "NRT jobs offer students exposure to the working world, practical experience in their field of study or a newly discovered area of interest, and a chance to apply their skills in a realistic setting. Students have a chance to learn about themselves in an outside environment, and develop confidence and competency."

Miller is firmly committed to shaping the NRT program into a cornerstone of the Bennington education. Besides pairing students and employers, she will carefully evaluate the success of each student's NRT in relation to his or her overall educational program.

Assisting her in all aspects of the program's organization is Deborah Taylor Harrington. Harrington previously worked as a news reporter for the Bennington radio station WBTV, and her knowledge of the town will help her forge local employment contacts for the college.

Miller brings to the post an extensive background in education and program management. From 1967 to the present, she was director of the Brattleboro, Vermont Follow Through Program, a federal anti-poverty project insuring educational opportunities for the economically disadvantaged.

Before taking on the Follow Through assignment, Miller served as a special education consultant to the Vermont Department of Education, evaluating Title I in public schools and institutions for the educationally disadvantaged, mentally retarded and emotionally disturbed.

From 1957 to '63, Miller held a variety of teaching posts, including 4 years as a teacher at Shaftsbury's Red Brick School, where she worked with mentally retarded children aged 6-13. She has also worked as a teaching intern in New York City schools, among them the Bank Street School for Children.

Her special training in the field of early childhood and special education has been the subject of many lectures she has delivered to PTA groups, school administrators, colleges, churches and national organizations from 1967 to the present.

Miller's training in education followed her Bennington College graduation in 1960. She did her graduate work at Columbia University Teacher's College, the Bank Street College of Education and New York University's Graduate School of Education. In addition, she was one of 6 applicants to receive a fellowship for study at the University of Arizona's Research & Development Center, participating in a program on early childhood education sponsored by the National Laboratory on Early Childhood.

Miller speaks of her new post as another stage in a career devoted to education. "In order to place students in jobs valuable as learning experiences, it's necessary to question them, help them find their strengths much as one would in the classroom. Because Bennington is based on experiential learning, the college must provide a setting, on campus and off, where students can test their abilities. I'm excited about making that possible."

### John Nissen --- Admissions

On April 1, John Nissen assumed leadership of the combined Admissions and Financial Aid Offices. Nissen was previously a consultant to the Financial Aid Office, assisting Financial Aid Director Thelma Bullock with the administration of the student aid program and development of additional funding sources for the college.

Jean Short Aldrich will continue working extensively in the areas of high school visiting and interviewing for Admissions, and Bullock remains responsible for the direct supervision of the financial aid program. Nissen's chief responsibilities include increasing office efficiency, revising procedures, preparing new student recruitment literature and streamlining travel and interview schedules.

The task for Admissions is a difficult one. The recruiting efforts of every college in the country are now directed toward a rapidly shrinking applicant pool, whose dimensions represent an unalterable historic fact: fewer babies were born in the early 60s than 50s, and thus fewer people are of college age. Bennington's place in the student recruitment arena will remain a unique one, for the college offers a very special kind of education. But the methods required to present Bennington to high school students are as demanding as those employed by any college.

John Nissen comes to Bennington's Admissions Office after many years of service to education. Most recently, he has worked as a financial aid consultant for Marlboro College and the School for International Training, the academic division of the Experiment in International Living.

From 1973-75, Nissen was Director of Financial Aid for Windham College, and before that Director of Financial Aid and Assistant Dean of Men at Lawrence University in Wisconsin. While at Lawrence, Nissen was advisor to Wisconsin's Higher Educational Aids Board, president of the state's Association of Student Financial Aid Administrators and a member of the U.S. Office of Education Regional Review Panel. As Assistant Dean of Men, Nissen worked with student organizations and provided personal and academic counseling.

Nissen's first position was that of Assistant Dean of Students at Dominican College in Wisconsin from 1967-70. He was also an instructor of history, director of a men's residence hall and assistant to the Dean. His work in financial aid at Dominican brought him into contact with minority students, and he eventually chaired the faculty committee on minority student affairs.

Nissen received his M.A. in 1968 from Providence College in Rhode Island in the field of history. While enrolled in the master's program, he did part-time recruiting work for the Admissions Office there and taught a course in American History. In 1966, Nissen received his B.A. *cum laude* from the same institution, with a concentration in the humanities.

Nissen and his wife, Mary Andersen, have one daughter, Erica, who was born in November, 1975.

## exhibitions

### Curtis Photo Exhibit and Indian Symposium Held at Bennington

Once a complete collection of the fabled Edward S. Curtis photogravures of the North American Indian was discovered, under a bed in an upstairs bedroom of the McCullough Farmhouse almost two years ago, interested people gathered to determine what should be made of the discovery.

The result of those gatherings was a concerted coordination this spring between the ad hoc Bennington American Indian Heritage Committee and Bennington College, Southern Vermont College, the Vermont Council on the Humanities, the Bennington chapter of the League of Women Voters, WBTN, The Bennington Banner, representatives of the Abenaki, Eskimo, Menominee, and Mohawk Indian nations, and various scholarly enclaves. In short, "Four Centuries of American Indian Activists," a month-long exhibition of the Curtis American Indian photogravures and two remarkable symposia on the subject of American Indians involving noted Indian scholars and native Americans themselves, were created.

The Bennington American Indian Heritage Committee initially consisted of Joyce Alexiev, Alan Jon Fortney, Jane Richardson Hanks, Tordis Isselhardt, Ken Kensinger, John McCullough, Tom and Gail Parker and Muriel Palmer. Eventually the work of the committee expanded to include many individuals in the Bennington community as well as those on various other committees, and in organizations, councils, universities, libraries, and native American nations.

The exhibition of the photogravures involved the art division, particularly Neil Rappaport, resident photographer/teacher, who helped select a choice 200 photogravures out of a possible 700, plus.

The photogravures are considered to be the most complete photographic record of the American Indians. Curtis started his project with the idea that it would take about a decade to accomplish. It took him three decades. And in fact his reputation as a photographer and ethnologist lies in this great body of work published between 1907 and 1927.

Curtis visited practically every tribe west of the Mississippi River to record the way they once lived. He brought costumes and authentic clothing for the Indians to wear so that his work could be truly authentic. Like Paul Gauguin who went to the South Seas to find a paradise to paint, Curtis found decayed civilizations and had to create the images and illusions as he went along. Like Gauguin, he created a truth that is larger than the times would have permitted. By the time Curtis began his work, most of America's natives were already in the bondage called reservation life, but as they realized his purpose, he found them willing to help evoke the grandeur that once was. They, like Curtis, believed that the native Americans were part of a vanishing race.

The League of Women Voters' meeting and symposia convened on May 7 and 14 belied that vaunted vanishment.

When Gordon Day, senior ethnologist of eastern Canada, came to address the League of Women Voters on the subject of Vermont's Abenaki, the tribal chairman, Homer St. Francis; the tribal administrator, Kent Ouimette; the confederated tribe's chief, Walter Watso; and other representatives of the Abenaki nation were on hand just to hear what Day had to say about them. One of the reasons that this is remarkable is that less than two years ago no one, except the Abenaki themselves, believed Vermont had any resident native Americans. John Randolph, editor of the *Vermont Sportsman*, a staunch and vociferous opponent to any special hunting rights for the Abenaki, was also present, but all parties quietly listened to Day's scholarly presentation of Abenaki history, linguistics, religion, and culture. Ouimette, the brilliant young tribal administrator, remarked that the Abenaki delegation had not learned that

much from Day's talk, except about his attitude toward the Abenaki nation. Randolph, apparently there for information gathering, merely listened. The potential for conflict was not realized.

The first symposium, on May 7, saw an impressive convocation of Indian scholars. William Fenton, distinguished professor of anthropology at SUNY—Albany spoke about the "Crisis and Quiescence in the 18th Century." Francis Jennings, director of the Newberry Library in Chicago, spoke about the war between King Phillip, a Wampanoag political leader, and the settlers under the heading "King Phillip's War and The End to Amity." He hoped he would not be rude by declaring that it was *not* King Phillip's War, *nor* was there ever any amity in the colonies. Alan Cheuse and Joyce Adler, both local scholars and teachers, examined the literature of the 19th century to explain the creation of the stereotype of native Americans today. John C. Ewers, senior ethnologist at the Smithsonian Institute, presented a narrated-slide showing of the paintings and graphics of the 19th century artists (including Curtis). This session of the two-day symposia was held at Southern Vermont College.

At the end of the scheduled speeches, Phillip Tarbell, a Mohawk national, announced that he had been waiting all day to hear native Americans speak for themselves. But, he guessed, he was "it." He made an impassioned plea for those present to understand that the native Americans were not a vanished race, and that all discussions of their culture should not be made in the past tense, and that prejudice (which was responsible for bringing the Indians to their current pretty pass) was not something of that past, but remarkably virulent...today...and he sees it daily in his work as a special consultant to the New York State Department of Education.

The second day of the symposium, on May 14, was dominated by native Americans. The most vociferous was Charles Edwardsen, Jr., an Eskimo who declared, with the aid of a liberal sprinkling of profanity and obscenity, that the United States government had been remiss (to use a mild word) in executing its responsibilities to the native Americans of Alaska. Although many of the speakers had been interesting and provocative, only Edwardsen shouted loudly and clearly the emotional message native Americans have been, since 1492, trying to relate.

Philleo Nash, former U.S. Commissioner of Indian Affairs (BIA), gave an insightful and sympathetic explanation of the history of native American affairs in the 1960s. Ada Deer, a Menominee woman who led the struggle against the legal, legislative dissolution of her nation (and won), explained the possibilities of making the U.S. government a practical, if reluctant, proponent of its own laws. Michael Bush, Mohawk, explained the problems that face native Americans who migrate to cities and find, not the answer to their economic problems, but a complication of their cultural identities. S. Bobo Dean, a lawyer for many native American tribes and nations, explained the dilemma of U.S. law *vis-a-vis* native Americans, a kind of *Catch 22* squared which leaves all the obedience to laws up to the powers that have all the powers. Kent Ouimette and Homer St. Francis, Abenaki leaders, explained what they saw the problem of being native Americans in the Yankee state of Vermont. The second day of the dual Saturday symposium was held on Bennington College's campus.

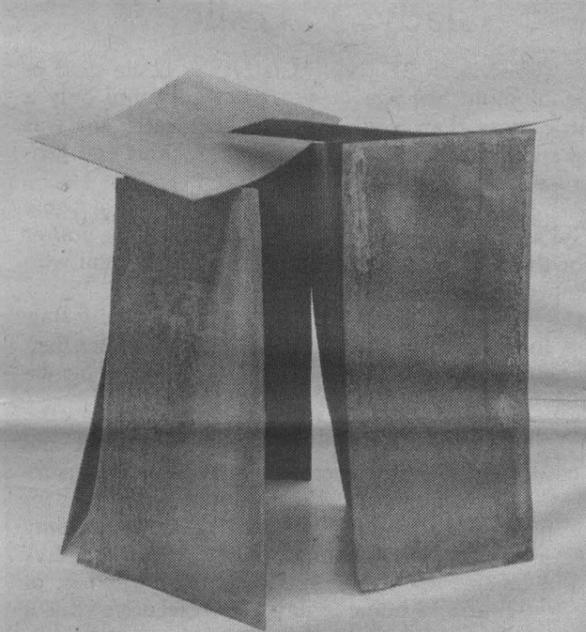
### Three Bennington Sculptors Win Awards

Three of the 17 awards offered for sculpture in this year's New England Exhibition of Painting and Sculpture went to Bennington College artists. The juried exhibition is sponsored by the Silvermine Guild of Artists in New Canaan, Connecticut, one of the largest independent non-profit artist organizations in the United States. The 28th New England Exhibition was on display from June 4 to July 2.

Artists residing in New England, New York, Pennsylvania and New Jersey may submit works for judging. This year's judges were art critic and author Clement Greenberg for painting and Jane Livingston, Chief Curator of the Corcoran Gallery, Washington, D.C., for sculpture.

Bennington College teaching assistant Nicholas Pearson received the \$750 first prize for sculpture in the competition. Pearson has been a sculpture assistant since last fall, and used the sculpture studio in the Arts Center over NRT to build the piece entered in the show.

Pearson's artistic efforts were originally focused on music. He worked as a professional musician in New York City for several years after attending the



Nicholas Pearson's award-winning sculpture.

college, but returned to the campus to audit sculpture classes with Isaac Witkin and Brower Hatcher. His decision to rent the college's Brick Garage for one summer to build sculpture crystallized his interest, and led him to a job with local sculptor Willard Boepple as his assistant.

Pearson recounts the story of the submission of his entry to the Silvermine Show with characteristic modesty. "I just got it in my head to rent a truck and bring the piece to New Canaan for judging. I really had no expectations, and had visions of renting the truck all over again to pick up the piece. Now, at least, I don't have to worry about bringing it back till the show is over. And I guess you could say the trucking charges aren't going to bother me now."

Margaret Swan, a Bennington graduate student in painting, received the \$100 Rosenthal Award for an Outdoor Sculpture. Although Swan's primary interest is painting, she has pursued work in sculpture for several years.

Swan received her B.F.A. degree in 1976 from Syracuse University, and came to Bennington for graduate study because of the small size of the college. She didn't want to be part of a conventional graduate program, and has benefited from one-to-one criticism from all members of the visual arts faculty. Swan received a painting fellowship at Bennington, and teaches drawing courses as part of her study program.

Colin Kerrigan, another Bennington graduate student, was awarded the \$500 Olivetti Prize for sculpture. Kerrigan is studying sculpture at Bennington under an International Rotary Fellowship.

Kerrigan is from England, and will complete his studies in the United States this fall. He has been at Bennington since last September, and remained in the Bennington area during NRT to build sculpture in the Arts Center. He plans to continue graduate study in England and to teach sculpture.

Also represented in the New England Exhibition were Bennington student Robert Leavy and alumna Andrea Woodner.

# performances

## Reflections on June '77/Black Music

July 2, 1977

by Stephen Horenstein

*Stephen Horenstein is a member of the Black Music faculty, and is currently a contributing editor to Jazz Magazine, Paris, France.*

While the Newport Jazz Festival is blaring away in all its blazing glory, I am sitting back and reflecting on our term's work, and then, too, on the huge discrepancy between what Newport represents and what we, the Black Music Division at Bennington, do. This all comes precisely a year after that dreadful abomination called the Bennington Summers "Jazz Laboratory," what we felt was merely a polite extension of the Newport Festival. Do not mistake me. I am not saying all this to stir up sour grapes, but to clarify and remind us of our own sense of purpose. This term was perhaps the strongest for us as a division and I feel that our four-day series of events from June 6 to 9 bore this out: the points of view presented by the Black Music faculty were as diverse and forceful as ever. In the following commentary, I will attempt to paint an accurate and concise picture of what occurred, and I will summarize with several of my own general observations. One might say that the focus of the entire event entitled *June '77/Black Music* was to make the statement that Black Music is no longer music for entertainment. With a history of nightclubs, one-night stands and cheap record dates, the music has found another plane of existence, another mode of presentation. The pieces by faculty members Arthur Brooks, Jay Ash and myself were unlike anything presently being recorded in the United States and pointed the way to new techniques of ensemble organization, most significantly, the transformation of the "small group" into a sound medium possessing the scope and breadth of an orchestra. The pieces were fresh, exciting and worked from both the various leaders' organizational abilities and the raw energies of the students involved. The music was indeed a far cry from Newport.

On Tuesday, faculty member Milford Graves presented an evening of music by the voice and percussion ensembles, an event which was a display of both technical virtuosity and Graves' special ability to organize both musicians and non-musicians into a cohesive whole. By dictating various parts to his singers, he created rhythmic situations out of their voices. Then, by constantly renewing the incoming stream of rhythmic phrases, he created an endlessly changing, highly energized percussion orchestra. The vitality and enthusiasm of his participants was impressive and left this listener moved by an aura of excitement for the entire evening. The rhythms were varied in origin, from African, to Afro-Cuban, to Latin, to Indian, to Middle Eastern, to American Indian, etc., but were organized so as to fuse all into one sound.

Milford Graves is truly a master of percussion and the speed of his articulation is so phenomenally fast that it keeps the ear in a constant state of surprise. What was demonstrated in Graves' evening, among other things, was his ability to generate enthusiasm in his students while simultaneously sustaining a high level of percussive intensity over an extended period of time.

Perhaps the most significant of the week's events from the standpoint of philosophy and pedagogy was faculty member Bill Dixon's Thursday night lecture-demonstration. The art of the lecture-demonstration is a new one, especially for Black Music, and was, in fact, pioneered by dancer-choreographer Judith Dunn in the middle 60s. Here the artist truly "puts himself on the line," for he must invent spontaneously. This manner of presentation is of even greater significance for Black Music, because the tradition has rarely been thought of as possessing a theoretical/intellectual base and, as mentioned previously, has only been accepted for the entertainment value ascribed to it. Dixon's lecture demonstrated the need for further exploration by both musicians and writer-critics in the articulation of both compositional and philosophical components of their work, i.e. that they must be accountable for every note or word they play or write.

Dixon drew on many sources: his own experiences (including stories about his own studies, the gradual evolution of his personal musical point of view and the difficulty of being a Black artist in a society hostile to both Blacks and the arts); Webern (that truly significant composer who, toward the end of his life, became so frustrated with getting his work performed that he conceded that the best performances were in his head); Corbusier (whose principles of form have suggested new paths in contemporary music); and Jimmy Stewart (a brilliant musician-theoretician who is another Black artist, unknown in his own time). The sum effect of all these stories and observations was very moving.

Afterwards, Dixon demonstrated the subtle (and not so subtle) differences in various performance practices by having several of his piano students each play a "lead sheet" from two of Dixon's own compositions, and then by following their versions with his own.

As a conclusion to the evening, after explaining how a larger ensemble situation is organized in this music; how one must take into consideration each player's sound and ability; how it is useless for the composer to write for the *baritone saxophone* anymore, but rather for the sound that, let's say, *Jay Ash* draws from a baritone saxophone; how, too, from the "simplest" of components one can generate the most "complex" of sounds—from all these ideas and others Dixon then constructed a piece right before the audience's eyes. I know for a fact the piece had never been rehearsed—it had never even been talked about. The result? a most glorious sound—cloud-like, pulsing with the many layers emanating through the translucent texture of the whole. This was composition in its highest form. The process was part of its final fruits.

Thus, through Dixon's lecture-demonstration, through Graves' evening and through the various compositions by Brooks, Ash and myself, the Black Music Division attempted to make a statement, a musical manifesto of sorts. We as a division feel strongly that the art *must* survive and that it must be allowed the same immunity from the entertainment arena which Horowitz, Motherwell, Stravinsky, Faulkner, etc. have been granted.

Black Music has a firm theoretical and philosophical base which must be continually articulated and renewed. It also possesses an energy and power that can only be kept alive if its own sense of purpose is not compromised one iota to the whims of the age and the various fancies of entrepreneurs. We are seeking to preserve what is our history. We are also seeking to continue it.

## Alumni & Friends Invited to Performance Weekend

Bennington's fall term will commence with a series of workshops and performances given by alumni, friends, students and faculty on Saturday and Sunday, September 10 and 11 on campus. The program has been planned by Gunnar I. Schonbeck of the music faculty in response to the success of the Alumni Concert and instrument-building workshop held during alumni reunion weekend.

Reunion participants were offered a variety of special classes over the weekend, and Schonbeck's offering was a tutorial in instrument building and sound collage composition. The enthusiasm of participants convinced him that additional workshops and other opportunities for performances on campus by alumni would be welcome.

Schonbeck wishes to hear from alumni interested in all types of musical exploration. Music projects involving adults, children and large or small groups are all welcome. Schonbeck suggests these areas for alumni participation: instrument construction, recorder, string, percussion and vocal groups, dance, mime and dramatic performances, ethnic explorations and Renaissance groups. Any musical pursuit alumni and friends are currently engaged in will likely find a place on the weekend's program.

Participants themselves will determine the presentation of the music in either formal or informal concerts. Those interested in joining Bennington musicians for the special weekend should contact either Gunnar Schonbeck or Sue Jones at the college for further details.

The format for the weekend revolves around the Sunday afternoon performance of Schonbeck's *Col-*

*lage #70, Bright Sing, Nor Sigh*. Schonbeck dedicated his composition to former faculty member and distinguished composer Otto Luening, and based the music on a theme which was part of the Bennington graduation ceremonies of the 1930s and 40s featuring voices and handbells.

Schonbeck's score for the piece involves a total of 335 instruments, three choruses and three bands. Dancers and mimes will also participate, as well as members of the audience. The 60-piece conventional string and wind orchestra will be complemented by 275 instruments of Schonbeck's own design and construction, among them vibraphones, steel harps, trapezoidal strings, marimbas and slide flutes. These instruments were primarily designed for use in the Greenwall Music Workshop at the Visual and Performing Arts Center, where the composition will be performed, and are also used in Schonbeck's courses in acoustics and instrument design and construction.

Participants and guests for the Performance Weekend are encouraged to play these instruments at their pleasure. The instruments and musical scores and drawings will be on display throughout the weekend.

The tentative schedule for the weekend includes a Saturday morning session from 9 to 12 a.m., a lunch break, an afternoon session followed by supper at both the Greenwall and Carriage Barn performance areas. Concerts Saturday evening will present music by alumni and friends. Sunday morning a meeting will be held to plan future gatherings for musical explorations on campus and in other places alumni can convene. The ultimate goal of this weekend and others like it is to provide the college community with a richer sense of alumni musical efforts.

## The Musicfest Wednesdays of New Student Music

by Henry Brant

Throughout May and June, eleven visiting musicians joined the Music Division performing faculty to complete four professional ensembles: a brass quintet, a string quartet, a woodwind quartet and a voice quartet. For four hours each Wednesday, the groups met in separate areas solely for the purpose of rehearsing and recording student works written especially for these occasions.

Composers ranged from near beginners in their first term of composing study to seniors with three or four years of experience behind them. Some 90 works were heard, representing over 35 composers. Contributions from faculty, former faculty and alumni were among the new pieces rehearsed. Each composer produced an average of four pieces for the Musicfest Wednesdays, and a substantial number were ambitious works calling for two, three and even all four performing ensembles simultaneously.

All this new repertoire came principally from the composition classes of Vivian Fine, Marta Ptaszynska and Henry Brant. Advanced students Gretchen Paxson, Lyn Bertles, David Jaffe, Beverly Dyer, Marc Falcone, Andy Tierstein and Sharon Kanach conducted the rehearsals of their own work. These composers all produced multigroup works, as did Peggy Richardson, Karen Cunningham, Peter Dembski, Derrik Hoitsma and Robert Macht. Composers who scored for each group separately included 16 other students and alumni Peter Golub and Ish Bicknell.

Music Division faculty and visiting artists found themselves in enthusiastic agreement on the imagination and originality of each composer's conceptions and on the generally high level of technical composing competence displayed. Many of the performers, both our own musicians and those from the "outside," felt that it would be hard to surpass the expressive individuality of these undergraduate productions in any professional school at the post-graduate level.

## A Summer Life for Bennington College

by Christine Graham

At this writing, midway through registration for this summer's set of Bennington Workshops, the first Bennington-planned program of summer courses in the arts seems distinctly successful. One hundred fifteen day and rooming students have enrolled in courses developed by the Bennington faculty which feature masterclasses with some of the finest professionals in the areas of instruction.

The courses offered are Painting, Composing, Prose Writing, Cello, Flute and Sound/Voice/Listening. All carry course credit for Bennington students which may be transferred for students from other colleges. Because of unanticipated low enrollment in the Puppetry course, faculty member Cedric Flower will conduct the class as a tutorial concurrent with the writing of his book on teaching puppetry. All the other courses met or exceeded minimum enrollment and all are self-supporting programs.

Students for the Workshop courses included some Bennington students and alumni, but a surprising majority are from other schools or graduates of other colleges. Probably because previous work in each field of study was required for acceptance in the courses, the students are serious, intense workers with professional involvements or ambitions. However, participants enrolled in the Workshops are a diverse group. The age range is 16 to 65, and includes a young student from the New York High School of Music and Art as well as many with graduate degrees.

As anticipated, the Prose Writing course attracted the largest number of inquiries and applications. The total summer program for July yielded over 600 inquiries as a result of advertising in 17 newspapers and magazines, including general publications like the *New York Times*, the *Village Voice*, the *New York Review of Books* and the *New Yorker*, as well as specialized publications like *Craft Horizons*, *Theatre Crafts*, *School Arts*, *Puppetry Journal* and *Art News*. Flyers were sent to all alumni and friends of Bennington and to other colleges and schools all over the country.

In addition to the July Workshops, other groups will be on campus this summer through rental agreements with the college. The Composers Forum and Chamber Music Conference of the East returns this August, and the Green Mountain Fiddlers — about 75 young string players — will come back to Bennington after a few years' absence. During July, the Arica Meditation Training Program will be conducted on part of the campus, and during July and half of August the Prospect School of North Bennington, in conjunction with Lesley College, will offer its graduate seminars at the college. Throughout the summer, a show of Norman Rockwell illustrations will be on exhibition in the New Gallery of the Carriage Barn.

All these projects will make the campus a busy place for the summer, and more programs are still in the works. The seminar entitled "View from the Pedestal" is now enrolling women for workshops concerning the legal status of women, under the direction of attorneys Pat Barr and Jill Laurie Goodman. Women enrolled in the workshop will in some cases be accompanied by their families for a vacation weekend.

Other activities on campus include the usual summer influx of players for the clay tennis courts and new excitement over the renovation and operation of the SVAHA Cafe, a student-run food and drink place which will feature movies, live bands and special events during the summer.

The real goal for the college this summer is to make a strong start toward a non-term life for the campus. With faculty-developed courses, compatible rental possibilities and increasing opportunities for alumni and friends of the college to make enjoyable use of the campus during its slower months, Bennington will be able to introduce many more people to the college and at the same time earn income through projects in sympathy with the academic, year-round goals of Bennington.

### March events

The Music Division presented its first concert of the Spring Term on March 16 in the Greenwall Music Workshop under the direction of Gunnar I. Schonbeck. The program was dedicated to the memory of Father Vincent Spinelli and John Bishof, both past educators in the Bennington area. Collage No. 67 by Gunnar Schonbeck was entitled "The Chants."

President Murphy discussed the college's financial future with the community at a meeting on March 23. Murphy is deeply committed to sharing his ideas with the community and soliciting opinions from all constituencies.

Anabelle Gamson performed her concert program "Dances by Isadora Duncan" on March 24.

On the same day the Literature and Languages Division presented a lecture by Alan Cheuse entitled "The Gaucho and the Humble-Bee: Nature and Culture in the Nineteenth Century American Literary Imagination."

### April events

On April 4 the Social Science Division presented Dr. Fritz Redl, psychologist and author of *Children Who Hate, Controls from Within*, and *When We Deal With Children*. Dr. Redl discussed "Agression in Children."

A Faculty Concert was presented on April 6 and featured as guest artist Miss Ursula Kwasnicka, harpist, who is presently on the faculty of the Julliard School in NYC and also first harpist in the Syracuse Symphony Orchestra. She performed music for harp solo composed by Heinz Holliger, Betsy Jolas and Marta Ptaszynska. The program also included the world premiere of Lionel Nowak's *Dialogue for Alto Flute and Percussion* and Marta Ptaszynska's *Tale of the Nightingales* for baritone and instrumental ensemble and Vincent Persichetti's *Serenade for Flute and Harp*.

A two-act play, "Hellow and Goodbye," directed by Wendy Bower, was presented on the weekend of April 7-10. Timothy Daly and Jill Wisoff starred.

The Literature and Languages Division presented Bernard Malamud reading from his new novel on April 9.

"Skunk City," a two-act play directed by Robin Schramm, took place on the weekend of April 15-17.

William Tucker, sculptor, art historian and critic, lectured and discussed his work on April 19.

Enrique Fernandez of Franklin and Marshall discussed the Cuban film "Lucia" on April 22. His talk included reflections on recent commercial films about women done in the U.S. There was also an open discussion on the Cuban films recently shown here.

On April 25, a Master's project in theatre was presented by the Drama Division. The play was "Facials" and was written and directed by Margaret Ann Holloway, choreographed by Ron Dabney, with musical direction by Bill Dixon.

An art lecture by Willard Midgette was held on April 26. Mr. Midgette is noted for his mural-sized, environmental figure paintings.

### May events

"A Concert to Dedicate the New Steinway Grand" was given by the Music Division on May 5th. The performers were Lionel Nowak, piano; Barbara Mallow, cello and Richard Frisch, baritone.

The Music Division presented a concert of Chinese and Southeast Asian Music performed by the Northern Illinois University Ethnomusicology Program Ensemble. This group consists of four men and ten women directed by Dr. Kuo-Huang Han and performs music from Indonesia, Thailand and China.

On May 11th novelist Ronald Sukenick read from his work-in-progress in conjunction with Alan Cheuse's "Problematic Fictions" class and Nicholas Delbanco's "Strategies of Prose" workshop.

An art lecture by Margaret Israel was held on May 11th. Ms. Israel, a ceramic sculptor and painter, presented a slide lecture on her work.

A senior concert by Lyn Bertles was presented by the Music Division on May 11th. Performers besides Ms. Bertles were Henry Brant, Willie Finckel, Jack Glick, David Jaffe, Barbara Mallow, Lionel Nowak, Gretchen Paxson and Abi Tischler.

On May 12th the one-act play "Escorial," the senior acting project of Marion Markham and Paul Lazar, was presented in the Martin Drama Workshop under Leroy Logan's direction.

A Social Science talk by Steven Harris was given on May 16, entitled "Text and Intertext: The Displacement of Philosophy."

Alex Brown photo



Marion Markham as Folio in her senior acting project *Escorial*, presented on May 12th.

"Stability of Modulated Systems, or Can You Shake a Plasma to Rest?" was the title of the mathematics lecture given on May 16 by Donald Drew, Professor of Mathematics at R.P.I.

Also on May 17 a dance performance, "In the Seventh House," was given by Lyn Bridgman, Susan Brown, Frances Edwards, Wayne Euster, Shannah Green, Martha Lee, Valery Levine, Kari Reinertson, Kayte Ringer, Nancy Rockland, and Anne Soorikian with music by Bill Dixon and Stephen Horenstein.

May 17th was also Flute Night, with fourteen members of the Bennington College and Community Flute Ensemble performing under the direction of Sue Ann Kahn.

Karen Cunningham's senior concert was given on May 18th and featured *Trio* by Koechlin and *Fourth Brandenburg Concerto* by Bach among other selections.

"Composer at Work" was the title of a lecture given by Marta Ptaszynska. She played tapes, talked about her compositions and gave the community a rare insight into a composer's way of working.

The Dance Division presented "Simple Dances," an evening of new dances by Anthony LaGiglia with guest artists Beverly Brown and Gwendolyn Watson and students of the college.

Peter Delano's senior theatre project was a production of "Home Free," directed by Robin Schram and starring Peter Delano and DiDi Sinclair.

Peter Dembski and Derrick Hoitsma presented a joint interdivisional senior concert on May 20th.

A senior concert in Back Music was given by David Smith on May 22nd.

The Social Science Division presented a talk by Kenneth Kensinger on "Social Time and Social Science in Cashinahua" on May 23rd.

Colin Rowe, distinguished architectural critic, author of "Mathematics of the Ideal Villa," "Mannerism and Modern Architecture," and other essays, spoke about his new book *Collage City*. Colin Rowe is professor of architecture at Cornell University and spoke here on May 24th.

The Music Division presented a senior concert by Tommy Andres on May 25th.

On May 26th a poetry reading by Wynn Miller and Marc Penka entitled "Modern Times are now Over" was held in Murphy's cafe.

*Who's Afraid of Virginia Woolf?* was performed on May 26 with George Coyne, Lorca Peress, Timothy Daly and Alison Gobbeo-Harris. The production was directed by Jill Wisoff and was staged in the Martin Drama Workshop.

Also on May 26th a dance performance by Meg Cottam, Ron Dabney, Mary Lyman, Debbie Gladstein and Janet Glassman was performed.

A reading of "Self Accusation" by Peter Handke was given by Rick Oller with video by Tony Carruthers on May 28th.

Flutist James Hoberman gave his senior concert on May 31, performing music on both the flute and the electric flute.

### June events

Gretchen Paxson gave her senior concert on June 1, and was assisted by Lyn Bertles, Jack Glick, Beverly Dyer, Barbara Barnes and others.

On June 2, the Music Division presented a Cello Recital by Barbara Mallow.

Stephen Berman's senior concert was given on June 5, with assistance from Lisa Rubenstein, Derrick Hoitsma, Kevin Campbell, Cris Faris, Geoff Locklin and others.

A Social Science Division talk by James MacGregor Burns entitled "Political Leadership," was given on June 6. Mr. Burns teaches Political Science at Williams College, is former president of the American Political Science Association and is currently writing a book on political science.

The Black Music Division presented a senior concert by Maureen Hoy, including a performance by Ensemble V directed by Arthur Brooks.

On June 7, the Black Music Division presented a concert by the Percussion and Voice Ensembles, directed by Milford Graves.

"BettyCarterBettyCarterBetty," a composition by Margaret Holloway, was presented by the Black Music Division on June 8. The performance included three compositions by Stephen Horenstein.

The Bennington College Percussion Ensemble, under the direction of Marta Ptaszynska, gave a concert of percussion music on June 9th. The program included a premiere of her new work "Chimes, bells, wood, stones...." dedicated to the college and Gunnar Schonbeck. Also, Marta Ptaszynska's "Siderals" for two percussion quintets with lighting projection of original paintings by Jill Neff; "Incantation" by Zbigniew Penhershki, one of Poland's leading composers, and "Planes, points, lines" Part I by student David Jaffe.

On June 12th a music concert was given by Laurie Moses and Beverly Dyer. It included selections for piano, cello and saxophone.

David Houle gave a presentation of his senior project, a study of coastal sand dune vegetation of California, on June 14th.

Cindy Kallet talked on her senior research project: winter studies of small mammals on Martha's Vineyard.

A commencement party was held on June 17 with the 10-piece jazz band "Widespread Depression" as the featured entertainment.

### Next in Quadrille

## Theatre at Bennington and Beyond

The fall 1977 issue of Quadrille will feature stories and interviews on drama as a study and career for Bennington alumni, students and faculty. Performers, playwrights, designers, composers and directors will share their insights with our readers.

Alumni and friends connected with the theatre, either at Bennington as a course of study or subsequently as a vocation, are encouraged to contact the editor of Quadrille with story ideas. Both story outlines and manuscripts are welcome, but the deadline for completed contributions is August 15. Hold forth! Declaim!

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Bennington  Workshops

**View from the Pedestal:**  
*workshops concerning the legal status  
of women*

conducted by attorneys

**Pat Barr**

and

**Jill Laurie Goodman**

- the Supreme Court's view of the Other Sex
- legal implications of family relationships
  - rape and wife abuse
- legal tools to fight sex discrimination
  - cases now in court

August 19-20-21, 1977

at

Bennington College

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