

# Quadrille

May 69

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Bennington College  
Bennington, Vermont

## Feiffer Views Life and Art

*Jules Feiffer, noted cartoonist and dramatist, visited the Bennington campus in March and talked informally with students. The following are excerpts from his conversations.*

I've been writing a new play which deals with the sex lives of several men and women over a period from 1946 to 1969 or 1970 (depending on when we open). This is the first time I've had to write seriously about women's characters. I realized—and I should have some time ago—that most of the analysis of women is written by men. I find it fascinating because almost everything written has a slightly patronizing tone about it, the way psychologists write about children.

I find it interesting that the whole feminist thing is beginning again after being dormant for the last twenty years or so. I don't see the male attitude changing radically. I think that, just as in the area of black-white relations, there are certain erosions. But what we do is simply retreat to new positions; it's a holding action. It's not that suddenly there's a blinding ray of light and a man says, "Oh my God, I've been wrong."

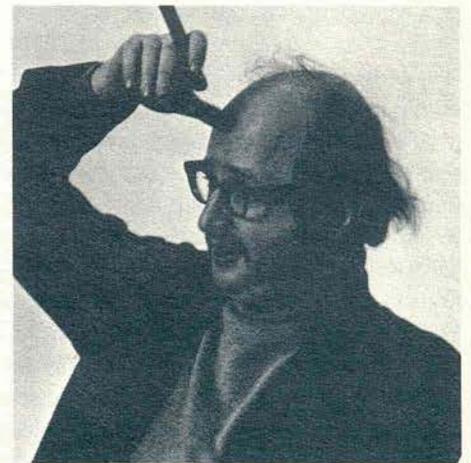
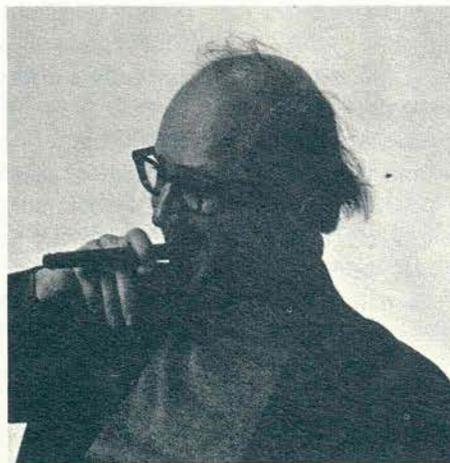
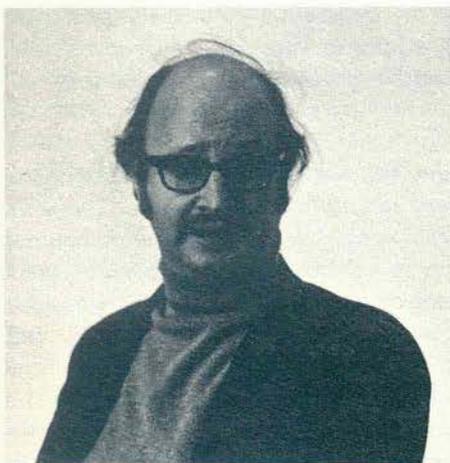
even if he has everything he wants, are somehow never satisfactory; his chances for attacking anybody out in the real world without retaliation are almost nil; so he desperately needs a safe target, and that reduces the targets to his wife and children. He picks one out, or both, and that invariably means countermeasures. This is the way the game has traditionally been played.

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I see no reason why one should have to limit his life in order to perfect his art. Hemingway popularized this mystique and Mailer perpetrates it: when you work you don't have sex because it weakens your creative thrust. I think all this is more revealing of the ego problems of the authors of the statement rather than having anything to do with what's real. By now the one thing that should be realized about creative art is that there are no rules about it.

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It's not just eastern religions that aspire to the loss of self. Any religion which operates primarily under conditions of great poverty will always be a religion in which



It's psychologically impossible to have it happen that way. People have very important reasons to hold on to all the myths without them. If a guy can't feel better than his wife, he can't feel better than anybody. His job is usually typical; the conditions under which he is living,

one must deface his sense of self, of ego, simply because he can't survive if he has aspirations which can't be met without either destroying himself or his society. Oscar Lewis writes that cultural poverty is marked by total passivity. You see no chance whatever of getting out of

the life you live in because as far as generations go back in the history of your culture, people have always lived as you are living and there's no reason to believe that there will be a change.

The importance of the Catholic religion in Spain, in Latin America, or anywhere is that it allows people in gross conditions of poverty to believe in something; to believe in survival because they believe in God, heaven, and Hell. When you find no hope at all in your life, simply to go on living you have to invent a hope.

There's very little outside oneself for one to attach roots to at any time. This is possibly one of the reasons for all these Mao and Che posters. There's got to be some religion somewhere that someone can believe in outside of themselves, because they're too close to themselves to really believe that they've got it.

I suspect that the growing trend of Zen and eastern religions among a large number of middle-class kids is due to a cultural or emotional poverty. No one believes any longer that fulfilling the demands of the ego is going to pay off. This belief, the American Dream, that anybody can become what he wants to be—providing he belongs to the right race and sex—is what the American myth is all about. What is fascinating is that no one really believes it any more and this fact will really change the country radically. When the most interesting part of a county, the most important part, turns off the dream, then sooner or later it will affect the whole shape and tone of society. First, I suspect that there will be a good deal of agitation because of this disbelief, followed by severe regression, and out of this regression will evolve the future America.

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We are a totally middle-class country; the middle class decides how we feel about ourselves. The reason we had the Depression from 1929 to the war years was that the middle class found itself unemployed. The poor and the working class were not that much more unemployed than before, but the new American middle class suddenly found itself without jobs and it became a national crisis. Only when you make issues middle-class does anything begin to happen. A more recent example is Vietnam. I was so grateful when Lyndon Johnson began drafting graduate students, because it was clear to me that then Vietnam was going to become a popular issue. You can't cut into the educational dreams of the American middle class by drafting their sons without making them mad morally about the war.

I've always been fascinated by the idea that the only groups that are ever investigated for psychological misfits are those which are moving against the prevailing

culture. Nobody ever does a study about why somebody ought to join the Democratic party or become a Republican, but if you belong to any radical group—black or white—there has to be some explanation for why you're a misfit.

\* \* \*

I was in Cuba last year and many people who have been on a kibbutz compared the sense of euphoria I felt in and around Havana to what they had felt in Israel. It's terribly exciting to see; it also can be misleading, because any country in the midst of social change is operating on the basis of its greatest potential. There is an electricity, a dynamism, in the society which is marvelous while it is going on. There's no alienation, no need for drugs, because life itself is a drug. You're turned on to what's happening. But I wonder how long it can be sustained; I don't think you can keep that spirit permanently.

I suppose that's what so many of us miss in America today, what we've really missed for so many, many years. We miss the sense of connectedness to our own time, the sense of relevance. One may make the right marriage, have the right family, and still, within all this, feel totally lost because none of it seems to be *about* anything or worth anything. Solving individual problems can no longer quite be the answer because every problem we solve remains within the context of the society we're living in. Communication is so all-pervasive that it's impossible to get away from society, no matter how privately satisfying you may think your answers are at the moment. It may be one of the reasons that people are turning away from psychoanalysis. I know practically everybody in my generation—I'm forty years old now—went through a long or short period of analysis—certainly a flirtation with it or its ideas and its rhetoric.

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A lot of people now believe that the only way to have any individual growth is within the commune. The only way of living is within some kind of informal communal grouping where the very needs of the commune will overcome the private hangups that one has in this emotionally individualistic society; they think that that will solve the problems. I've asked Judith Melina about how the exercise in communal living had worked for The Living Theatre because they had been living communally in exile for a number of years now, and she said, "Well, outside the problems of competition, aggression, jealousy and hate. . . ."

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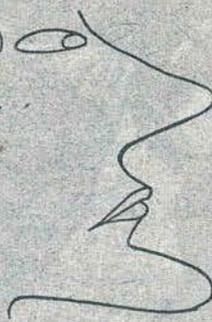
I was quite astonished—impressed—with The Living Theatre's performance of "Mysteries, and Smaller Pieces."

## Feiffer

I MARRIED  
GEORGE  
SO I  
COULD  
BE FREE  
OF MY  
MOTHER.



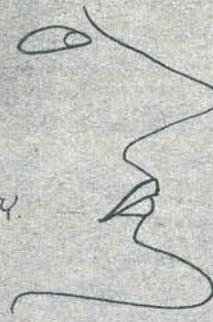
I HAD  
CHILDREN  
SO I  
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GEORGE.



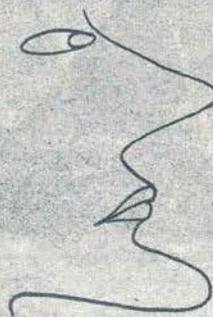
I TOOK  
A JOB  
SO I  
COULD  
BE  
FREE  
OF THE  
CHILDREN.



I RAN OFF  
WITH THE  
PRESIDENT  
OF THE  
FIRM SO  
I COULD  
BE FREE  
OF RE-  
SPONSIBILITY.



I WENT  
BACK TO  
GEORGE  
SO I  
COULD  
BE FREE  
OF GUILT.



I DIVORCED  
GEORGE AND  
GAVE HIM  
CUSTODY  
SO I  
COULD GET  
A FRESH  
START.



THEY'LL  
NEVER  
GET  
ME  
ALIVE.



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I thought that there was a loveliness to it; it was the first group I had seen who could walk through an audience handing out incense and offering love and not hating you while they were doing it. One of the striking paradoxes in groups of this kind is that with all the talk of audience participation and communication and contact, the contact seems almost totally negative, based on hostility and antagonism. This kind of confrontation is unconstructive because it forces one to formalize opposition; it doesn't make anyone think any more than participating in a lynch mob makes anyone think. I was very disturbed by "Paradise Now"; it had all the earmarks of a cultural lynch mob. The Living Theatre operates very much as a Jewish mother; when they talk about freedom, it's the way my mother would. The manipulation is implicit in all their talk about how they want to let go and constructively recreate society. It ended up being like so much other talk about freedom: *my* freedom and not *your* freedom. It's too bad because the interesting thing about what they do is that have found a way of breaking down the structure of the ordinary audience-performer relationship. That's interesting if something can be done with it, but they haven't really figured out where to go—or rather, what they have figured out isn't a very healthy way to go. The Living Theatre tries to force a change, but they

destroy any process.

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The one thing that bothers me about the drug culture is that, from what I've seen, people use drugs for escape rather than for the sort of knowledge that helps prepare you to move in progressively more solid and freer directions. Greater consciousness should prepare you for handling the various crises that happen periodically in one's life, and, although Tim Leary and others say that drugs do help, I haven't seen it happen in the cases of friends of mine, and others.

I decided to go into analysis because, after years of thinking I was so smart I could handle my own problems—just read a couple of books—I found that no matter what point I started out from, I always went in a complete circle in terms of every relationship. I always thought it would end up in another direction and it always ended up being the same thing. Consciously or not, I preferred that terribly destructive pattern to something that might be healthy but also unknown and therefore fearful. And I didn't want to keep repeating this pattern for the rest of my life, so I went into anal-

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## Editorial Note

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

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

### STAFF

Editor—Laurence J. Hyman

Managing Editor—Faith Westburg

Alumnae Editor—Catherine Cumpston

—Photographs by Laurence J. Hyman, Faith Westburg

—Drawings by Marion Breeze Williams '63



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## Letters To The Editors

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To the Editor:

After seeing the pictures of the Living Theatre (*Quadrille*, Vol. III No. 2) I believe I could do better by just going out to the barnyard and watching the pigs and cows. Such filth. If the girls ever put on such a display of lewdness in any room they would be suspended at once. I would not give you the proverbial sweat from my —.

Philip C. Hanford  
Lebanon, Pa.

To the Editor:

If the *Bennington Review* which I have just received (Vol. III, No. 1, Winter) is "The Best of Bennington" I would be much obliged if you would remove my name from all your mailing lists.

I am sure no future member of our family would ever consider going to your college.

Lois C. Thayer  
Rosemont, Pa.

To the Editor:

Over the past four years, I have been outraged, amused, and driven to despair by Bennington College publicity which has followed me like a family curse. I have not written before now, in hope that you would think I had died and stop sending it to me.

The reason I am biting the alma mater that fed me is simple: You are spending vast amounts of money, indicating you are prosperous, to tell me news I already know, ask me for stock powers, and then try to make me feel guilty.

To deal with these points in turn:

1) Her Majesty's Government and the United States of America have reached an agreement whereby printed matter may be sent on a special cheap rate: not the First Class Airmail you have been using. I estimate over \$20 has been wasted in this manner.

2) The publications themselves are very attractive—had I a coffee table, they would go on it. "Brother, can you spare a dime?" has never been so elegantly stated. Unfortunately, this medium negates the message. If you sent a mimeographed Galley saying "Help! Help!" I might begin to worry.

3) The news you send I already know:

Anne Poultney Lodge-Cabot married Phillips  
Andover IV in Boston  
Kugella Glockenspiel married Irving Shlemiel  
in New York

Faculty Notes: Ben Belitt and Bernard Malamud  
have won so many awards that together they  
are building a new Barn to store them.

This sort of "news" was written in the stars. No doubt you are attempting to recreate girlish chats in Commons

Lounge. These "chats" were unprintable, and are known to sociologists as "bitching." Best to forget them.

4) About that stock power. The only stock I have at the moment is needed for tonight's meatloaf. As it was made from last weekend's pot roast, and it's Thursday today, it's getting powerful indeed. Tell Mr. Lord at Morgan's I'm sorry, but will try to save the chicken giblets and feet for him this weekend.

This money business is all your fault, Bennington. Seventy-five percent of your alumnae don't work, even part time, 13 percent are in the arts, 95 percent won't work in offices, 61 percent don't work for the Alumnae Association, 7.6 percent marry doctors (do you know how long it takes to pay for medical school and start a practice?). It's your fault for making me into a typical alumna. In addition, I live in Swinging London. This means bank managers take swings at people who overdraw and the Chancellor says we must export or die. My art gallery dealer is hoping for rich American tourists. It's your fault, Bennington, I didn't marry a Dow executive and become Mistress of The Long Island Foxhounds.

5) A classmate writes to nag me that our year has given practically nothing and displayed crashing indifference to Bennington. Why is everyone so surprised we are a nasty, nonconforming, ungrateful lot? That was quite evident while we were there. The admissions office isn't perfect—no vineyard has a vintage every year. I suspect, however, that many of my classmates are as offended by your mailings as I am. They may remember, as I do, how a new wing was built on the Barn for publicity offices which were deeply carpeted when even President Fels' office was bare. When the library couldn't afford to buy a book one needed, it was reassuring to think of that Biglow on the floor.

All is not lost, however. Amid these complaints I have a serious proposal: The Alumnae Silent Blood Pact. This unique fund comes from those who feel as I do taking a solemn pledge to worry about Bennington's existence, to love/hate her to the end of their days, and to help her generously when they are able. In return, Bennington pledges not to send them fund-raising, or other, glossy publicity, or to nag them in any way. (Do you realize those pictures of students writing papers induce recurrent nightmares, and your potential donations get spent on alcohol or psychoanalysis?) No publicity, not even the tinnest stock power form. (Money saved on printing and postage also goes into this fund.) As a result, the alumnae in this pact will preserve a "purer" fantasy about Bennington, and *really will help* when they can.

I'm sorry, President Bloustein, if this letter has ruined your morning. But please remember that no matter what the publicity people down the hall tell you about casting bread upon the waters, a large, silent group of alumnae

feel as I do and are hanging onto their bread. You have my good wishes in your difficult position.

Yours sincerely,  
Roberta Elzey Berke '65  
London, England

## Has Bennington Become Complacent?

—by David Scribner

Three Bennington College students who spent their Non-Resident Term discussing educational issues with students on 16 campuses have warned that the quality of education at Bennington is endangered by a complacency which is stifling experimentation.

Recalling that Bennington "at its inception was designed to function as an educational experiment and as a forerunner in reform," the authors of the report depict the attitude at the college as a "fearful and stodgy attachment to the status quo, and the delusion that Bennington's success as an experiment is complete."

The report continues: "We believe that the college's primary justification has been its ability to change without trauma. A great effort of energy and imagination will be required."

Members of the college-sponsored tour, which was made during January and February, were seniors Carol Bolsey and Christine Graham, and Rebecca Mitchell, a junior. Appearing on television and radio interview shows, and meeting with student and civic groups, the trio traveled to Haverford College, American University, Georgetown University, University of Pennsylvania, Kenyon College, Ohio Wesleyan, University of Chicago, Lake Forest College, Notre Dame, Adelphi University, Stony Brook, University of Rochester, Yale and Harvard.

As a result of confronting student problems and attitudes on other campuses, the Bennington students devoted a major portion of their report to reiterating and re-emphasizing the importance of proposals brought up during the Week of Self-Study. The self-study was conducted at Bennington in September prior to the beginning of fall term to re-examine all college policies through joint faculty, administration, and student discussion groups.

"Since that time," the report goes on, "a complacency, a timidity, and even conservatism have set in, stifling and impeding instrumentation of dynamic concepts. We have seen this conservative attitude on other campuses eliminating options for progress; we see a growing reluctance at Bennington to take risks which, if continued, will reduce Bennington to paralyzing rigidity."

Among the general suggestions in the report was the recommendation to have Bennington College submit

itself to "greater public scrutiny and criticism," which would include communication with other schools, student and faculty exchanges, and greater publicity.

The authors also recommended that women be hired to occupy major positions on the faculty and administration: "A conscious effort must be made not to allow or expect men to occupy all dominant positions especially in the case of male students. Where women were more vocal at the University of Chicago, for example, they were worried about the role of women today and were fighting established double standards."

In addition, the report repeated the necessity for open discussion among students, faculty and administrators. In the absence of communication between the constituents of the other college communities, the report points out, a "great suspicion" develops among students, founded on disillusionment and discouragement and fostered by "no common premise of respect" among students, faculty and administration.

"There is a tendency toward this at Bennington now," the authors write, "with growing division between departments and more closed meetings. Bennington is still a very small school by any standard and need not take upon itself consciously or not the problems of a large university."

Specifically, the report made the following recommendations: *Coeducation*. As Bennington introduces male students into the college community, three types of housing are necessary: male, female, and coed. "This is in tune with the Bennington idea that social development should not be separate from intellectual development," the authors note.

*Curriculum*. First, encouragement should be given to the creation of new courses, and the curriculum should not only reflect the concerns of the faculty and students, but should also help students correlate past and present events to make studies more relevant to current developments.

Second, Bennington should experiment with the creation of credit-bearing courses modeled after those established at "free universities." Such courses would be included within the college structure and would be open to the community as well as students.

Third, there should be no specific divisional requirements, and students should be encouraged to investigate different fields. A general studies major should be available to students able to take advantage of this program.

Fourth, Bennington should develop facilities for a black studies program.

*Interdepartmental cooperation*. "Rigid departmental divisions are unnatural and suggestive of faculty self-interest." Students are interested in interdepartmental majors, and anxious to set them up, but are now discouraged from these majors by being prevented from at-

tending policy meetings.

*Grades*. Pointing out that Bennington must not become a preparatory school for graduate school, the report recommends the elimination of all grades, which are "detrimental to the pursuit of liberal education." At the present time Bennington students are given "secret grades" which a student does not see but are filed as part of college records in an application to graduate study.

*Faculty*. While praising the quality of the Bennington faculty, the authors suggest that prospective faculty members speak to more students to be fully informed of the philosophical and procedural demands at Bennington. It is also recommended that student participation in faculty

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hiring and firing be clarified and made "more viable to students."

*Admissions*. Although admissions requirements necessitate a certain degree of selectivity, admission procedures should seek to expand the diversity of the student body. The report suggests increased contact with high school counselors and enlargement of the summer program for Vermont students to include students from other areas, specifically urban areas. Bennington could perhaps institute a transitional program whereby students from inferior school systems are prepared for higher education. The authors quote John C. Hoy in *The Saturday Review*: "If higher education is to continue to contribute to social mobility rather than social stratification, a revolution in policies governing college admissions and the distribution of financial aid to students is required."

Bennington students should have greater contact with alumni to gain some notion of how to correlate their college experiences to their lives afterward. Alumni could perhaps, the report notes, participate in college activities and conferences. "The alumni of Bennington would probably not cripple the school and its progress, but rather make suggestions for change and be a source of dynamic and well-informed concern."

In describing their visits, the authors indicated that they usually met with hostility and suspicion on the part of their student audiences, and that although faculty and administrators were invited to meetings, they seldom attended.

Some students of other colleges, the authors said, attacked Bennington as being "isolated, elitist, racist, and financially inaccessible to most students" and having a student body selected for non-academic reasons. Other students took the position that college-age students are not adequately qualified to structure their own education according to their definitions of a liberal arts education.

The Bennington representatives also observed that on many campuses discussions of educational policy had never before been held among students. From talks with other students, they estimated that only 10 per cent of all students had any concern in educational change, and perhaps 3 per cent were committed enough to become actively engaged in seeking reform.

"Even at the University of Chicago during the sit-in," the report points out, "there were students who knew nothing at all of the activity."

The Bennington students also encountered what they termed "depressing, even sad" reasons some students gave for being in college: draft-dodging, husband-hunting, time-wasting. "Even at Haverford, many boys told us that they would not be in school if it were not for the draft."

The result of the tour, the authors admitted, was the realization that "Bennington offers an unusually stimulating education. Many students we talked to are demanding reforms which have been in practice at Bennington since its inception. Bennington's structure cannot work on a large scale, although we would like to think that the attitudes toward education could be transferred."

## Trustees Approve Tuition Increase

The Board of Trustees met at Bennington College on April 18 and approved a \$475 increase in tuition, effective in September. The rise, prompted by rapidly rising educational expense, brings the maximum Bennington tuition to \$4,325.

The trustees acted in concurrence with recommendations by President Bloustein and the faculty and student Educational Policies Committees.

The tuition increase will be graduated, the Board decided, so that not all students will feel its full impact. Freshmen will pay the maximum additional amount, sophomores \$400, juniors \$350 and seniors \$200. If a student's class standing is indeterminate, he will pay the lower amount. The Board emphasized that every student

in need of financial aid to meet the tuition increase will receive it, whether or not he is now receiving such aid. This year about thirty percent of Bennington's students are receiving financial aid.

The trustees also decided to review fees annually, in light of changing costs. Bennington last announced a tuition raise from \$3,450 to \$3,850 three years ago.

Bennington's estimated deficit will surpass \$250,000 this year, even after receipt of gifts and private donations. President Bloustein said it now costs about \$800 more per student each year than the full tuition fee.

## 7 Faculty Notes

*Michael Benedikt* has been awarded a Guggenheim Fellowship for 1969-70 for his poetry. Poems from his first book, *The Body* (Wesleyan University Press 1968), have been selected for inclusion in several anthologies, including *The Young American Poets*, *American Poetry Since 1940*, *Contemporary American Poetry* and *Expanded Poetry*. He gave a series of readings during the winter and spring, including readings at Kenyon College, Wayne State University, Denison University, Ohio University, Kent State University and Oberlin College. "Box," a poetry/dance event designed in collaboration with *Linda Tolbert*, of the Bennington dance faculty, and the sculptor *Charles Frazier*, was presented in March at the Cubiculo Theatre in New York City.

*Henry Brant* received his second ASCAP award last fall. His "Crossing" was performed in Danzig and Beirut during the fall by the New York Chamber Soloists on their European tour, as well as at Brooklyn College upon their return. Brant received two commissions in November, one from the Dorian Wind Quintet for a Town Hall performance May 21, 1969 and one from the Oakland, California, Symphony Orchestra and the Oakland Youth Orchestra to compose a large spatial work using two complete symphony orchestras for performance in April, 1970. During the same month his article on spatial music, "Space as an Essential Aspect of Musical Composition," appeared in *The Wind Ensemble*, published by MCA (Vol. I, no. 2). On January 9th Brant conducted a concert of his orchestral spatial music at the University of Toronto Royal Conservatory of Music. The program includes a new version of his "Antiphony I" with added choral section superimposed; "Labyrinth" and "Verticals Ascending." On January 10 he directed a program of planned improvisation for large vocal and instrumental groups in Toronto. Two of Brant's records have been recently released: "Hieroglyphics II" (Advance Records) and "Millenium IV" performed by the American Brass Quintet (Nonesuch Records). On March 24, Brant was guest composer and conductor at an all-Brant orchestral spatial con-

cert at the Eastman School of Music in Rochester, New York, where he presented a new band version of his "Antiphony I," as well as his "Angels and Devils" for eleven flutes, "Verticals Ascending" and "Millenium II." "Verticals Ascending" (for two orchestras) was recently published by MCA Music.

Louis Carini's "The Fault in Skinner's Teaching Machine" appeared in the April, 1969, issue of *The American Psychologist*.

Catherine Osgood Foster's article on Mount Anthony Union High School appeared in the spring issue of *Vermont Life*.

Paul Gray lectured at Rensselaer Polytechnic Institute in Troy on "Metaphor and the Mise-en-Scene." He discussed the production plans and designs for several works from the Absurdist theatre. The talk was primarily concerned with the relation of imagery to sub-text in *The Chairs*, *The Balcony*, *Waiting for Godot*, *Happy Days* and other plays.

Stanley Edgar Hyman received a Guggenheim fellowship for 1969-70.

Joanna Kirkpatrick will teach in the summer sessions at the University of California at Santa Cruz.

Bernard Malamud's new novel, *Pictures of Fidelman*, was published this spring by Farrar, Straus & Giroux.

Barbara Herrnstein Smith's new edition of Shakespeare's *Sonnets* was published this spring by Avon Books. The dedication reads: "To the Renaissance girls, Bennington College, 1962-66."

Sidney Tillim had a one-man show at the Noah Goldowsky Gallery in New York City from April 12 to May 8. He gave a lecture at the Detroit Institute of Art on April 24, entitled "The Critical Reception of Recent Art." He was also visiting critic at Rutgers University on April 21.

Reinhold van der Linde's article, "Eigenfunctions of random eigenvalue problems and their statistical properties," has been accepted for publication by the *S.I.A.M. Journal of Applied Mathematics*. He continues his musical activities and recently organized a concert for the American Guild of Organists, of which he is an officer.

Peter Wilson gave a lecture at Duke University on "Sentimental Structure" in March. His article, "Reputation and Respectability: A Suggestion for Caribbean Ethnography," was published in *Man*, March, 1969.

Wanted, by the Development Office at Bennington College: a copy of Theodore Newcomb's first book about Bennington, *Personality and Social Change*. Will pay if necessary.

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ysis. I was in my 20's and I quit when I was about 33, but since then my ability to handle things has changed radically. I can't simply think that I matured because there were no signs of that maturation. If I thought drugs could give you the same experience I would feel much better about them than I do. I know too many cases of very bright, talented people being turned into vegetables, and I don't think it balances out evenly with the ones who are vegetables to begin with and are suddenly awakened by drugs. There must be a better way of doing it than that—it's too much like Russian roulette.

I just don't see the evidence of positive creative effect of these drugs. The quality of writing in underground newspapers, which are published and edited and written generally by people who are 100% on something or other, is deplorable except in a couple of cases.

\* \* \*

I sometimes work for *Playboy*, and part of the privilege of that is getting paid a lot by *Playboy*, going to Chicago, staying at Hugh Hefner's house, eating his food, drinking his booze, and finally getting tight enough to attack his magazine to him. During one of these periods, when we were having an argument over the sexually liberating role that *Playboy* was playing, I told him I could believe that a lot more easily if my image of the playboy man was a guy elegantly dressed who walks into a room with a beautiful girl on each arm—there are never less than two. It's a fantasist's magazine. It's what every guy is supposed to dream he wants out of life, and that way I suppose it's middle-age masturbation. There are lots of other magazines with pictures, but never quite as beautifully air-brushed and totally unpubic, and that's what makes up the American male dream. They did a smart thing at the beginning by deliberately getting the "girl next door" to be the Playmate, to show how nice and clean and beautiful it all was. The "girl next door" has been the spirit of the magazine from the start.

The magazines women buy to find out about their own lives are *McCalls*, *Ladies Home Journal*, etc. *Playboy* is a magazine edited by middle-class males which tries to create an image of bachelorhood and freedom. All the women's magazines, edited in large part by middle-class males, create the image that all ladies should stay home and be good homemakers. Be a good homemaker to whom? Your husband who is out there with that *Playboy* chick?

Most people don't really act out their fantasies; when they do, they usually find they're very disappointing. It hardly ever comes up to what you imagined in your head. That's the advantage of writing plays or drawing cartoons; you're in control.

## The Visual and Performing Arts at Bennington

Those who planned Bennington College recognized as had few before them the educational significance of the visual and performing arts and included them as full partners in the undergraduate liberal arts curriculum. This was one of Bennington's most radical innovations and to this day it is one of the chief sources of Bennington's unusual influence in education.

Two things chiefly explain this strength in the arts. The first is that our faculty is comprised of artist-teachers who regard composition, performance and studio work as vital instruments rather than passive objects of education; they stress participation in the arts rather than mere learning about the arts. The second source of strength follows from the first: classrooms in the arts are places to do rather than just to hear or see things; they are workshops rather than seminar rooms or lecture halls.

At Bennington the visual arts studios and performance workshops are not places for occasional performances, but rather the very center of the daily educational experience. Studio and performance workshops have replaced classrooms in the arts just as the laboratory has replaced the classroom in the sciences.

The art divisions offer a general training to all interested students, irrespective of previous training. The aim is to prevent a premature hardening of opinion into fixed styles or beliefs that a student must accept or imitate. A continual effort is made to keep an evolving environment for the performing of art in all its forms, and to open it to the most challenging ideas and personalities from inside and outside the college community. With rare exception, all students take at least one course in these sub-

jects during their stay at Bennington. Over the last four years 39% of all students graduating from the College majored in either the visual or performing arts.

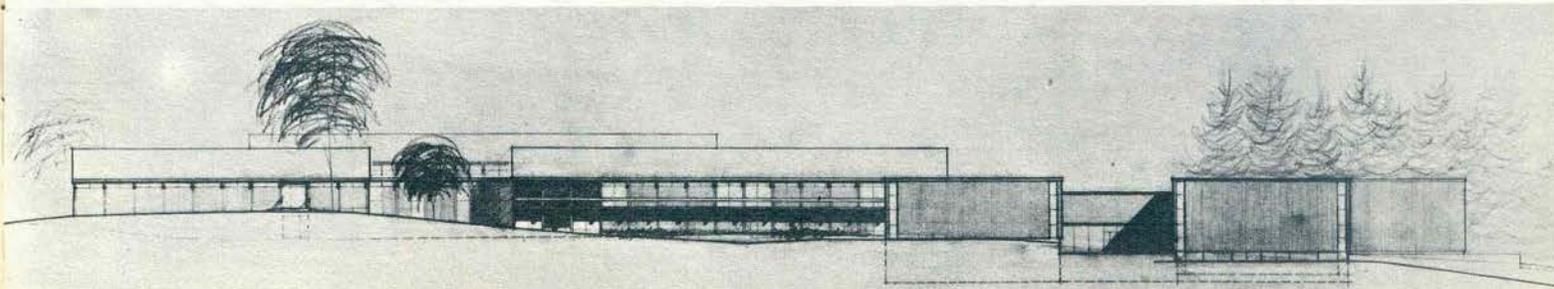
If our strength in the arts has been novel teaching methods, our weakness has been that our physical facilities have not kept pace with our needs. The problem of space—especially with the enlargement of the student body to 600—has become so critical that the teaching divisions in these areas run the risk of losing their educational effectiveness unless new studio and performance workshop space is provided.

The Visual and Performing Arts Complex grew directly out of our educational philosophy and our pressing needs. The college retained Robertson Ward, a young architect from Chicago, to design the structures. It asked him to design buildings which would be expressive of our teaching methods. They were to be simple and modest in design; they were to be buildings in which functional needs take precedence over a monumental structure, over formality, or over architecture as a highly personal statement.

Broad financial support must be found to build this Complex. Only a fraction of the funds needed are pledged so far. Moreover, during the past two years of planning, estimated construction costs have risen from an initial \$3,100,000 to nearly \$3,800,000. It is my confident expectation that all friends of Bennington will contribute to the \$11,250,000 Capital Funds Program in which the arts Complex plays a central part.

—Edward J. Bloustein  
President

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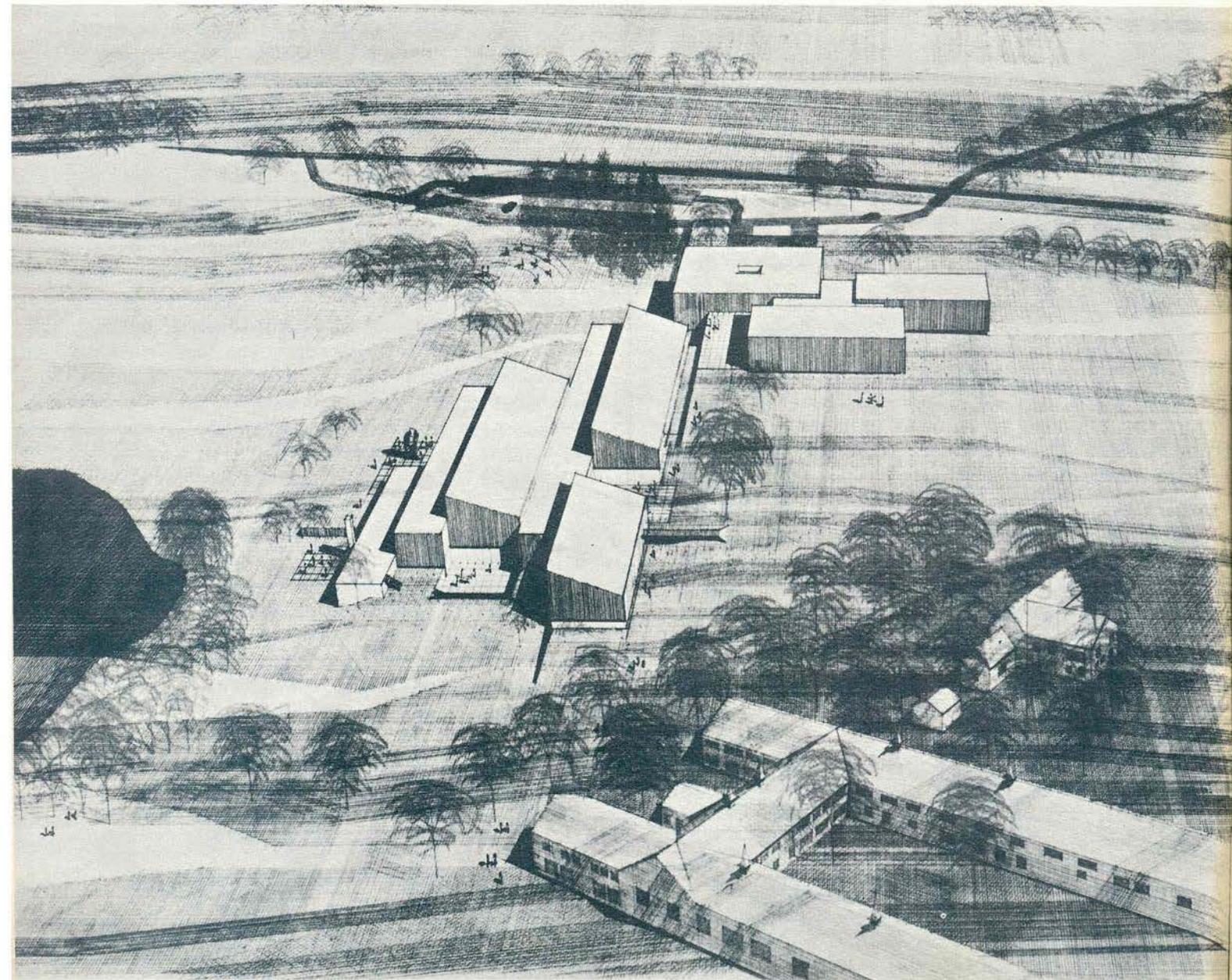


The Bennington Visual and Performing Arts Complex will be constructed along the natural ridge between the southeast corner of Jennings Meadow and the higher, smaller meadow of Cricket Hill. It will complete a north academic campus together with the Barn and the Elizabeth Harrington Dickinson Science Building and its adjoining Lecture Hall. Informal paths will connect this area with Commons, Crossett Library and the student houses.

A major consideration in designing the Complex was that the new buildings blend with existing structures and the contours and open spaces of the site. The silhouette

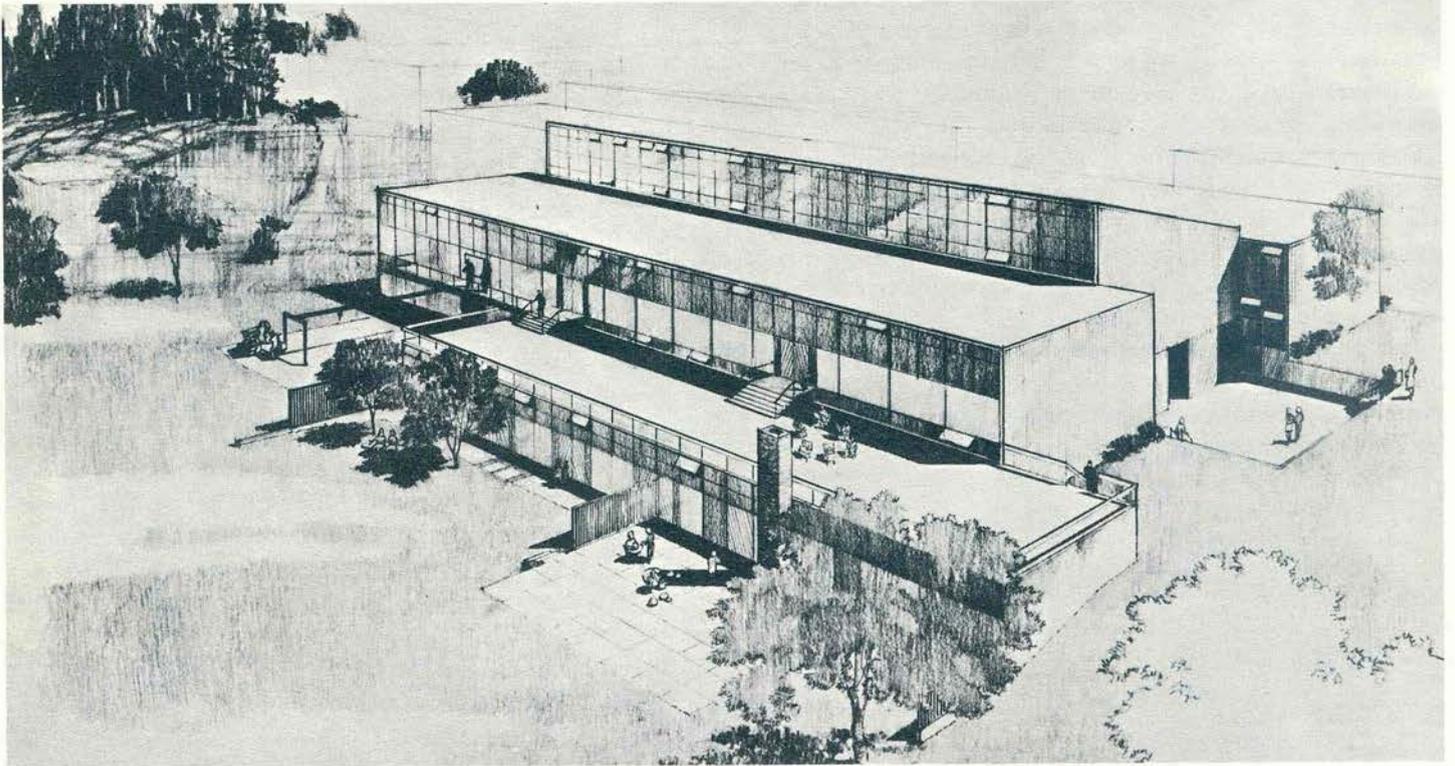
will be low, with the major roof lines even with the eaves of the neighboring Barn. Yet the natural slope of the land allows for three levels. The buildings will be simple structures of timber frame with walls fabricated of multiple thicknesses of rough-cut cedar planking. Outside surfaces should soon weather and will seem to merge with meadows, woods and mountains.

The Complex is divided roughly into two parts: The Paul Terence Feeley Visual Arts Center to the west will be linked on the east to the three theatre areas or, more accurately, performance workshops of the Performing Arts Center.

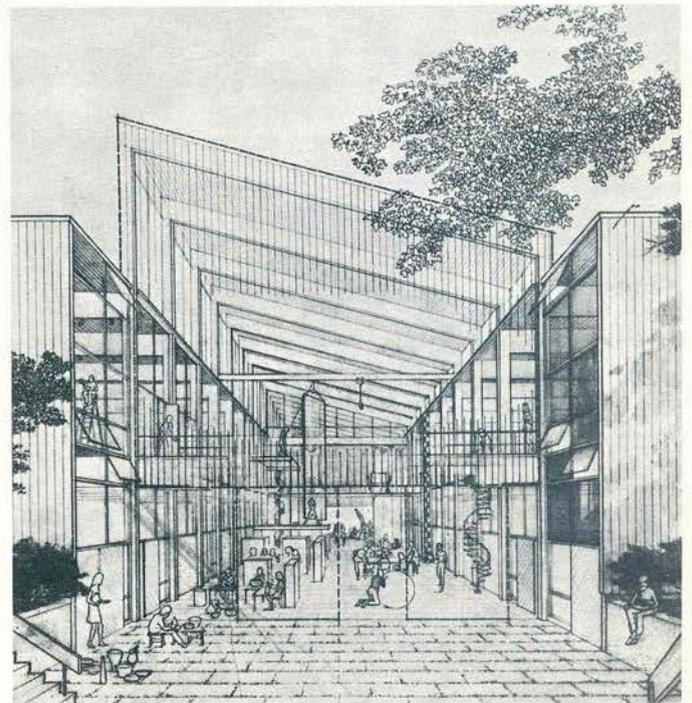


The Visual Arts Center will resemble a series of factory bays. The three storeys extending up from Jennings Meadow to Cricket Hill will be known individually as the meadow, entrance and upper levels.

## The Paul Terence Feeley Visual Arts Center



The central feature of the working area will be a vast two-storey space: the *Galleria*. Lit by large northern sky-lights, the *Galleria* is designed as a multiple function group work area and, by opening movable walls, as a temporary expansion space for adjacent studios and shops. Working platforms can be constructed at various levels and circulation altered by arranging movable bridges, ramps and simple stair units. Natural and artificial light can be controlled and modified. A light materials-handling crane will traverse the entire area. The *Galleria* will open at both ends so that the work space may be continued outside in good weather.



Student and faculty studios will be at both meadow and entrance levels, opening onto the *Galleria* itself or onto the ceramics, graphics or sculpture studios. Studios will be highly flexible, allowing for individual work or opening up for group instruction. Many of the student studios on the meadow level will have direct access to outdoor work areas and the studios above will open to outdoor decks and balconies. All will have ample natural light and large areas of wall space as working surface.

Disciplines which need a fixed location and permanent equipment will have studios at the meadow level on either side of the *Galleria*. These include shops, kilns, graphic arts presses and a darkroom. Sculpture will occupy the separated eastern end of the *Galleria* and will have direct access to outdoor work terraces.

The offices for resident and visiting faculty, the divisional secretary, seminar rooms, the slide library and projection space and other studios will all be located at the entrance level above and in the bay south of the *Galleria*.

### The Teaching Gallery

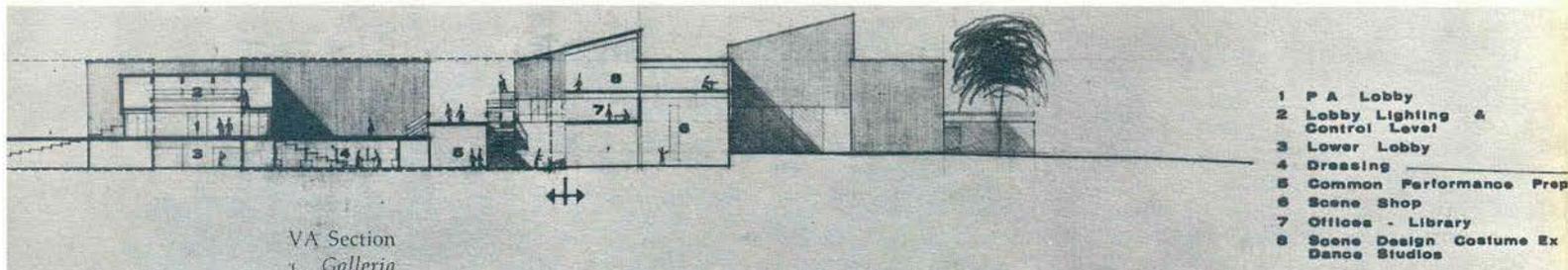
The gallery of the Visual Arts Center is intended pri-

marily to be a teaching resource. It will be located in its own bay, with interior access directly from the Visual Arts seminar area and, to invite the passing student, exterior access from a point close to the main sculpture-entrance court.

The top floor of the gallery, at the entrance level, will be designated as the loan exhibition area. Space will be unencumbered and divisible to encourage small presentations, student work and varied exhibition techniques. The gallery will open out on this level to reach the knoll of Cricket Hill by ramp. This will permit exhibits, particularly of sculpture, to flow outside to a hilltop setting.

The permanent collection for individual and group study will be housed at the lower or meadow level of the gallery under conditions of security and environmental control. Storage spaces, in movable racks for paintings, for prints, for sculpture and for smaller three-dimensional work will surround a generous viewing area. These have been planned to permit reference to art works as one would use books available in the open stacks of a library—in fact, as the collection of fine arts volumes is available in the Crossett Library nearby.

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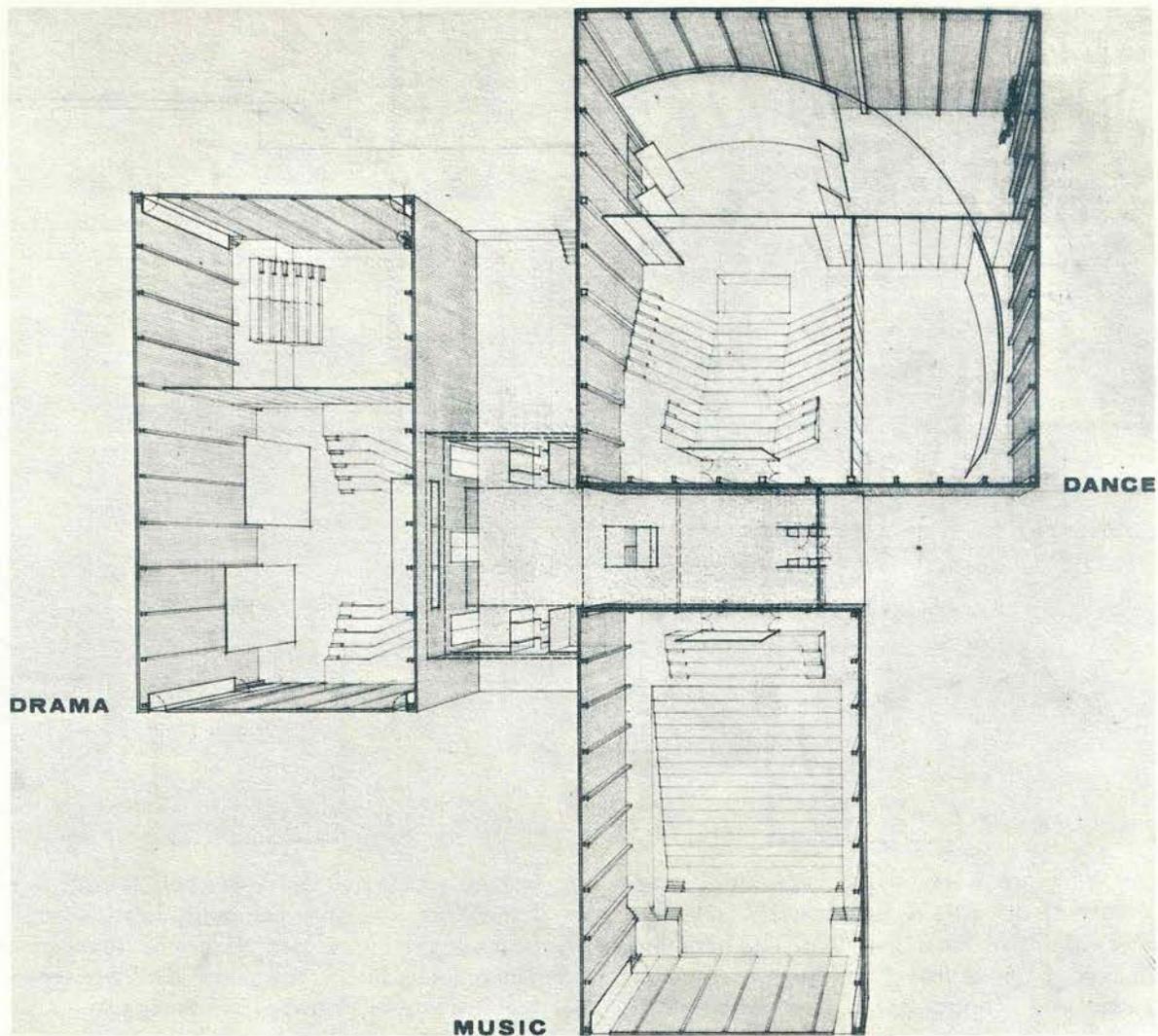
- VA Section
1. Galleria
  2. Studios
  3. Seminars
  4. Shops
  5. Arch-Graphics Studios
  6. Student Studios
  7. Loan Exhibition
  8. Permanent Collection
  9. Cricket Hill

- 1 P A Lobby
- 2 Lobby Lighting & Control Level
- 3 Lower Lobby
- 4 Dressing
- 5 Common Performance Prep
- 6 Scene Shop
- 7 Offices - Library
- 8 Scene Design Costume Ex Dance Studios

### The Performing Arts Center

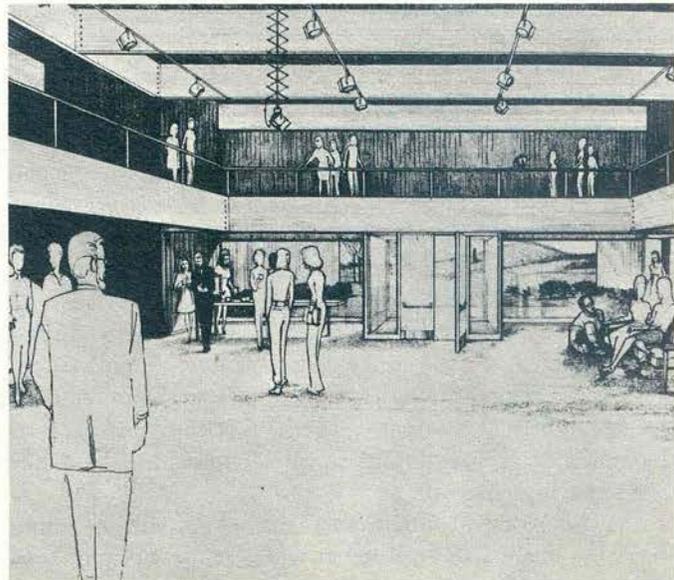
This center is made up of the three main performance areas for dance, drama and music. These will provide the essential experimental teaching spaces so long needed by the performing arts divisions. Perhaps more than any other theatrical architecture, space and the physical relation of the players to their audience will be available to the director, the choreographer or the conductor as a controllable element in performance.

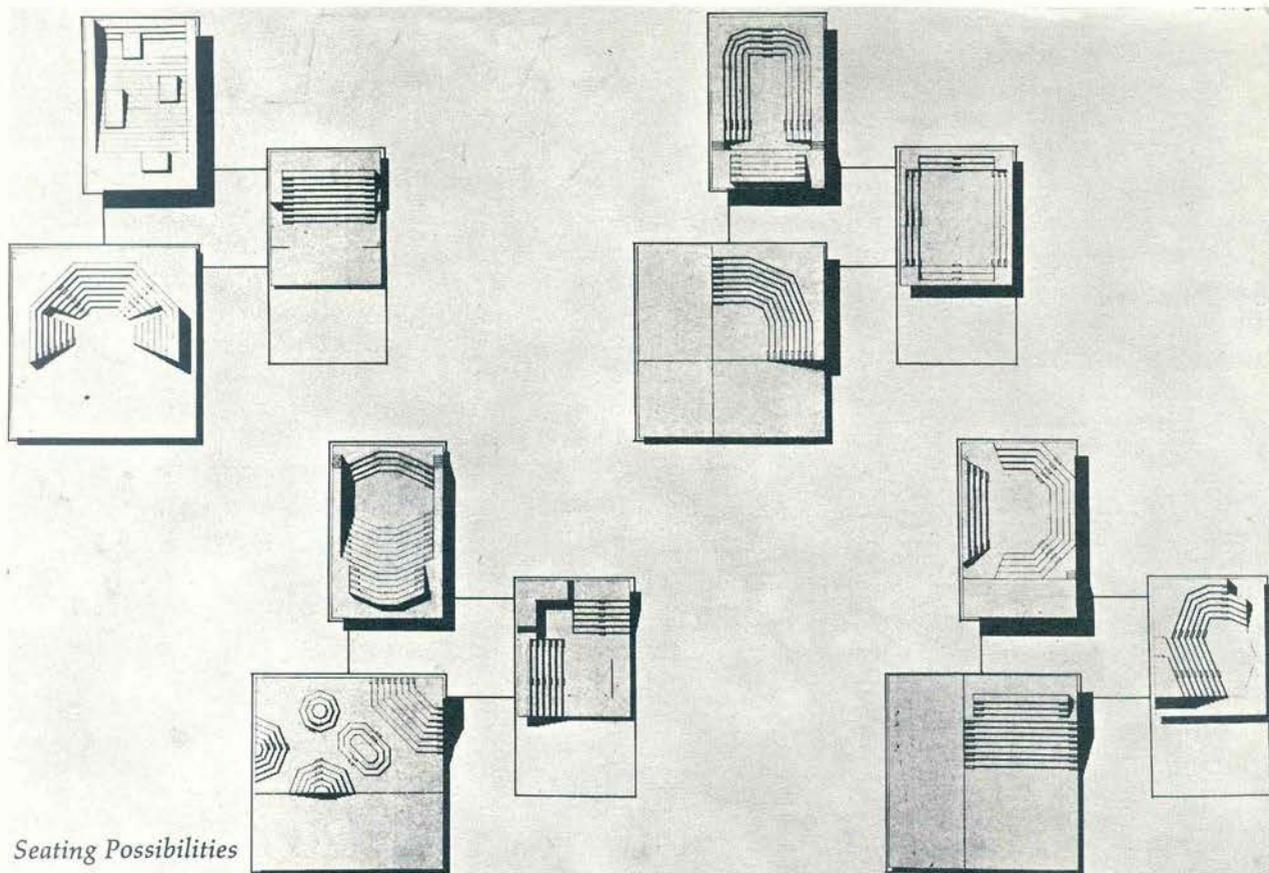
Like the architectural solution to the needs of the visual arts, this center will provide essentially simple shells to define flexible working space. Each structure will be flat-roofed with clean timber trusses crossing spans up to a hundred feet at heights more than thirty-five feet above floor level. The rough-sawn, natural cedar walls will be exposed inside as well as out. Lower portions will be of bare concrete with partial acoustic coverings.



A single central lobby, opening onto the road to Jennings, will connect the three performance areas. The floor above this lobby will house the light and sound controls for each area.

This entrance lobby will be on a level with a shallow balcony in each workshop, approximately ten feet above floor level. These balconies may be extended by arranging specially designed platforms, carpeted and stepped, to lead down to floor level. Such steps can be used as seating or chairs may be placed on them; they can be used as performing areas or mixed audience/performing levels. The individual units are small enough to be moved easily and can be arranged in a wide variety of patterns to accommodate large or small groups comfortably. Each workshop will also have entrances at floor level.





*Seating Possibilities*

All three performance workshops have evolved from exhaustive studies of the activity patterns and audience-performer relationships of each discipline. The optimum audience size needed for drama at Bennington seems to be approximately 200. This calls for a workshop small enough for experimental work presented in series of performances. The dance needs a space large enough for visiting troupes in single performance and yet small enough for student work; it was decided that a maximum seating of 325 is best. The largest area, to hold an audience of as many as 450, is planned for music, which more frequently may bring individual guest performers and attract a larger community audience. This hall will be the largest on campus and may also serve for special meetings.

Each workshop will have unique responsiveness to varied performance requirements. The music area will be capable of a variety of acoustical response by allowing for adjustments to a wide range of sound absorption and reverberation to suit the number of players, the type of music, performer position and the position and size of the audience. A soundproof warm-up space will be available to performers.

The acoustics of the drama workshop will be more fixed, but there will be a much wider range of light, pro-

jection, scenic and spatial control, as well as an adjacent facsimile space which can either become part of the performing space or closed off behind sound-proofed walls. Three double doors will allow the lobby space to be integrated into the drama performance area.

The dance workshop will have many of the variable characteristics of the music and drama workshops but the emphasis in design shifts once more. Freedom of spatial choice is accented so that dancers will be allowed to explore forms not found within the restrictions of a conventional stage. Though a large proscenium form will be one of the alternatives, other choices include, for example, the incorporation by movable partitions of an adjacent space to create larger and irregular performance areas. Again, the movable platforms may be used for seating and, as such, provide excellent sight lines, or they may be used by the dancers. Heights of the open spaces and overhead construction will give limited flying capacity over all performance areas and there will be continuous access to movable grids and centrally controllable scenic elements.

#### *Performing Arts Support Spaces*

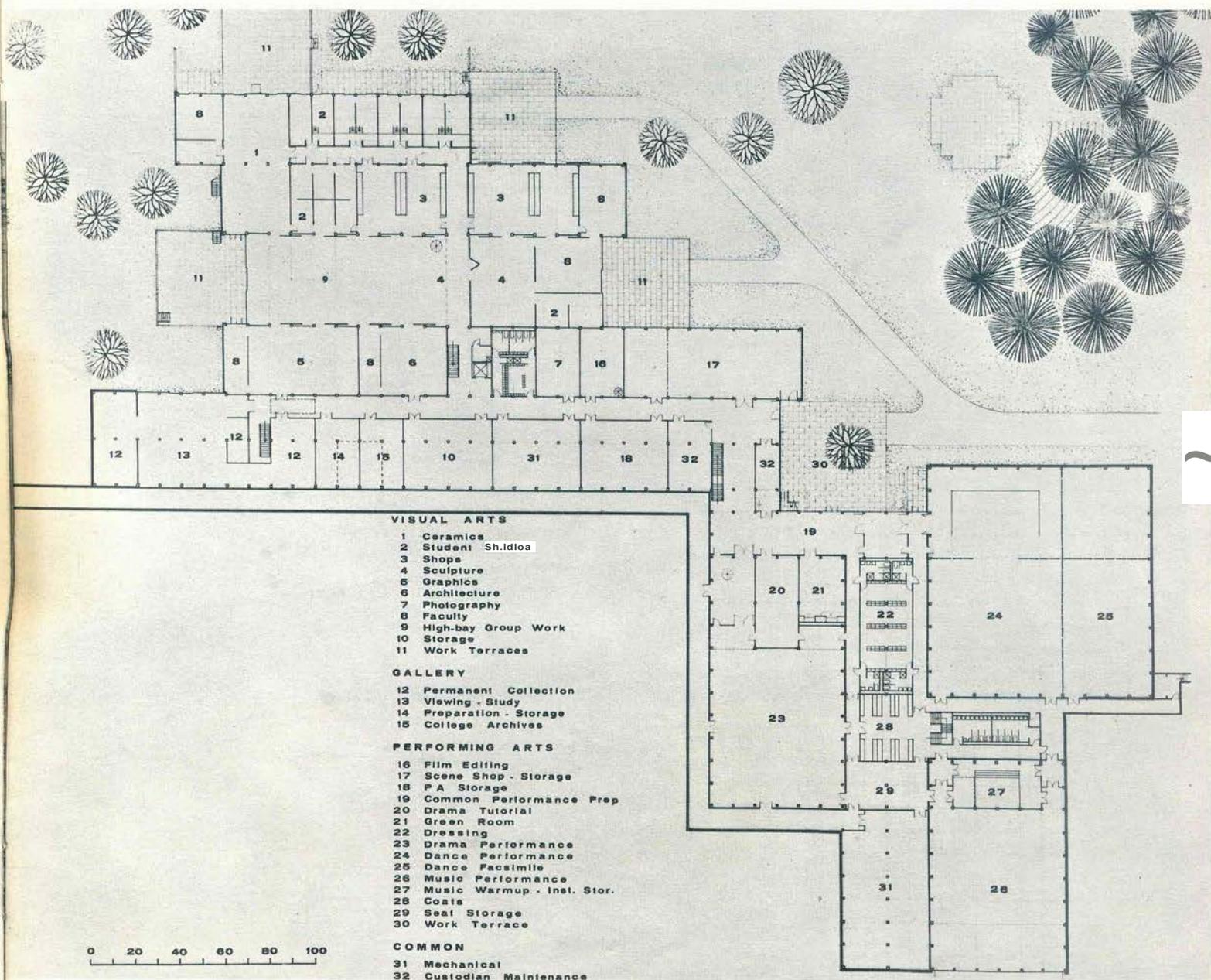
One floor below the level of the entrance lobby, at the performance or meadow level, will be the green room,

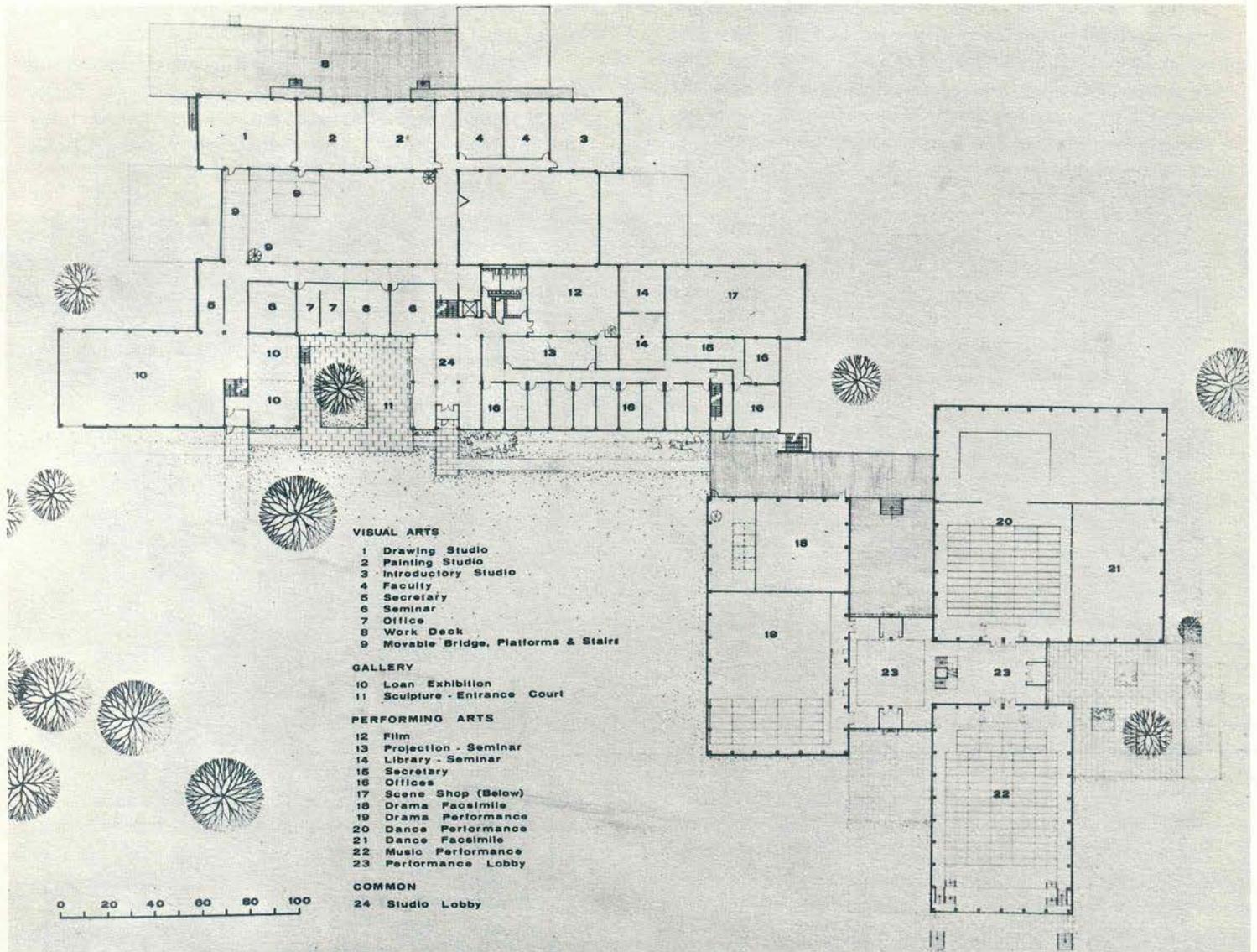
makeup and backup rooms. Here also will be centralized dressing rooms of flexible sizes.

Entrance to the two-storey scene shop will be on the same floor level but in the nearby corner of the visual arts area. A large corridor will provide easy access from it to both dance performance areas and open directly onto the meadow. This corner bay of the visual arts will also house a film studio, seminar and library rooms and faculty offices on its second or entrance level. The costume room,

design and dance studios, on the third or upper level, will have illumination from both the south and north. Music offices and individual practice rooms will continue to be lodged in Jennings.

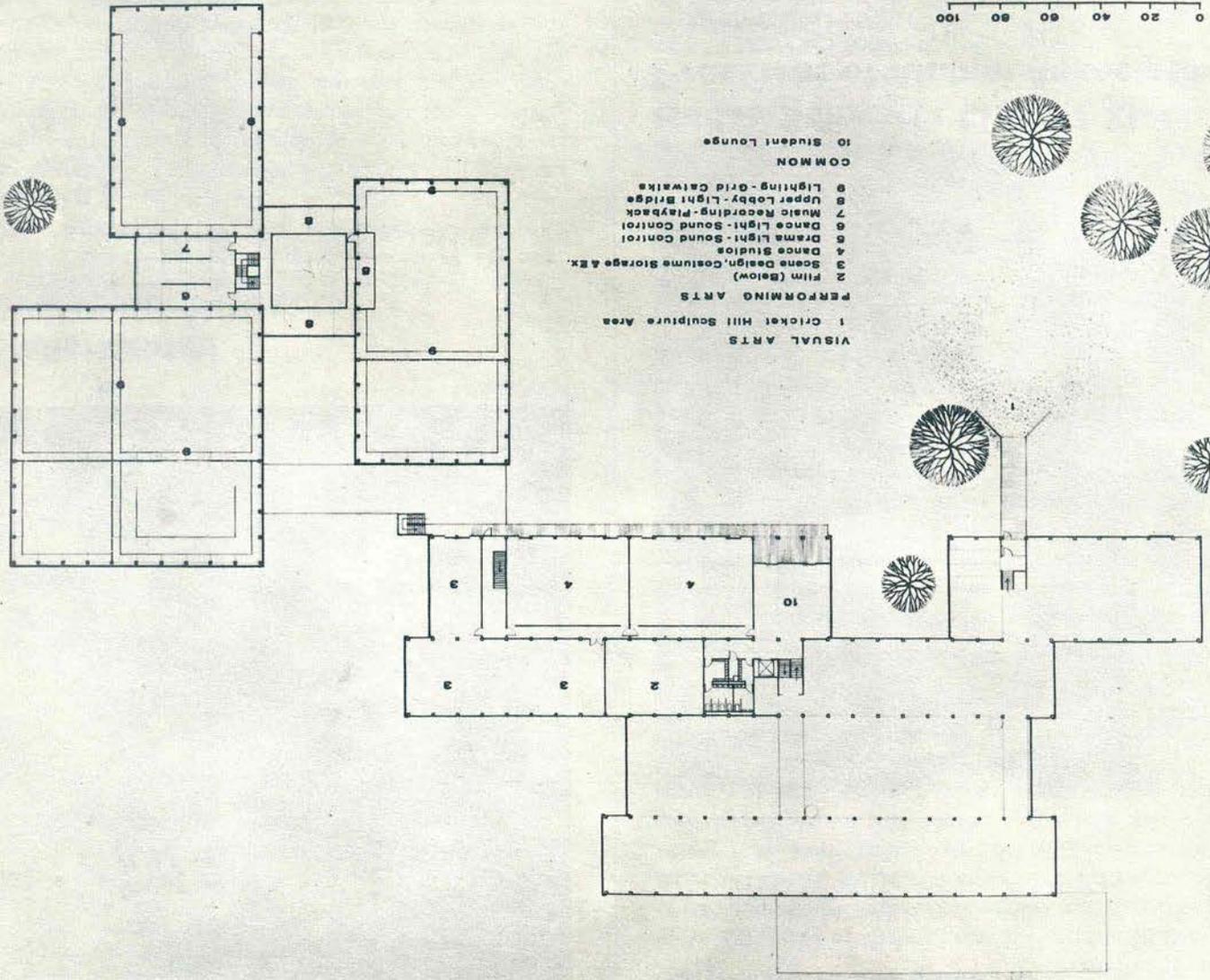
Stairs and an elevator connect all levels of this central support area. The performing arts spaces join the Feeley Visual Arts Center with a common meeting and study area in an upper-level closed lounge overlooking Cricket Hill.







- VISUAL ARTS**  
 1 Cricket Hill Sculpture Area
- PERFORMING ARTS**  
 2 Film (Below)  
 3 Scene Design, Costume Storage & Ex.
- COMMON**  
 4 Dance Studio, Sound Control  
 5 Drama Light - Sound Control  
 6 Dance Light - Sound Control  
 7 Music Recording - Playback  
 8 Upper Lobby - Light Bridge  
 9 Lighting - Grid Catwalks
- 10 Student Lounge





## Landis Named Development Director

Kendall Landis has been named Director of Development at Bennington College. He assumed his duties in February.

As Director of Development, Mr. Landis will head the College's fund-raising efforts and have administrative responsibility for alumni affairs, public relations, publications and public events. He will also take charge of Bennington's current Capital Funds Program, which is designed to raise endowment and to allow gradual expansion of the College from 350 to about 600 students.

Last year Mr. Landis served as Assistant Director of Development at Wesleyan, while teaching modern European history at Middlesex Community College. Prior to that he was employed by the First National City Bank of New York in branches in Paris, Jeddah and Beirut, where he served as Assistant Vice President and Middle East supervisor.

He was also trustee and treasurer of the American Community School in Beirut from 1964-67 and Chairman of the International College's Scholarship Committee there.

Mr. Landis attended the Putney School and the University of Geneva, receiving his B.A. degree from Swarthmore College in 1948 and his M.A. from Wesleyan last year. He served as a naval aviator during 1943-45.

He resides in Bennington with his wife, who is a 1951 alumna of Bennington, and their three sons.

## 1968-69 Alumni Fund Approaches \$60,000

At a meeting of Class Chairmen held in the Bennington College New York Office, Alumni Fund Chairman, Barbara Ushkow Deane '51 announced that as of March 31 the Fund stood at \$59,649 from 762 donors compared with \$52,617 from 702 donors a year ago at the same time. "I'm as pleased to have sixty more donors as I am to be seven thousand dollars ahead of last year," she said, "but we still have a long way to go to reach our goal of ninety thousand dollars. And it's particularly important to remember that Bennington is judged, as every other college, somewhat according to the percent of alumni who support the fund. Foundations, in particular, gauge their assistance in considerable measure on this point. Every year the American Alumni Council publishes statistics from all colleges, and while our average gift to the alumni fund is unusually high, our percent of participation is close to the bottom of the heap. It doesn't really make sense for a group like us, who are truly proud of Bennington, not to transfer this pride into dollars and cents for support of its scholarship needs. Each of us should give to the best of our ability to insure the continuing financial health of the college."

A country-wide Telethon is scheduled for May 5 through 8 when Class Chairmen and committees of volunteer alumni will try to contact personally everyone who has yet to contribute to the 1968-69 Fund. The goal of the Telethon is \$30,000 and 400 donors.

## Hudas Schwartz Liff '47 Elected President of Alumni Association

At the winter meeting of the Alumni Association Board of Directors held in the Bennington College New York Office in January, Hudas Schwartz Liff '47 (Mrs. Julius) was elected President of the Alumni Association for a three-year term starting August 1, 1969. The election automatically makes her a member of the Board of Trustees of Bennington College.

Mrs. Liff has been unusually active in alumni affairs. From 1961-1964 she served on the Board as a member-at-large. During the three-year term she chaired both the publicity and benefits committees. She has been Chairman of the Bennington Association of New Haven for a total of six years, with overall responsibility for the entire Regional program. In all of her Bennington activities she is known for efficiency, attention to detail, and enthusiasm.

Mrs. Liff was a Social Science major at Bennington and has taken credits towards a Master's Degree in library science from Southern Connecticut State College. She or-

ganized the Junior Library at Hamden Hall Country Day School in New Haven, and is now Chairman of the Junior Library Committee.

Other volunteer activities include Girl Scouts, the United Fund of New Haven, the League of Women Voters, the Human Relations Council of New Haven, and the Creative Arts Center of New Haven. Mrs. Liff is also active in the Temple sisterhood. Her husband commutes



to Long Island where he is a member of the faculty at Adelphi University. The Liffs have three children.

Three class representatives and two members-at-large have also been elected to the Alumni Association Board of Directors. Constance Payson Pike '47 (Mrs. William) will represent the classes of 1944-47. She was a Social Science major at Bennington and has taught history and reading at the Sarah Dix Hamlin School in San Francisco. She and her husband, who is President of West Shore Publishing and Publisher of the *Daily Town Crier* in Westport, Conn., have two children.

Jean Campbell Clegg '56 (Mrs. Lee M.) will represent the classes of 1956-57. After majoring in music at Bennington she has taught piano privately at the Bethlehem, Penna. Conservatory of Music. As a volunteer she is active in helping handicapped and emotionally disturbed children. She and her husband, who is Director of Control Print and Vice-President of Control Packaging, have two children.

Barbara Lazear Ascher '68 (Mrs. Robert C.) will represent the classes of 1968-71. She majored in literature at

Bennington, and contributes poetry and articles to various magazines. Her husband is a psychoanalyst in New York City. She has three step-children.

Two-members-at-large have been selected by the Nominating Committee for a three-year term on the Board. Louise Wachman Spiegel '46 (Mrs. S. Arthur) a Social Science major, has been active in the Cincinnati Regional Alumnae Group, and serves as a volunteer in community relations work in a predominantly black neighborhood of Cincinnati. She and her husband, a lawyer, have four sons. Ellen Beskind Smart '66 (Mrs. Raymond), a Psychology major at Bennington, has been taking courses towards a Master's degree at the New School for Social Research in New York City. Until her marriage in March she was Assistant to the Director of the Bennington College New York Office.

She served as co-Chairman of the Bennington Collectors Art Tour in December, 1968, editor of the New York Regional Alumnae Newsletter, and is Alumnae Fund Class Co-Chairman for the Class of 1966.

The Nominating Committee for 1968-69 is composed of Virginia Todahl Davis '40, Chairman, Ellen Count '59, Hadassah Houtz Hoffman '57, and Cynthia Lee MacDonald '50.

## Alumni Board Study Committee on Revision of the ByLaws

At its spring meeting in 1968, the Board of Directors of the Alumni Association voted to create an *ad hoc* committee to study the Association bylaws. The Board felt that the need for revision of the bylaws was particularly urgent. Designed for a smaller group of alumni, the present bylaws do not enable the Board to function efficiently nor do they provide for the continued growth and future needs of the Association. Of special concern is the need to increase the number of alumni (which will now include men as well as women) from more recent classes and improve communication between the Board and regional organizations.

With these considerations in mind, the Study Committee was organized and met through the winter and spring. Participating in the meetings were Nancy Reynolds Cooke '37, Joan Cummings Franzen '44, Hudas Schwartz Liff '47, Sondra Parkoff Henry '50, Carol Diamond Feuer '51, Nancy Janover Carliner '62, Wendy Summit '68 and Kay Crawford Murray '56, chairman.

The Committee would appreciate alumni reactions to four recommendations which it made to the Board: 1) creation of a Committee of Alumni-Divisions Liaisons, 2) reinstatement of a single election slate for Board members, 3) substitution of an all member-at-large Board, and

4) revision of the Board structure.

The creation of a Committee of Alumni-Divisions Liaisons would provide a direct, two-way channel between the Alumni Association and the seven academic divisions on campus. By working in close association with faculty members, this committee could gather information about divisional activities for dissemination to the Board and the regions. A few faculty members are currently being asked for their reactions to a detailed account of this proposed committee.

The multiple election slate has, in fact, become a pre-20 tense at democratic process. Few alumni are really familiar with the candidates, and the support of those not elected may be lost to the Association. Because every effort should be made to involve alumni in the nominating and election procedure, the Study Committee has proposed that alumni be encouraged to suggest names for Board membership and that the single slate be published in an issue of *Quadrille* in sufficient time for any group of fifteen alumni to submit the name of another nominee before the ballot is drawn up.

The Committee proposed the substitution of an all member-at-large Board for the class representatives and members-at-large currently on the Board, because class representatives do not represent members of the four electing classes in the sense that they are responsible to them or necessarily in communication with them. In addition, representation by class does not accurately reflect the preponderance of alumni from more recent classes who comprise the Association.

The Study Committee felt that if a single slate and an all member-at-large Board were adopted, each Nominating Committee should be requested to select alumni so as to provide adequate age representation proportional to that of the Association. It should also choose alumni with those capabilities and interests necessary to fill specific chairmanships vacant on the Board.

At present the Board consists of the President and other officers, class representatives, members-at-large and the Alumni Director. This structure has been simultaneously too large for executive administration—since it consists mainly of the class representatives, many without specific assignments—and at the same time too small to serve as an adequate deliberative and representative body. The Study Committee proposed the substitution of an *Alumni Council*, a broader-based policy-making body which would include an *Executive Committee*. The Executive Committee would consist of about 15 members—the officers of the Association, the Director, and the chairmen of standing committees: Benefits and Projects, Social Service, Regional Organization, Public Relations, Alumni Fund, Non-Resident Term, Alumni Meetings and Reunions, and if adopted, the A-D Liaisons. The Alumni

Council would be composed of the Executive Committee, Regional Chairmen, Alumni Fund Class Secretaries, A-D Liaisons and members of the *ad hoc* committees. The Alumni Council meetings, to be held no less than once a year, usually on campus, would be open to all alumni who wished to attend.

These recommendations are presented here in a very abbreviated form. Any reader who desires additional information may write to the Alumni Office at the College and request minutes of the first two Study Committee meetings which describe the deliberations of the Committee in greater detail. Considerable time and thought have been devoted to these recommendations, but the end result can only be successful if alumni also give them their thoughtful consideration. All alumni are urged to send any comments and suggestions to the Alumni Office. Reactions which are received by May 13 can be discussed at the Spring Meeting.

—Sondra Parkoff Henry '50

## ALUMNI GALLEY

A number of Board members have expressed dissatisfaction with the present role of the Alumni organization. Torn between a reluctance to become overcommitted personally or to be perceived as meddlers on the one hand, and anxious about their role because of what appears to be a lack of communication on the other, some are investigating whether or not involvement might in some way be productive toward increasing communications between the College's various constituencies: administration, faculty, students, and alumni. It is recognized that not all alumni may feel as the undersigned do. But increasingly at Board meetings, members and other alumni have evidenced bewilderment and confusion at news of recent events (e.g. Capital Funds Campaign, co-education, student ambassadors) of which they are informed when the *fait* is decidedly *accompli*. At the January meeting of the Board the undersigned volunteered to meet and discuss the problem of the meaning of an alumni constituency. The purpose of this statement is to outline the point of view for which we four feel we are not the only alumni proponents.

We propose that at the Spring meeting the following questions be discussed: 1) Alumni/Administration: Should alumni be informed well in advance of major policy decisions? If so, should alumni be required to ratify such decisions, offer an advisory opinion pro or con? Or, is the status quo satisfactory? What is the role of College Alumni Director in administration-alumni communication; should it be broadened? 2) Alumni/students: Does the alumni body present any "image" to students? If so, what kind? (What, for example, was student

reaction to alumni participation in Self-Study?) As future alumni, what role do students imagine they want to play? 3) Alumni/Faculty/Students: Alumni Bylaws Ad Hoc Study Committee has proposed a "Committee of Alumni-Divisions Liaisons" to provide a formal and continuous two-way link between the Alumni Association and the academic divisions of the College. In addition to the liaisons communicative duties as proposed by the Study Committee, should the alumni liaisons have an advisory voice in divisional decisions? In EPC decisions?

—Ellen Count '59

—Cynthia Lee Macdonald '50

—Muriel Cummings Palmer '43

—Theodora Klein Sklover '60

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Announcing the 13th Biennial

### BENNINGTON COLLEGE DANCE TOUR

All student work/Lecture-demonstration/Full concert/Master classes

Now booking for January and February, 1970. Minimal fee to cover transportation and living expenses.

For further information write: Bennington College Dance Tour, Box 500, Bennington, Vermont 05201

## Class Notes

(Recorded from mail received at the Alumni Office and from the Newspaper clipping service).

'38—*Betty Lindman* is an Assistant Professor at Portland State College School of Social Work.

'39—*Marion Hepburn Grant* has been named winner of the "Woman of the Year" award presented by Ararat Chapter, B'nai B'rith, in Hartford, Conn. The presentation is made on the basis of civic, religious, cultural, and philanthropic activities in the community.

'40—*Jane Holmes Wood* received a Master of Arts in Social Work from the University of Wisconsin in June, 1968.

'41—*Elizabeth Henry Boyce* has been active as Mesa County (Colorado) Republican Women's Club Campaign Chairman. She and her family cruised in the Virgin Islands during the Christmas holidays.

*Diana Allyn Granbery* continues to work in her husband's architectural office, as well as being an active volunteer in various New Haven community agencies such as the Day Care Center and Library Building Committee.

*Ann Eaton Parker* had an exhibit of paintings and

drawings at Gallery 100 in Princeton during February.

*Dotha Seaverns Welbourn* was recently elected to the Board of Directors of the American Cancer Society, Los Angeles County Branch.

*Fay Mowery Moore* has recently had a showing of paintings at the Stadium Club, St. Louis. Her paintings and sketches of athletes and athletic events have been displayed at Hialeah, Saratoga, and Aqueduct race courses, and one of her paintings appeared in the movie "Paper Lion."

'43—*Hildegard Peplau*, professor of psychiatric nursing at the Rutgers University College of Nursing, Newark, has been appointed liaison representative to the National Advisory Mental Health Council. The appointment was made by the American Nurses' Association.

'44—An exhibit of recent works by *Phyllis Carton Shapiro* was held during January at the Paideia Gallery, Los Angeles.

'45—*Mary Crane Rossiter* will receive an M.A. in philosophy from Cornell University in June. She will join the Wells College faculty in the fall.

*Julia Randall Sawyer* was one of four Hollins College poets to participate in the final lecture of the Hollins Winter Seminar series entitled "Images of Man."

'47—*Janet Loper Coye* has been appointed by the Governor to the Wisconsin Planning Advisory Council.

*Linda Strobel Smiler* is director of Yoga of Westchester. She has made a record for home practice called "Yoga Exercises and Relaxation with Sarama." At present she is visiting India with her husband.

*Sarah Winston Robinson* is active in the Detroit Planned Parenthood League. She recently co-chaired a major benefit in which the Lake Shore tudor mansion of the late John T. Woodhouse, Jr. was redecorated for a house tour, boutique and art sale.

'48—*Naomi Siegler Savage* and her uncle, Man Ray, had a photography show entitled "Two Generations of Photographs" at the New Jersey Museum, Trenton. Her black and white photographs feature techniques such as high contrast negatives and prints, solarized, distortion of focus, double exposures and glass photo drawings.

'49—*Helen Frankenthaler Motherwell* had a retrospective show of paintings dating from 1951 to 1968 at the Whitney Museum in New York. The show will be sent to Europe under the auspices of the International Council of the Museum of Modern Art. A number of feature articles have been written recently on Helen, notably in *Time* and *New York* magazines.

Mary Rickard Behre is working as a pre-school teacher in Sudbury, Mass. three days each week. She continues to paint and has joined the Sudbury Art Association.

'51—Suzanne Mosher Saul has been teaching Humanities and English at Howard University since 1963.

'52—Married: Anne Robin to William Dickey King in April, 1968.

'53—The acrylic paintings of Regi Klein were shown in the art gallery of the Rye, N. Y. Free Reading Room during March. She has had several one-man exhibitions of her work, in which acrylics are used in combination with collage, crayon, and pencil.

Joseph Schaaf (M.A. '53) is head of the Music Department at the Cambridge School, Weston, Mass. He conducts the Weston-Wayland Community Chorus and the Greenwood Music Camp choir, and plays viola in the Boston area.

'54—Barbara Elliott Ingraham is creative director and copy chief at Radio Station WGSM in Huntington, L. I.

'55—Born: to Judith Backer Grunberg, a third son, Noah Benjamin, in August, 1967. She is artistic director for the Columbia County, N. Y. Council on the Arts. Vernon Howard Hayes, Jr. has been appointed Recreation Specialist with the Army Special Services and given a three-year assignment in Japan.

Born: to Helen Burgin Buttrick a son, Benjamin Charles, in March 1968.

'56—Married: Dale Lester to Joshua Soholow, in October. Born: to Carrie McLeod Howson, fraternal twin girls, Susan Carol and Charlotte Mary, in September.

Riva Magaril Poor received an M.A. from M.I.T. in City Planning and is now attending the M.I.T. Sloane School of Business Management.

'58—Born: to Jane Berry Vosburgh a second daughter, Kay Dickinson, in March.

Charlotte Stroud Ingersoll has been elected to the Board of Directors of the Philadelphia Council for the Performing Arts. PCPA is the parent sponsor of Philadelphia's Theatre of the Living Arts.

'59—Married: Judith Rachel Silverman to Joel Alan Herschman, in January, in Paris.

Born: to Elizabeth Partridge Durant, a third child, third son, Adam, in March.

Mary Jane Allison Gilbert appeared with the Country Players of Newton, (Mass.) in an old-fashioned villain drama entitled "The Dastard." She is doing graduate work in theatre at Boston University.

Alice Marie Nelson is on tour with the National Opera Company. She appeared with the Opera Theatre of Manhattan School of Music in Mozart's "Lucio Silla."

Helen Coonley Colcord is Art Director of "Harpers Bazaar Beauty Annual."

'60—Born: to Linda Mazer Berkowitz, a third child, third son, David Stuart, in December.

Joanna Roos Siegel is a painter and designer of hand-woven fabrics. She has completed a commission of two tapestries (four feet high by twenty feet long) which will hang in a Cleveland synagogue.

Laurie Vance Adams had a showing of ceramics at the First Church in Cambridge (Mass.), Congregational. She lectures at the Museum of Fine Arts in Boston.

Marian Zazeela Young and her husband presented an evening of electronic music and light works at the Museum of Modern Art (N. Y.) in December. The work combines electronic circuitry, ultra-violet light, litho film, painted acetate and plexiglass.

'61—Born: to Patricia Groner Dubin, a second child, first son, Matthew Harrison, in February.

Born: to Phyllis Martin Pearson, a first child, a son, Nels Everard, in February.

Anna Bartow Baker returned to New Haven in June from a two-year term of service in Tchad, Africa. Her work was in a health center where students were trained in home visiting, sanitary education, and nutritional demonstration.

Lucy Sloan is working in the Fish Department at the Museum of Comparative Zoology, Harvard University.

'62—Born: to Sally Ahearn James, a second child, first son, David Wayland, in August.

Born: to Andrea Kanner Halbfinger, a second child,



first son, David Matthew, in October.

Born: to *Polly Lauterbach Keyworth*, a daughter, Deirdre Anne, in June.

Born: to *Rosalind Moger Bernheimer*, a third child, first son, Andrew Williams.

Born: to *Kathy Titelman van Praage*, a first child, Katherine, in January.

*Harriet Joseph Ottenheimer* and her husband have recently returned from the Comoro Islands northwest of Madagascar where they were doing field work for their doctoral degrees in anthropology from Tulane University.

'63—Married: *Ellen Jane Kaplan Kopelman* to Kassell Sulkin.

*Linda Appleman Guidall-Shapiro* works in the Astronomy Department of Columbia University.

*Nancy Comstock*, director of the dance program in the physical education department at Skidmore College, Saratoga Springs, N. Y., has been promoted from instructor to assistant professor.

*Sally Shaw Dillon* works at the Sharon Arts Center in Sharon, New Hampshire.

'64—Married: *Sarah Scattergood* to Jeffrey Ashe in December, in Ecuador.

*Holland Taylor* has received excellent notices for her portrayal of Lady Macbeth in the production of "Macbeth" which toured public schools in Berkshire County, Mass., under sponsorship of the Berkshire Regional Educational Theatre.

'65—Married: *Elizabeth Underwood* to Gordon A. Bertrand, in March.

*Wendy Erdman*, soprano, performed songs from William Blake composed by Benjamin Britten and Virgil Thomson at the New York Shavians, Inc. in December. She also presented an alumna concert at Bennington College in April.

*Joan Kassman* teaches in a junior high school in East Harlem where she worked during NRT of her junior and senior years at Bennington.

*Kathryn Posin* dances with the Georgetown Dance Workshop in Washington, D. C., and recently presented a dance entitled "The Closer She Gets . . . the Better She Looks" set to Herb Alpert's music.

*Roberta Ross Moore* works as a Human Factors Engineer for Hughes Aircraft Corp. in California.

*Janet Warner Sanders* will receive her M.S. in Medical Illustration from the Medical College of Georgia School of Medical Illustrations in June and plans to move to Macon where she will start a free-lance practice in medical illustration.

'66—Married: *Sally I. Bowie* to Allan Elliot Walker, III, in December in Long Island.

Married: *Ellen Denis Beskind* to Raymond Leroy

Smart, in March, in New York.

Married: *Grace Harriman* to Eric Hunter Davis, in November.

Married: *Nancy Lloyd* to Steven Baron, in March.

Married: *Barbara Sue Matthews* to Herbert M. Spar, in December. She is assistant to the Director of the Allan Stone Gallery in New York City.

Born: to *Nan Foster Kilbourn*, a daughter, Lelah Tucker, in December, in Dryden, New York.

*Thea Comins Froling* is Managing Editor of "Soundings," a journal of interdisciplinary studies published by the Society for Religion in Higher Education. She lives in New Haven while her husband, Stephen, completes his third year at Yale Law School.

*Katie McAuley Trainer* and her husband Patrick, teach in Yonkers, N. Y. She has sixth grade science and English classes, and a seventh grade science class.

*Ann Waldman Warsh* and her husband, Lewis, presented a poetry reading at Loeb Student Center, New York University, in January.

'67—Married: *Deborah Langman* to Lieut. Comdr. Michael Lesser, in April, in New York City.

*Clara Freeman Forbis* is completing her Masters in Business Administration at George Washington University.

*Linda Gould* is representing a photographer, Larry Couzens, whose editorial work appears in *Esquire*, *Brides*, and *Ladies Home Journal* magazines.

Paintings by *Shelley Herman*, a graduate assistant in art at Bucknell University, were shown during March in the gallery of the Bertrand Library at Bucknell.

'68—Married: *Elizabeth Anders Enlund* to Richard Arnold Charlat, in November, in New Haven. She is doing research with the Yale Arbovirum Research Unity.

*Sandra Adams* is studying print making under Stanley William Hayter at his atelier in Paris.

*Nancy Kotler* is teaching at the Putney School, Putney, Vermont.

'70—Married: *Sarah G. J. Hyman* to David N. Webster, in December, in Baltimore.

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