

Quadrille

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Bennington College

Bennington, Vermont

Men at Bennington: Some First Impressions

In February of 1968, QUADRILLE interviewed three faculty members and a student about the possible effects of coeducation at Bennington. The coeducation question was debated throughout the following spring, and QUADRILLE devoted an entire issue to thoughts and comments received from students, faculty and administration members, and alumni.

This fall Bennington is coeducational. The following interview was designed to provide a sense of what some incoming male students think about the College.

The participants were Keith Dilworth, a second-term sophomore, Becky Mitchell, a senior majoring in social science, Larry Atlas, a transfer student, Tom Patten, an entering freshman and Joel Katz, a sophomore transfer student.

The interview was conducted by Katharine Holabird.—Ed.

QUADRILLE: One of the arguments often mentioned in letters from alumni was that, aside from the obvious social advantages, men would create a more stimulating intellectual atmosphere at Bennington College; arguments against coeducation stressed that men would inhibit the

not as if we were fully coeducational. The dorm situation is different.

QUADRILLE: You're in a co-ed dorm?

BECKY: Yes.

QUADRILLE: What is that like?

BECKY: Well, the men are not that noticeable.

QUADRILLE: Have the men been "segregated" in the dormitories?

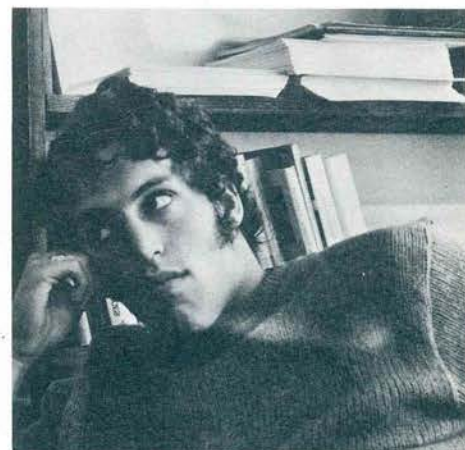
LARRY: We have our own suites.

QUADRILLE: How are the house chairmen handling it? Do you go to house meetings and attend Sunday night coffee hours?

TOM: I would assume it's pretty much the same way it was last year and the year before, except that now there are men here. It doesn't really have much effect on house meetings.

BECKY: I agree. I don't think men show up too much, except for coffee hour.

QUADRILLE: Now that there are men in the environment, as opposed to a previous imposed isolation of the college, does that change your thinking about Bennington?



freedom that Bennington females have had. What do you think?

BECKY: It seems to me that we should make it pretty clear that Bennington doesn't really seem coeducational, in any sense. Somehow, talking about it now seems a little artificial. We may have some men in our classes, but it's

BECKY: I think so. I wasn't aware of that before, but now, say you're sitting in the living room talking with some girls, and some guy happens to walk in. All of a sudden, you become intensely conscious of the nature of your conversation. And the guy says ho-hum and walks out, or you change.

KEITH: As it is at this point, coeducation is more of a benefit for the guys than it is for the girls, especially in classes. The men who have come here mostly have transferred from all-male schools. They know how to react, and are used to reactions among just males.

QUADRILLE: A professor commented that in his class of many women and about five men, the women weren't talking; it was men who were leading the discussion. This is something that has come up several times in questions of coeducation: whether the male voice is, in fact, different; whether it is going to make a strong impression on classroom discussion.

KEITH: It certainly does make a difference. For one thing, when I speak in class, I can hear myself. I know that by the very nature of my voice being as loud as it is, it attracts attention. I think they pay more attention when they hear a male voice, especially when there aren't many males in the class. They want to know just how much you know and how accurate you are.

LARRY: I think it makes a big difference. I know that especially in certain areas of study, girls, because they are girls, will tend to hold somewhat similar girl-type views. It seems to me that you're looking at it from a very biased viewpoint now, as a girl-environment instead of as an academic environment.

QUADRILLE: Some students have complained about the feminine type of competition at Bennington. They feel that having men in the classroom makes competition overt, suddenly. Do you feel much competition from the girls here?



JOEL: No. I came from a coed school, and I really don't feel it at all. In most of my classes, when I have something to say, I speak up, and there's a general discussion. There's not really a division along sex-lines one way or the other. Although the men *are* in the minority in all of my classes, it's not really a very important point. In fact, it's *very* secondary. And I'm only peripherally aware of that. It's

an argument that goes on sometimes, and it's an interesting argument; you get different points of view. I think that, especially in the creative arts, men coming into Bennington is a very good thing. For example, in something like writing poetry, there is such a thing as a masculine kind of writing style as opposed to a feminine kind of style. This broadens the experience by bringing the male point of view into it, especially in this kind of area.

TOM: I think that to get a real look at anything you need the point of view of everyone that's available. And the most obvious availability is that of male and female. I think there are a lot of differences as far as opinions and just a way of life is concerned. I think there's just something in the air. I've noticed this, living in the house. Everything is just smothered in feminine unity, and every discussion is affected by the fact that you're surrounded by women.

QUADRILLE: Why did you choose to come to Bennington?

TOM: I came because I knew there were no "distributional quotas." The fact that I could take whatever I wanted to take was really the deciding factor. That I wouldn't have to sit down and do hours of biology every night and only get a D in the course, and work an hour every night on all the rest of my courses and get A's and B's. I've had enough of high school; I was tired of that sort of thing.

QUADRILLE: Do women get on your nerves sometimes?

TOM: Surprisingly enough, not really. It's just that it's always in the air. It's not really irritating, it's just really strange.

BECKY: I don't think we were as aware of it until a contrast arrived.

KEITH: And for the guys that really have a social problem about wanting to see women or leaving a male school because they want to see women, it's a really good thing. If you figure all the time that you normally spend, coming from a male school trying to get to girls or thinking about them—this time is wasted, and good money, and sense. All this is alleviated in a situation like Bennington College. Aside from that, the whole academic flexibility—I'm not going to say it's freedom—is a benefit.

QUADRILLE: Bennington, though, still seems like a pretty tight little island?

KEITH: But how much interaction can you get? Even in an urban center, how easily can you relate what's going on outside of the college to what's happening inside? There is always that college community which exempts all the other forces. There are more and more efforts being made to join college communities and urban settings. We actually spend more time here, during NRT, getting into what is actually happening in the city or in the outside world, than one would spend in a normal college during the whole year.



QUADRILLE: Did NRT affect your decisions at all?

TOM: Yes. For one thing, I figured I could make enough money during NRT to do what I want to do during the summertime. That's very materialistic and capitalistic, but it's a good thing. Another thing is I've had very few steady jobs, and it's something that I've got to get into.

BECKY: I got the impression from talking to the guys here this term that their coming to Bennington is in a kind of tentative way. In other words, they're still keeping a place back at their old school. They're trying this place out, rather than really jumping off and cutting everything that was behind them.

KEITH: I had a friend here last semester, as a matter of fact, who had gone to an Ivy League school and came to Bennington. He found that this place didn't offer him enough guidance, that it wasn't regimented well enough. The lines weren't "clearly defined." So what happened is he went back to a traditional type of education, where he could function better. He just felt that he couldn't be left on his own to read and decipher and discuss intelligently the subject matter that the teachers asked him to do.

BECKY: That happens to girls who come here, too, though.

KEITH: But he held his place, and now he finds himself back at his old campus, and much happier.

QUADRILLE: The other question, of course, is whether, given that Bennington did or does provide an exceptional education for women, will it provide the same education for men, considering that the needs of men and women are different? Where does Bennington leave you after four years? It's a confusing education for women, in some ways, because it is so involved with the self and not other-directed in the same way that more conventional colleges are.

LARRY: I think most colleges in this country are far too preoccupied with turning out accountants and engineers and pre-med people and whatever, and they're not at all concerned about turning out human beings. I think that, on the contrary, if you can turn out confused, questioning

people rather than adjusted static people it will be quite a job. That should be a function of a university, of a college, not the other.

TOM: That's what a lot of universities seem to be doing. You come in, they stamp your card, you go four years, they stamp your card, and you're out. The next thing you know, you're out in a subway with 16 dozen other people with the same job.

KEITH: This weekend I was in Harvard, with a friend who was going to register for a social relations course. We walked into a lecture-hall where a man was speaking over the microphone. And you could hear his words echoing in the place. All the students were obviously numbers. It was very impersonal. Somebody said you could come in and have a group of friends and talk no more than, say twenty yards from where this man was speaking, and have him not really bother you, because he realized that he just had to do his job and had so much time to spend up there, so many things to read, and there was no excuse for anyone not hearing him, because he had this microphone. And, when he's done with his thing, he cuts out. If you want to see him out of office hours, there's none of that. This case is closed. Good-bye. Until next time. If you come into a class here with as many as twenty people in it you've still got that personal feeling that at specific times the teacher is speaking to you. And if you want to you can question him and not get the kind of profound run-around you would get at larger universities.

JOEL: I am very impressed with the familiarity of the faculty with the students. It really is quite easy to get to know your professor, it's easy to go up to talk to him. They seem to be very interested in you and what you're doing and what you're contributing to the class. They seem to know who you are. It's really a very wonderful feeling to be able to have some kind of intellectual relationship with a faculty member.

QUADRILLE: Is there anything else in the classroom that's different, just from the point of view of being a student among other students? Is there a difference, say, between Bennington students and students at other schools you have been at?

JOEL: There certainly is; the school I transferred from really isn't a very good college. In the classes one is usually lectured to. Whenever there is a discussion, it usually isn't on a very deep level. It's usually not a very interesting nor a very involved discussion. But here, on the contrary, people really get involved in what they're doing and what they're talking about, and they generally present you with a quite intelligent point of view. So I'd say there is a great difference in the kinds of opinions being expressed and in the way they're expressed. I've found most people at Bennington have an intellectual curiosity about what they're doing.

Editorial Note

Quadrille is published at Bennington College four times a year during term. It is designed to reflect the views and opinions of students, faculty, administration, alumnae, trustees, parents of students, and friends of the College. It is distributed to all the constituencies and is intended primarily as a 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.

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Letters To The Editors

To the Editor:

My first reaction to the *Quadrille* announcement of the trustees' approval of a \$475 tuition increase is one of revulsion. Bennington is unquestionably accepting the rôle as a leading ruling class institution. Every time the school encounters a so-called financial crisis, the answer is to raise the tuition after some phony attempt to consult the students and I am sure that this is the most expensive college in the United States, if not the entire world. Now that this has been achieved, I would like to ask, what is Bennington's *raison d'être*? The campus has assumed the allure of a country club where people go to relax and escape the problems of the world in a beautiful unreal atmosphere while since 1965 the real weekly income of American wage earners STAYED THE SAME. (In 1965, \$78.53 per week; in 1968, \$78.81.) In the same period, the profits of the top 500 corporations ROSE OVER 40%. Certainly there are few, if any, students, whose parents are American wage earners, who can be found studying at Bennington. On the contrary, their parents are probably the people whose profits rose over 40% during this period. And Bennington students are enjoying what they think is higher education at the expense of American wage earners because profits in capitalism are not made by the sweat of the brain, but rather by the robbing of workers and people in the Third World who are sweating (and dying) to send the sons and daughters of their bosses to Bennington.

I recall the rhetoric of the Bennington "Community"—What exactly is meant by it, if anything? It seems, *a priori*, that the idea of community would have something to do with sharing, the elimination of competition and helping, but I have witnessed nothing even remotely resembling this at Bennington. One definition of community is, "Joint relationship or ownership; common possession or participation." What kind of participation is there at Bennington? Just as we, as citizens, are taught that we have democracy because we are free to vote for candidates who will make decisions in the interests of the people, but who really are all the same and make decisions in the interests of the world ruling class, the students at Bennington think they have an equal voice (are taught to think they do) in the running of the community, but it must ultimately be approved by the trustees. Are there any American wage earners on the Board of Trustees?

The students are fed by men and women who work long hours for low wages, the houses are cleaned by women who could never dream of sending a child of theirs to such an institution, and the physical plant is kept breathing by people to whom the students and most faculty never give a thought. Without these people Bennington could not live. But how did this system evolve in the first place? Wasn't there once some cooperative work system, a garden grown by the students? You seem to place so much emphasis on money because it is always taken for granted at Bennington,

but why don't the students do the cooking, lawn-mowing, heating, dishwashing and participate in all facets of college life, not just the ones that college, as it is today, seems to consider 'educational'? Maybe you had better revise some of your so-called progressive, experimental ideas about this word and how it is practiced. Why is there so much emphasis on the individual, which leads to competition, and not on collective work? If students learned the values of collective work, maybe they would be better prepared to help change this society in which corporations step on people for their greedy profits and power and the system really benefits few and not many, in which private property is considered sacrosanct.

I have heard members of the Bennington community and alumnae complain about the fact that the faculty is no longer willing to accept the meager wages offered by one of the world's most expensive institutions. But is it not ironic that with the salary of the average Bennington faculty member, he could ill afford to send his child to a school that costs as much as Bennington?

I realize that it is unreasonable of the college to consider making the students do work because it would be obliged to fire many working people who depend on the college for their wages, but maybe this should be considered in talk about the reason for the existence of Bennington and where it is going. Are you there to fulfill the needs (of this decaying society) of higher education to provide the system with cadres it needs to carry on? To carry on its wonderful work of destruction, of which a prime example is Vietnam, and the American urban ghettos, destruction of countries but more important, destruction of people? I have seen little concern for the lives of others as evidenced by the way the Bennington community treats those who serve it: as if they do not exist. Few Bennington people can be found in the streets or ghettos fighting for the rights of people to determine their own lives in a society free from hunger where people share the wealth that they produce.

It was said that many students last year felt that Bennington was not pursuing honestly its purported goal and they demanded a serious revision of curriculum and college life. But these students were overruled by whoever rules Bennington and the major change has been a \$475 tuition increase. The curriculum revision is perhaps the most fruitful idea to emerge from Bennington in a decade. Maybe it should be reconsidered.

What is most shocking about this is that neither the students nor the faculty has objected strongly to the tuition raise.

I remain,

Irate,
LIZ BLUM, '64
Pawlet, Vermont

The editors do not feel it is their place to comment on the philosophical issues raised. However, in inviting response from our readers we cite the following wage-cost statistics which seem to contradict Miss Blum's:

In a recent NEW YORK TIMES editorial on inflation, Edwin Dale showed that the average, weekly, REAL income of the U.S. work-force actually dropped from \$79.09 in 1964 to \$78.77 in 1969. This was in spite of a 21% increase in face value dollar earnings \$84.10 to \$101.38, for the same work force over the same 5 year period. In other words, due to inflation, a dollar today REALLY buys about .79 in services while in 1964 it bought about .95. Applying this table to Bennington's finances, the current tuition charge of \$4,325 actually buys \$3,406 in services. In 1964, the tuition was \$3,450 and bought \$3,437.—Ed.

To the Editor:

The excerpts from Jules Feiffer's conversations I found very interesting, and the cartoon relevant and perceptive as usual. He is an intelligent man and right, I think, about enough things that I'd like to point out where I think he's wrong.

I was disappointed to see him exhibit the commonplace naivete about drugs. When he refers to people who are "on something or other" I am prompted to query why there is still no line being drawn between different types of drugs: there is smack (heroin, opium and derivatives thereof), and speed (methadrine, dexamil and other diet or pep pills) and "pills" (seconal, "reds", sleeping tablets). Then there is marijuana, and hashish, and LSD. If Feiffer reflects the attitude of the people on the East coast, they apparently have much to learn, as I did, from the people on the West coast. The feeling among friends of mine and others there, is that heroin, opium, speed or even reds are to be avoided, because of effects to the psyche and health, whereas marijuana, hashish and LSD (especially the judicious and timely use of the latter) are an entirely different matter. The difference, I feel, is as between night and day.

It is unfortunate if most people use drugs for escape—naturally it is up to the individual whether he is into it merely for kicks, or for "the sort of knowledge that helps prepare you to move in progressively more solid and freer directions", as Feiffer so aptly puts it. I too feel that "greater consciousness should prepare you for handling the various crises that happen periodically in one's life", but one must bear in mind that greater consciousness is not achieved automatically with the taking of drugs (leaving heroin, opium, speed and pills entirely out of the discussion now). Before I moved to the West coast, I had experience with marijuana (and only marijuana), and I discovered that timing and patient concentration were of the essence. After practice I found that I could, in the privacy of my own

home, with the use of this drug, tackle and solve increasingly more difficult problems that existed in my head. Reasons underlying some of my own behavior patterns became clear to me, and I was able to devise, admittedly through trial and error, methods which still help me, of improving my relationship with my then two-and-a-half year old son, achieving a deeper psychological understanding of him and of myself. This was the beginning of my growing gratitude for the possibilities offered me by drugs (my kind).

I think that it is fear rather than understanding that condemns a medium or tool on the grounds that so far, apparently many people are unable (or unwilling?) to use it to advantage. Do we condemn fire per se, because of its destructive properties?

Communes; when they don't work, admittedly it is because of "competition, aggression, jealousy and hate", etc. These are the elements that destroy marriages also, and in fact any human association. When we seek psychiatric help, or religion, or consciousness-expanding drugs, these are the traits we are trying to overcome. Communes make a stab at it, like the rest of us, and I feel that at least they come closer than some to recognizing the enemy. On the whole, I think, the optimism of the commune is based on intelligent awareness, whereas the optimism (if we're lucky enough to have that) of those of us who look for happiness in marriage, career, and family life as it is ordinarily referred to, is based on myths and ill-understood emotions. I can't help feeling that a man of Feiffer's astuteness and cleverness is too cynical and glib when he mundanely dismisses communes because some fall prey to that common killer, the debilitating condition of modern man.

I can't argue with Feiffer's theory that where there exist gross conditions, there religion also flourishes. I too "suspect that the growing trend of Zen and eastern religions . . . is due to a cultural or emotional poverty." Common sense agrees, and yet I feel there's more to it than that: certain conditions are conducive to revelation, rather than invention, of what Feiffer refers to as "hope". I think he misunderstands religion, and particularly its relation to the ego, if he feels that "fulfilling the demands of the ego" is not going to "pay off". One thing this eastern trend is helping people to do, I think, is look into themselves in a way seemingly unfamiliar to the western mind, precisely to better understand the processes of the ego, so as to differentiate between its destructive functions which must be guarded against, and its healthy, constructive demands, which should be fulfilled. Anyway, I join Feiffer in his hope that what will evolve from this is that "the most interesting part of the country, the most important part", will "turn off the [American] dream", and move out of "cultural and emotional poverty" and into the light.

POLLY HOPKINS-HAYES, '63
Berkeley, California

From Liberation News Service:

BENNINGTON, VT.—Denise Levertov, well-known poet and wife of Mitchell Goodman, one of the defendants in the Spock trial, hit the graduating class at Bennington College this year with a commencement address attacking the privileged and elitist place they had spent their last four years. The girls took it well, their parents took it well, and even the administration seemed pleased. But it was no surprise that the Bennington alumni magazine, which customarily prints each year's commencement speech, had declined to publish Miss Levertov's address. The editor claims "reasons of space."

They use that one for genocide, too, don't they?

Our Reply:

When Miss Levertov's speech arrived, a week late and hastily typed on lined paper ("the spoken version was intelligible only to myself," she said) there was no time to work on it. On this we simply disagreed with Miss Levertov: we felt it needed cutting and pulling together and she replied "Hell it does." Miss Levertov, fresh from "working with some of my students in the People's Park, which was such a beautiful, spontaneous expression of a human impulse to be joyful even in these dark times," suggested, essentially, that A. she is a "serendipitous woman," B. that Bennington should abolish its admissions criteria and open the College to everyone, and C. that colleges crush creativity and everyone should drop out anyway.

Included in the speech were an eight-page poem (which we did offer to publish) and another poem entitled "Memorial Day Stream of Consciousness" (Dick York-frizzy-headed-free-church-reverend said: /Jesus, who died fighting the establishment, march here beside us. /And he did.) Etc.

What must be said here, now that Miss Levertov has chosen to chastise us publicly (as she threatened to do) is that if we had thought the speech worthy of publication we could have made room for it. We tried to be tactful.

QUADRILLE has no "tradition" of publishing commencement addresses or anything else. We publish what we feel is good and freely reject what is not. We must reserve for ourselves the right of editorial control precisely so that we will not be caught in any publishing "traditions." It should also be noted that Miss Levertov later wrote President Bloustein asking him to "intervene and see that it gets into QUADRILLE after all" and threatened to publicize the event if he did not, and he declined on the basis that QUADRILLE's editorial policies are not governed by the Administration.

We wish to set the record straight. The politics of the speech did not bother us in the least. We just thought it was silly.—Ed.



Quadrille Wins Award

Quadrille has been voted Newsletter of the Year in the Annual Publications Competition of the American Alumni Council. The award was given "In recognition of all-around editorial excellence and high professional standards."

The newsletter, which with this issue begins its fourth year, has won Second Prizes for the past two years. Its circulation is now about 10,000.

The Bennington Review was given a "Special Recognition" award for "editorial achievement" and a "Best Cover of the Year" award. All the awards were presented by the American Alumni Council at its joint meeting with the ACPRA in New York City this summer.

Both publications are edited by Laurence J. Hyman. The assistant editor is Katharine Holabird.

A Coeducational Freshman Class

The total number of entering students this fall is 224, a 10 percent increase over last year. And 47 of the new students are men.

Although Bennington admitted only 20 percent of the total number of applicants this fall, as compared to 29 percent last year, the number of applicants for 1969-70 rose 56 percent over the number received in 1968-69. Coeducation is considered an important factor in this increase.

Almost 50 percent of the male students at Bennington are transfers from other colleges. Two men came to Bennington from the University of Wisconsin, and three came from Columbia. Single students came from Dartmouth, Amherst, Syracuse, Brandeis, Williams, Union, Goddard, Oberlin, Johns Hopkins, Michigan and the University of Vermont. Two male students came to Bennington from the United States Army.

The incoming students expressed interest in Literature, Social Science, the Visual and Performing Arts, and the Natural Sciences. A number cited close faculty counseling,

intense individual study, and coeducation as reasons for transfer.

Bennington's increased enrollment has quickly created a need for more college housing facilities. 61 students are living off campus this year, while 447 are living in college houses and dormitories. "Welling Town House" and "Hill House," both in North Bennington, have been added to the list of college-owned student houses. Six dormitories on the college campus have become coeducational this term, with 5 or 6 men sharing a suite in each house. Five male students are also living in the campus bunkhouse that was built last spring.

Included in this year's total enrollment of 554 students are 4 M.A. candidates, in Dance, Art, and Stage Design, and one post-graduate student in Dance.

Scholarships Increase

This year one hundred and thirty-three Bennington College students will receive scholarship grants totalling \$263,800. This figure represents an increase of \$77,510 over the scholarship budget for 1968-69.

Financial aid grants will account for ten percent of the College's budget this year, and cover twenty-six percent of the student body. In 1969-70, forty entering students have received \$67,100 in scholarship funds. Ninety-three other students applying for financial aid (including ten special dance and drama fellows) have received a total of \$196,700 from the College. Of the total number of students receiving financial aid this year, eight are entering male students in various academic fields. The average grant made to students was \$1,983.

In 1968-69 grants totalling \$186,290 were made to one hundred and seventeen students for an average grant of \$1,592. And total loans from College funds of \$600 were made to three entering students.

Helen Feeley, the College's recently appointed registrar, is pleased with the scholarship increase, "The rising costs of higher education necessitate a rise in tuition, which in turn, to keep things fair, should bring an increase in financial aid. I feel that Bennington has done very well with the scholarship grants this year."

Cappy Cumpston, Director of Bennington's Alumni Office, looks forward to bringing more scholarship funds to the College next year. "There will be an all-out effort made to increase the number and size of gifts to the Alumni Fund this year to offset the rise in tuition. As a group, alumni are certainly aware of the importance of making a Bennington education possible for young men and women who couldn't be here without increased financial aid." Mrs. Cumpston noted that the Alumni Fund is already under way with a full roster of class chairmen, and another telethon scheduled for spring fund-raising.

New Faculty at Bennington

There are twelve new faculty members at Bennington this term, bringing the total faculty to 66.

JOHN BEARY (Drama)—Mr. Beary was a theatre director in Ireland before coming to the United States. He directed Samuel Beckett's "Happy Days" at the 1963 Dublin Theatre Festival, and has done Howard Baker's "The Ninth Day" and John Arden's "The Happy Haven" at the Gate Theatre in Dublin. Since coming to the United States, Mr. Beary has directed plays in California, Texas, and New Jersey.

ALVIN FEINMAN (Literature)—Mr. Feinman received a B.A. degree from Brooklyn College, and an M.A. from Yale. He was a Fulbright Fellow in Germany for one year, and taught Literature at Yale, Brooklyn College, and C. W. Post College. He is the author of *Preambles and Other Poems*, published by Oxford Press in 1964, and his poetry is included in various anthologies.

EDWARD FLACCUS (Biology)—Mr. Flaccus received a B.S. degree from Haverford College, and then worked with the Civilian Public Service and the American Friends Service Committee foreign relief. He has taught at the University of New Hampshire, Duke University, the University of Minnesota and the State University of New York at Stony Brook.

JACOB GLICK (Music)—Mr. Glick attended Peabody Conservatory and the New School of Music of Philadelphia. He was a lecturer at Rutgers University and performed in New York Recitals and with the Contemporary Chamber Ensemble. He was a member of the Group for Contemporary Music at Columbia, and was co-founder of the New Music Association.

DANIEL GOLDSTINE (Psychology)—Mr. Goldstine received his B.A. degree from the University of California at Berkeley, where he also did graduate study. He was a Research Assistant at Berkeley from 1965-68, and a Teaching Assistant in Psychology there from 1963-66.

RICHARD KERRY (Drama)—Mr. Kerry received a B.F.A. degree from the Carnegie Institute of Technology, and did graduate work at Brandeis University. He was a Designer for the Charles Playhouse in Boston and for the NET Playhouse Off-Broadway. He was the Designer for the NET series on WGBH Television "On Being Black."

WALTER LEHRMAN (Literature)—Mr. Lehrman studied at Columbia University, where he received both his B.A. and his M.A. He was a Teaching Assistant at the University of California at Berkeley and did graduate work at Case Western Reserve University. He taught literature at the University of Akron, where he was also the Director of the Akron-Summit Tutorial Program. He has worked with radio stations KPFA in Berkeley and WAUP in Akron and produced programs on American Negro folk music.

JOEL PERLMAN (Visual Arts)—Mr. Perlman is a graphic artist who received a B.F.A. from Cornell University and an M.A. from the University of California at Berkeley. He taught at the Central School of Art in London, and the University of Rhode Island Summer Session. His reviews and contributions have been published in *Studio International*, *Art and Artists*, and *Art Review*. His work has been shown in exhibitions at the Grosvenor Gallery in London, the Worth Ryder Gallery, the Florence International, and the Axism Gallery in London, among others.

STEPHEN SANDY (Literature)—Mr. Sandy attended Yale University, where he received an A.B. degree, and Harvard, where he received his A.M. and Ph.D. degrees. He has been an instructor at Harvard, and a Fulbright Visiting Lecturer at the University of Tokyo. He was a Visiting Assistant Professor at Brown University. Mr. Sandy is the author of two books of poetry, *Stresses in the Peaceable Kingdom*, and *Japanese Room*.

THOMAS STANDISH (Economics)—Mr. Standish attended the University of Connecticut where he received his B.A. and M.A. degrees. He was also a student at Mexico City College, the University of Pennsylvania, and the New School for Social Research. He was a Graduate Teaching Assistant at the University of Connecticut and a Lecturer in Economics at the Hartford Branch.

ROBERT SUGARMAN (Drama)—Mr. Sugarman received his B.A. from Syracuse University and his M.A. from Hunter College. He was also a Doctoral Candidate in the Humanities Program at Syracuse. He was Director of Drama at Cazenovia College, and a member of the Actor's Studio Playwrights Unit. He has been Director of the Princeton Players, and the Stage Manager for the Fourth Street Theatre.

PHILIP WOFFORD (Visual Arts)—Mr. Wofford did undergraduate work at the University of Arkansas, where he received a B.A. degree, and graduate studies at the University of California. His paintings have been exhibited in New York at the Green Gallery, the Allan Stone Gallery, and the Noah Goldowsky Gallery. His work is represented in the collections of the Whitney Museum and the Michener Foundation, among others. Mr. Wofford was an instructor at the New York University Extension for four years.

Silo

The 1969 Spring Edition of Silo is currently on sale for \$2.00 a copy, \$4.00 for a one year subscription, \$7.00 for a two year subscription, \$10.00 for a three year subscription, and \$12.00 for a four year subscription. Send orders to Silo, Bennington College, Bennington, Vermont.

Faculty Notes

Michael Benedikt has accepted the Chair in Poetry at Sarah Lawrence College, Bronxville, N.Y. His second book of poetry, *Sky*, will be published by Wesleyan University Press in the summer of 1970.

Michael Dennis Browne's first book, *The Wife of Winter*, will be published by Rapp and Whiting (London) in January.

Henry Brant's piece for eleven flutes, *Angels and Devils*, is to be published by MCA Music this winter. *Origins*, a symphony in four movements, will have its first New York performance at Manhattan School of Music and *Fire and Cities* will be performed at Hunter College in February.

Nicholas Delbanco's third novel, *Consider Sappho Burning* was published in March by William Morrow Publishers. They will also publish *News*, a novel, in early 1970.

Richard Elman's fourth novel, *The Reckoning*, was published by Scribners in September.

Paul Gray previewed his 51-minute documentary film on the training and racing of Thoroughbred horses at the Saratoga Racetrack in August. The film is in color and is titled "Out of Look Ma by Native Dancer."

Joseph Juhasz has been appointed Visiting Assistant Research Psychologist at the University of California at Santa Cruz for the Winter Quarter, 1970.

Irving Lyon is giving a series of seven lectures in Vermont, New Hampshire and New York on the effect of nuclear power on our environment.

Six of *Bernard Malamud's* stories have been published by Farrar, Strauss and Giroux in *Pictures of Fidelman*.

An article by *Jack Moore* entitled "Journal for Dollard" was published in the latest issue of *Dance Perspectives* 38. On September 26th his new work for two soloists, "Residue—Variants", opened in New York City at the Dance Theatre Workshop.

Martha and Joseph Wittman taught and composed at the Long Beach Summer School of Dance, California State College, Long Beach, California. They composed a new work, "Crossfields," for their students, with the choreography by Martha Wittman and the sound track by Josef Wittman. Their dances, "Journey a Clear Place" and "Journey #2" were performed by Betty Jones and Fritz Ludin; "The Ballplayers" for men's quartet was performed by their students.

A record of four pieces by Bennington composers *Henry Brant*, *Louis Calabro*, *Vivian Fine* and *Lionel Nowak* will be issued this winter by Composer's Recordings, Inc. It is made possible by the Woolley Fund with the assistance of the Alice Ditson Music Fund of Columbia University. The recording, to be made in London, will be conducted by Henry Brant.

Administrative Changes

There have been a number of changes in the Barn since last Spring. *Jean Short Aldrich* has become the Acting Director of Admissions, replacing Becca Stickney who is on a year's leave of absence. She graduated from Bennington College in 1943 and was formerly Instructor of Art History at Hobart and William Smith Colleges.

Rae Brown received her B.A. from the University of Vermont ('53) and M.A.T. from the Harvard Graduate School of Education ('64). She has been appointed to the position of Acting Assistant to the Director of Admissions, replacing Jean Holt, who has retired. She is married to Donald Brown, who teaches in the Political Science Department at Bennington.

Charles Bonenti received his B.A. from Hamilton College ('67) and was Assistant to the Dean of the Corcoran School of Art. He has been appointed to the position of Director of Information Services.

Robert F. Kolkebeck holds a Masters degree in business from the Harvard Business School ('47) and previously served as Business Manager and Assistant Treasurer of the Educational Testing Service as well as Director of Finance and Business Manager for the New York Botanical Gardens. He has joined the college in the recently-created position of Director of Business and Finance. In this post he will be responsible to the President and the Board of Trustees for the business and financial management of the college. Mr. Kolkebeck will also assume the duties of Stanley Pike, who has left the College.

Faith Westburg has been replaced by *Katharine Holabird*, who received her B.A. from Bennington in June 1969, and is now the Assistant Editor of *The Bennington Review*, and the Managing Editor of *Quadrille*.

Virginia Moyer, a B.A. of Bennington ('44), was formerly with the Development Office of Princeton University. She has been appointed Director of Bennington's New York Office, replacing Phyllis Michelfelder, who has resigned.

Christine Graham, another B.A. graduate of Bennington's class of '69, has joined the Alumni Office as the Assistant to the Director of Alumni.

Changes in assignment in the college administration include *Helen Feeley*, who has left her post as Director of Non-Resident Term and has been appointed to the newly-created position of College Registrar and Assistant to the Dean. She will be responsible to the Dean of Studies for registration of students, all recording and statistical services of the office, and the administration of the Educational Counseling Panels.

Alice Miller has been appointed Assistant to the Dean of Studies for Housing. She will also assist the Registrar with registrations.

Annette Shapiro has been appointed Acting Director of the Non-Resident Term to replace Helen Feeley.

Lisa Tate retains her position as Director of the Student Personnel office and Assistant to the Dean. Since her responsibilities in regard to housing and the administration of the Educational Counseling Panels have been transferred to other administrators, she will now be able to devote all of her time to administration of the College's counseling and advising services. She will serve as a liaison with all student organizations and will assist the Dean with educational counseling.

Five New Trustees Named

Mrs. Richard S. Emmet, Chairman of Bennington's Board of Trustees, announced the appointment of five new members to the board this fall. The expansion of the Board of Trustees coincides with increased enrollment at the college and brings the total number of trustees to twenty-eight. Among the new members are an author, an attorney, and a former ski champion.

Lisle C. Carter, Jr., 44, is Vice President for Social and Environmental Studies at Cornell University. He was formerly with the federal government in the Department of Health, Education, and Welfare where he served as Assistant Secretary for Individual and Family Services and directed the Center for Community Planning. He was vice president of the National Urban Coalition under John W. Gardner and assistant to Sargent Shriver in the war against poverty program. Prior to 1961 Mr. Carter practised law in New York. He has acted as legal counsel for the National Urban League and now serves as consultant to the Urban Coalition and the Citizens' Committee for the Children of New York City. He was born in New York and graduated from Dartmouth College in 1944, earning his law degree from St. John's University School in 1950. He lives with his wife and five children in Ithaca, New York.

Ralph Ellison, 55, author of *Invisible Man* (1952), *Shadow and Act* (1964), and numerous short stories and essays, has received the National Book Award, the Russwurm Award, and the National Newspaper Publishers' Award for *Invisible Man*. He attended Tuskegee Institute and holds honorary degrees from Rutgers University, University of Michigan, Grinnell College, and Tuskegee Institute. He is a trustee of the John F. Kennedy Center for the Performing Arts, the New School for Social Research, and a charter member of the National Council on the Arts. He was awarded the Medal of Freedom by President Johnson in 1969. Mr. Ellison lives with his wife in New York City.

Joseph S. Iseman, 53, is a New York attorney specializing in communications including educational television, publishing, and cultural foundations. Mr. Iseman is a partner in the firm of Paul, Weiss, Goldberg, Rifkin, Wharton,

and Garrison and was Chairman of the Board of the Metropolitan Educational Television Association (META) from 1958-61. He is a member of the law committee for the Federation of Jewish Philanthropies, a trustee of the Louise Wise Services Child Adoption Agency, and Chairman of the Labor Negotiating Committee of New York Casework Agencies. Mr. Iseman graduated from Harvard College in 1937 and from Yale Law School in 1941. In addition to articles in legal periodicals, his publications include, *A Perfect Sympathy* (1937). He lives with his wife and children in Rye, New York.

Arthur H. Thornhill, Jr., 45, President of Little, Brown, and Company, Boston, and vice president of *Time*, Inc., graduated from Princeton University in 1948 and joined Little, Brown, and Company the same year as a trainee. Working in general administration and, later, as General Manager of the Trade Division, he became vice president in 1955 and Executive Vice President in 1959. He has served as President since 1962. Mr. Thornhill was a board member of the American Book Publisher's Council from 1964-67 and the American Textbook Publishers' Institute from 1965-67. He is now on the advisory council for Princeton University's Department of History. He lives with his wife and two children in Wellesley Hills, Massachusetts.

Mrs. J. Negley Cooke, newly elected President of the Bennington College Alumni Association will also serve as a member of the Board of Trustees. Mrs. Cooke is a member of Bennington's second graduating class, 1937. As President of the Alumni Association, she anticipates a new direction in the organization's activities now that Bennington has become coeducational. "Until the men graduate and begin taking an active part in alumni affairs," says Mrs. Cooke, "we alumni may have to enlist our husbands and undergraduates to help in the planning." She also cites the increased desire of Bennington alumni to launch projects with other local organizations which will be of general interest and benefit to communities where Bennington Alumni Regions are located. Mrs. Cooke has been active in volunteer work and in teaching young people since her graduation. She is a free lance photographer and was National Amateur Ski Champion in 1940-41. She lives with her husband, who is Vice President and Director of Sterling Drug, Inc., in Armonk, New York. They have two sons.

The Bennington College Community extends its sympathy to the Chairman of the Board of Trustees, Mrs. Richard S. Emmet, on the death of her husband, Sunday, October 5th, 1969, in New York.

Burkhardt Heads Education Board

Frederick H. Burkhardt, 57, President of Bennington College from 1947 until 1957, was elected chairman of New York City's Board of Higher Education on September 29.

He succeeds Porter R. Chandler who has served as board chairman since 1966. Dr. Burkhardt, who is also president of the American Council of Learned Societies, has served on the 21-member board for the past three years.

Dr. Burkhardt received his A.B. from Columbia University in 1933 and a bachelor of literature degree from Oxford University in England where he was a fellow at Oriel College from 1933 to 1935. He earned his doctorate in philosophy at Columbia in 1940.

A former member of the philosophy faculty at the University of Wisconsin, Dr. Burkhardt served during World War II in the U.S. Naval Reserve, the Office of Strategic Services and the State Department. He was deputy director of public affairs for the U.S. High Commissioner of Germany from 1950 to 1951 and was a member of the U.S. National Commission for UNESCO from 1959 to 1964. He is currently a member of the panel on educational research and development of the Office of Science and Technology of the Executive Office of the President to which he was appointed in 1962.

During his decade at Bennington, Dr. Burkhardt gained national attention for the quality of faculty he was able to bring to the college. He was instrumental in stimulating the curriculum and cultural enrichment which helped to establish Bennington's reputation in the academic community. Dr. Burkhardt's decision to accept the Bennington presidency was made after attending a town meeting there where several Bennington students expressed sharply critical opinions on local issues.

Bennington Receives Calder Grant

The Louis Calder Foundation has awarded Bennington College a \$10,000 grant to help in reorganizing the college's accounting and financial systems.

Mr. Robert Kolkebeck, Bennington's new Director of Business and Finance, will design a new budgetary and accounting system to begin with the next fiscal year, July 1st, 1970, with certain changes to be instituted before that time.

It is believed that the facilities of a nearby computer center can be used to great benefit in promoting new financial systems for the college.

These innovations should produce a high level of financial planning and control and will prove valuable to the entire college.

Bennington Producing New Film

Bennington is producing a short film to be used in conjunction with the Capital Funds Program. It will be about twelve minutes long and is due to be completed before the end of this year.

The film will be based almost entirely on still photographs, past and present, from the College's archives. Between 200 and 250 prints will be used, some of them dating back as far as 1925. The animated film will employ fast cutting and a variety of camera opticals. There will be no narration, and instead a sound-on-sound audio track will be used.

The film is not intended specifically as a fund-raising device; instead it is hoped that it will help provide an environment for fund-raising. Laurence J. Hyman, who is making the film, describes it as a "selective un-chronology of Bennington College." It is mildly unconventional in approach and is intended less to describe Bennington than to give the audience a feeling of what Bennington looks, sounds and feels like.

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Building Program Progressing

The West Side of the Commons Building is beginning to show the effects of the building program. During the summer, construction crews excavated beneath the parking area to remove an existing oil tank. They installed under-

ground plumbing to serve the new West addition, and replaced the old clay piping with steel.

Footings have been poured, and concrete columns are in place as the eighth week of classes begins. The second floor slab, which will support the new dining area, is completed, with masonry and steel work commencing in mid-October.

The beginning of the Non-Resident Term will mark the proposed enclosure date for the West wing renovation. During the winter, the West wing dining room, with a seating capacity of 168, will be added to the second floor of the Commons building. The first floor of the new addition will house kitchen facilities and will eventually be the storage area for the new bookstore.

The kitchen in Commons will also undergo some renovation this winter. A new serving line and dishwashing room will be added, greatly increasing the efficiency and ease with which meals can be served. In the spring term there will be a double serving line passing through the kitchen, and this combined with the added dining space should ease the lunch-hour congestion.

Future plans for Commons include an East wing addition that will enlarge the infirmary and add a lounge, terrace, and sundeck to the present building.

Music Auditorium Named

The Susan Greenwall Foundation in New York has awarded Bennington College an aggregate gift of \$275,000 to cover the cost of the principal auditorium to be built in the Visual and Performing Arts Complex.

In November of 1967, The Susan Greenwall Foundation pledged \$100,000 over a five-year period to Bennington's Capital Funds Program. This fall the foundation's original gift was increased to \$275,000 and designated for the construction of the Music Performance Workshop.

The Susan Greenwall Music Auditorium will be the largest performance area in the Visual and Performing Arts center, and will hold an audience of as many as 450. The hall will be capable of a variety of acoustical responses by allowing a wide range of sound absorption and reverberation to suit the number of players, the type of music, and the performer's position on the stage. A sound-proof warm-up space will be available to performers. The music auditorium will also be open for individual guest speakers, larger community audiences, and special meetings.

Delbanco Reading Reviewed

—LAUREL DELP

On September 30th, Nicholas Delbanco opened what will be a series of lectures and readings sponsored by Bennington's Literature Division. Mr. Delbanco read

from "News," his fourth book, to be published by the William Morrow Company in May of 1970. Although parts of the reading escaped down the front of Mr. Delbanco's shirt, there is no denying that he can write and that the novel is one to look forward to.

"News" is about separation, in its widest sense. The specific instance given is that of black separatism, but the protagonists of the book are, without exception, privileged and white. During the course of the novel they are stripped of privilege and forced to examine, radically, their inherited ease. As a result, they become latter-day disciples to a black, historical Christ-figure. Tunis G. Campbell was a relatively unknown participant in the Georgia reconstruction. He ruled a black belt created by General Sherman's edict: that every freedman be allotted "forty acres and a mule." How this black community flourished, and how it was destroyed, fascinates the novel's ideologue, Sam. He "resurrects" Campbell, and the three friends act as synoptic gossippers, re-enacting an old parable. The action occurs in the present, and throughout the Americas, but the novel focuses on the Georgia Sea Islands, where Campbell reigned a century ago.

In "News," Mr. Delbanco has created some characters that he obviously enjoys, and allowed them to be humorous and tragic in a way he has not done previously. This novel seems to be free of tortuous ramblings through demented and decaying minds overlaid with words; I detected few puns. The description of the death of Harrison's wife and his evening-after-the-funeral bedding down with the whore who was her friend is written with a sensitive irony. And Harrison's revelation of separatism is stated with a quiet perception: "out of each poor corpse would grow a bayonet and rose; he woke to the alternative of hate".

My chief reservation after the reading is one that can only be resolved when I have the novel in my hands. It's a dangerous business, writing about revolutionaries, that is, writing a political novel. Mr. Delbanco is putting himself on thin ground writing about black revolutionaries, (one chapter details the history of a black revolutionary turned murderer, who calls himself Crispus Attucks Kahn) and black killers. How successfully he deals with this problem remains to be seen. I was surprised after the description of Gifford sitting at his desk under a written recipe for home-made napalm, to learn that he is white. The thin ground Mr. Delbanco stands on may even work in his favor, and from this brief reading the novel appears to be endowed with guts.

The panoramic nature of the book, the many characters and the varying locales, remind me somewhat of Thomas Pynchon's *V*. But it is the intricacy of the books that makes them comparable, and not their subject matter.

I think Mr. Delbanco can well be congratulated on his reading of "News," and that we can look forward to more Literature Division readings soon.

Address To Freshmen

NOTE: *The following is a summary of President Bloustein's address to the 1969 entering class.*—Ed.

As President of Bennington College, it is my privilege and pleasure to welcome you and wish you every success and happiness here in the years to come.

In thinking of what I would say to you this afternoon, I was reminded of my own "orientation" when I entered Wadham College, Oxford to "do" an undergraduate degree in philosophy and psychology in 1948. I didn't know my roommate and the only person I had met was my scout. I had no tutor and no scheduled lectures. Warden, now, Sir Maurice Bowra said, "The first thing any American has to learn when he comes to Oxford is that he is no longer on the American express subway train. Relax." He said, "Learn to play some bridge, row in the afternoon. Time for study will come and, when it does, it will be more productive and effective precisely because it isn't a product of the rush hour and the speeded up assembly line."

To be sure, there was more than a little of the carefree English aristocrat in Sir Maurice's advice to me; but there was a wonderful truth as well and the truth is this.

We Americans are so status and success oriented, so materialistic that education has become a driving, economic compulsion, rather than a source of pleasure and fulfillment. And many educational institutions are more like industrial mills than centers of learning. In counseling me to get off the subway train, Sir Maurice was advising me to relieve myself of the compulsions of my culture.

Fortunately, Bennington College has avoided most of the pitfalls and traps imposed on many other colleges by the worship of the bitch goddesses of material success and status. It is a place to learn and to find fulfillment, no less a place to prepare for the future. It is a place to relax in pursuit of what is indeed valuable without the compulsive pressures caused by the naked pursuit of status, success, and the tawdry social values of a mechanistic and materialistic culture. In coming to Bennington College, you have avoided the American educational express train.

But in order for Bennington College to work for you, you have to work for and with it. You'll receive advice from others; here's mine:

1. Don't harbor unrealistic expectations built up by past pressures while you await the apocalyptic experience.
2. Don't search too hard for yourself, forcing an identity crisis.
3. Be honest with yourselves, with us, and with your parents. Sure there's a generation gap, but that's a

good, not a bad thing. The idea is to surmount the gap.

4. Seek out advice and counsel both educational and personal. There is a difference between advice and command.
5. An historian of American higher education wrote recently that at one time "The American college was the lengthened shadow of the president." That's surely no longer the case at most colleges and its certainly not the case here.

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Nor should it be. You're free to do, but you're responsible for what you do. You want to do your own thing, let others too. This is a democratically organized college in which students have a major and effective voice. If things go wrong, the entire community, including students, must assume responsibility. But the student voice will only be influential if the machinery of government is used by students, whether through the Legislative committee, the Judicial committee, or the Educational Policies committee. Don't complain of lack of communication if you haven't tried to communicate. Don't complain about your elected representatives if you haven't voted. And don't complain of a failure to be heard if your view isn't vindicated. Any political process is one of mutual accommodation between divergent views and it's a disservice to the political process to attack it simply because your view hasn't prevailed.

Finally, I turn to one of the most important areas of your freedom and responsibility. You live in a student house which is, for the most part, governed by you and your roommates. A historian of Yale once said, "Chambers (a fancy name for rooms) in colleges are too often made the nursery of every vice and cages of unclean birds." Respect the right of each to privacy and respect the right of each to have a place to live and study that meets his or her needs. No one can insure this but you.

In conclusion, let me offer a quotation by Carl Becker of Cornell University in 1943.

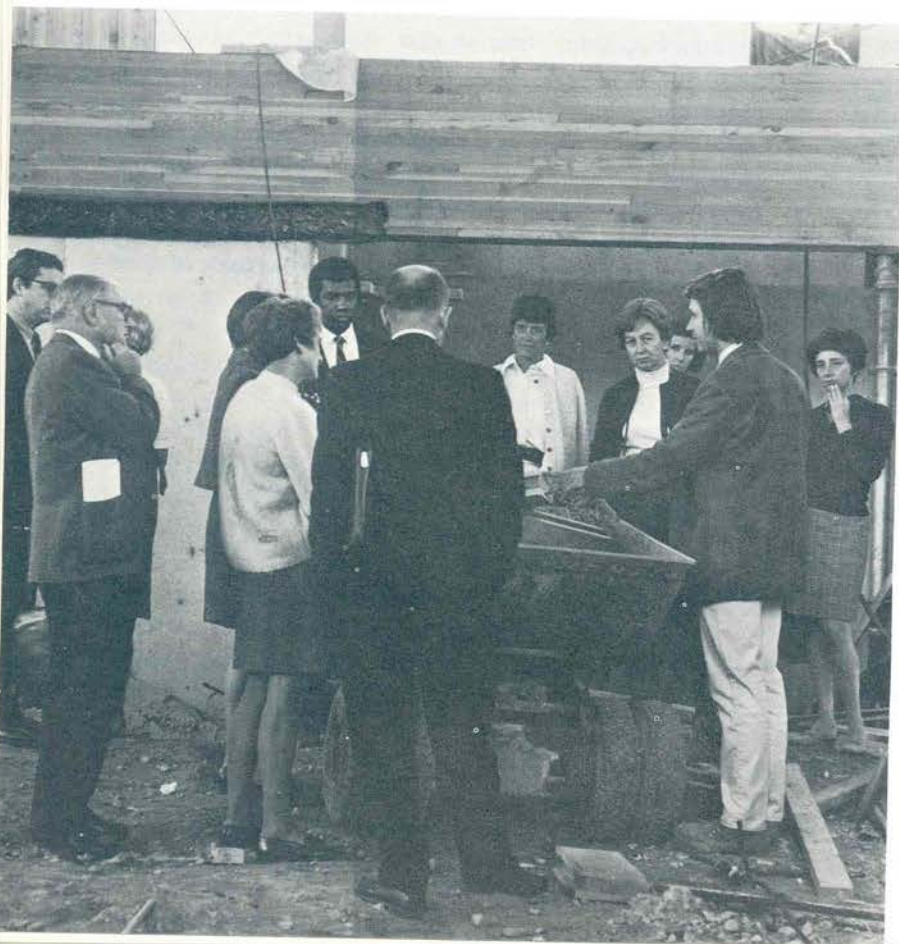
I discovered that I could do as I pleased but in the process of discovering this, I also discovered something else. I discovered what the catch was. The catch was that since I was free to do as I pleased, I was responsible for what it was that I pleased to do. The catch was that, with all my great freedom, I was in some mysterious way still very much bound. Not bound by orders imposed upon me from above or outside, but bound by some inner sense of responsibility, by some elemental sense of decency or fair play or mere selfish impulse to justify myself . . . I was bound to justify myself by doing . . . the best I was capable of doing.

Dickinson Building Nears Completion

The Elizabeth Harrington Dickinson science building is now scheduled to be completed by January 15, with 90 percent completed by the middle of December. On March 1st all heavy materials and equipment should be in place and ready for classes as students return from the Non-Resident Term. All spring science classes will meet in the new building.

Tishman Hall, the adjacent lecture hall, is now structurally complete and will be enclosed shortly. With the exception of seating facilities, the hall will be ready by the end of the term, and can be used with chairs or cushions on the floor before the benches arrive.

One class has already been taught in the North Side upper level of the science building, which is now available as a temporary lecture area and classroom, although noise from construction work in adjacent rooms apparently creates some competition with classroom discussion.



The Trustees toured the building in October. Here they are being shown the Lecture Hall by architect Tim Smith of Robertson Ward's office.



*The Dickinson Science
Building, at right, is
attached to Tishman Hall
by a connecting gallery.*



Tishman Hall



Nancy Cooke is President

In August, Nancy Reynolds Cooke (Mrs. J. Negley Cooke, Jr.), '37, was elected President of the Bennington College Alumni Association. A member of the second class to graduate, Nancy brings some of the philosophy of Bennington's beginnings to a year prominent with change; remembering "how it was," she persists with relentless energy in knowing "how it is" now.

Nancy was Class Representative on the Alumni Board from 1958-61, and so is familiar with the activities of the Association. With innovative Bennington spirit, she entered her first meeting as President with ideas for changes and improvements in the Board's action. She proposed consideration of additional elected alumni members on the Board of Trustees, a suggestion which will be presented to the Trustees at their fall meeting. Nancy runs a meeting with a style distinctive of her personality: vigorous, quick-witted, and effective.

Immediately after graduation, Nancy skied. A racer on teams in Sun Valley and in Europe with the American Girls' Ski Squad, she was a National Amateur Champion in 1942. She also taught in nursery schools and did civilian defense work. Today, she and her husband live in Armonk, N.Y., in commuting distance for his work with Sterling Drug, Inc., of which he is Vice President and Director. Recently, Nancy has done volunteer work for the Adoption Agency of Westchester. She is also a free-lance photographer and has had exhibits frequently since graduation. Summers, Nancy and her husband golf, and winters they ski at Stowe where they have a vacation home:

The Cooke's sons, Peter, 26, and Christopher, 24, missed coeducation at Bennington but Nancy supports it avidly, wondering why it did not happen sooner. She sees the College as an institution dependent upon change and misses only the early tradition of giving students transportation to ski slopes and formal instruction.

If the first meeting of the Association under Nancy's leadership is a fair indication of the future of the group, the coming years will be exciting, productive, and busy ones for the Alumni.

—CHRISTINE GRAHAM

The annual Ski Weekend sponsored by the New York Regional Group has been cancelled this year due to construction in Commons at Bennington during the winter months. Do plan for a doubly good Ski Weekend in 1971, with newer and better facilities.

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Record Alumni Contributions

Barbara Ushkow Deane '51, Alumni Fund Chairman, announced that a record 1071 alumni contributed to the 1968-69 Alumni Fund, toward a total of \$83,662. The increase of 149 donors and \$11,134 over last year's giving can be partly attributed to the success of the Telethon and to increased personal contact on the part of hard-working alumni. The money raised is contributed to the College's Scholarship Fund which this year is committed to \$260,000 in grants; Barbara looks forward to further support to meet this growing responsibility.

Alumni Class Notes

- '36 *Atossa Herring French* and her husband are in Thailand for two years, where he is Social Welfare Consultant at Thammasat University.
Shirley Stanwood is teaching French at Mount Anthony High School in Bennington.
- '37 *Barbara Howes Smith* made a tour of Connecticut colleges and universities in April, giving readings of her poetry.
Elisabeth Paine Merriss exhibited prints at the Whitney Shop Gallery in New Canaan, Connecticut.
- '38 *Lucy Greenbaum Freeman* has published a novel, *Farewell to Fear*.
- '40 *Carolyn Gerber Diffenbaugh* is a member of the Board of Directors of the California Junior Colleges Association, and President of the World Affairs Council of Southern California.
Minette Hunsiker Cummings has been elected to Maine's House of Representatives and is a member of its Educational Commission.
- '42 *Mary Hammond Rodman* had a one-man show at Skokie Library, Skokie, Illinois, and at Fredericks Gallery in Milwaukee.
Margaret Ramsey Meachem gave a flute concert with Nancy Hirsche, mezzo-soprano, at Bennington's Carriage Barn in June.
- '43 *Eleanor Metcalf Scott* is Vice President of the Opera Association of New Mexico and Chairman of Santa Fe's Opera Fund Drive. She is opening a photographic sales gallery in Santa Fe.
Catherine Tukey Koffend is proprietor of Uriah Heep's, a shop in Chappaqua, New York.
- '44 *Druanne Blackmore Sweetser* is an instructor in the "X-Unit" Classroom for Children with Learning Disabilities, at the Psychoeducational Center, University of Minnesota.
- '45 *Dorothy Caplow Lang* starred as Mame at the Woodstock Summer Theatre and created the role of Phoebe in John Hawkes' *Innocent Party* at the Chelsea Theatre Center. She continues as Karen in the TV serial, "As the World Turns."
Julia Randall Sawyer presented a reading of her poetry at Goucher College.
- '46 *Marianna Packard Tovish*, whose professional name is Marianna Pineda, showed sculpture in a group show in the Helen Bumpus Gallery, Duxbury, Massachusetts.
- '48 *Louise Gore*, Maryland State Senator, has been named Ambassador to UNESCO by President Nixon.
- '49 *Helen Frankenthaler Motherwell* was awarded the Honorary degree of Doctor of Humane Letters by Skidmore College, Saratoga Springs, N.Y.

- Ann Wilson Schecter* showed her paintings at Pots of Art at Ina Grant's Studio in Pacific Palisades, California.
- '50 *Ruth Lyford Sussler* showed oil paintings at Mystic Art Association's Water Street Gallery, Mystic, Conn., in July.
Betty Secunda Rich performed in a chamber music concert at Williams College. She is also a member of the Berkshire Symphony in Williamstown, Mass.
Corinne Silverman Kyle is Administrative Director for the Institute for the Study of Inquiries Systems, Inc., in Philadelphia.
- '54 *Judith Beach Bergen* is teaching art at Winthrop and Shatswell Schools in Ipswich, Massachusetts.
Barbara Nelson Pavan is working for her doctorate in education at Harvard University.
Claire Radoslovich Clark is teaching window display at Fashion Industries High School in New York City.
- Elinor Randall Keeney* received her B.F.A. from Wayne State University, Detroit, this June with an award in graphics. She was an instructor there during the summer.
- '55 *Joan Gale* is Administrative Assistant at the American Institute of Graphic Arts in New York City.
Lenore Janis Greenwald is the producer of *Rose*, a play by Emanuel Fried scheduled to open in October at the Provincetown Playhouse in New York City.
Carol Rubenstein graduated from Bennington in June 1969, having written her thesis of poetry on two Mazor Foundation Grants, while at Sivandula Yoga ashrams in Val Morin, Canada, and Nassau, Bahamas. She gave readings at, and was a member of, the St. Mark's Poetry Committee, and is now enrolled in the Masters Program at Johns Hopkins University.
Jenny Van Horne Greenberg was producer of the Woodstock Summer Playhouse.
- '56 *Kay Crawford Murray* has been promoted to Research Associate in the New York Department of Education.
Greta Einstein Eisner is completing Masters requirements at San Diego State College and is a teaching assistant there. She was recently elected to Phi Kappa Phi, a scholastic honor society.
Judith Felsen Matchton received her B.A. from Nassau Community College, New York, in June 1968.
- '57 *Joan Hsu Stanley-Baker* is living in Kia-Kamakura, Japan, where she is art critic for the *Japan Times* and a contributor to *Oriental Art* and *Art International* under the name of Jennifer Byrd. Under

other names, she writes a restaurant column, a book column, and articles for travel papers and magazines. Her husband, Richard, is studying Muro-machi painting.

- '58 *Phoebe Crary Ellsworth* and her husband have opened The Compleat Winemaker, a wine-making supply house/Vintage Press printers/shop/cafe/winery, in the Napa Valley, Yountville, California.

Tordis Ilg Isselhardt is executive director of the McCullough-Park Foundation and directed the restoration of the McCullough Big House in North Bennington.

- '59 *Amy Dubow Al-Angurli* showed her work at the 711 Amsterdam Ave. Gallery in New York City. *James Goldstone* has made a movie, *Winning*. *Katherine Kirkham Turner*, her husband, and their two daughters are camping in Southern Europe for a year.

Alice Marie Nelson, mezzo-soprano, was guest soloist on June 29 at the Southern Vermont Art Center in Manchester, after returning from a five-state tour with the National Opera Company.

- '60 *Linda Cracovaner Sinatra*, whose stage name is Linda Marsh, plays Che Guevara's girl-friend, Tania, in the film, *Che*.

Donna DeHaan Crews is Director of Music at Spring Valley Reformed Church, New York, Organist at Temple Beth Sharon in New York City, and Dean of the Rockland County Chapter of the American Guild of Organists.

Wilma Kantrowich Marcus has been appointed Lecturer in Dance at College V of the University of

California at Santa Cruz, a new experimental college focusing on the Arts and Humanities. She is planning a Dance Workshop and a performing company.

Shirlienne Kazanoff is teaching ceramics at the Commonwealth School in Boston.

- '61 *Uliana Fischbein Gabara* and her husband have returned to the United States and Uliana is teaching Polish and Russian at the University of Virginia in Charlottesville.

Sonia Harrison Jones is writing her Ph.D. thesis at Harvard University on "Dramatic Irony in Six Plays by Lope de Vega."

Shannon Theobald Devoe has received her Ph.D. in Philosophy from Clark University.

- '62 *Judith Coleman Rollins* has received a Masters in Education from Harvard University.

- '63 *Barbara Goldberg Rohdie* received a Masters Degree from the Bank Street College of Education.

Karen Kerner Feingold, a Ph.D. candidate at Columbia University, is in Tabuse, Japan, studying the messianic religious group Tensho-Jingu-Kyo, under a grant from the National Institute of Mental Health of the Public Health Service, and another grant from the East Asian Institute of Columbia.

- '64 *Susan Holland Greenleaf* has returned to New York where she is Personal Secretary to Mr. Kurtz of Flack and Kurtz, Consulting Engineers.

Faith Kaltenbach is Editorial Assistant for *Horticulture Magazine*.

- '65 *Katrina Edwards* is in Vietnam for one year as Recreation Specialist for the U.S. Army.

Leslie Falke Trainer received a B.A. in Anthropology from the University of North Carolina in Chapel Hill. She is now writing commercials for a radio station and studying mass media as ritual.

Janet Warner Sanders graduated from the Medical College of Georgia in Augusta.

- '66 *Paul (Fink) Aaron* taught teenage classes at Hedge-row Theatre School summer session, and is currently directing *A Place for Polly*, a play scheduled for an October Broadway opening in New York City.

Ellen Beskind Smart has been appointed Assistant to the Director of Development at Finch College, New York, and will be responsible for the public relations at Finch and editor of *Finch Today*.

Lauren Doolittle Ansaldo is in a training program at the Language Clinic of Massachusetts General Hospital in Boston, for teachers of dyslexic children.

Judy Dunlop Mulligan and her husband both received the Doctor of Laws degree from Boston University.

Shelagh Gordon Levin has cut an album, "Catch Me



Before I'm Gone," and is now working on another, "Nirvana."

Roberta Levine Gould teaches art in the Colonial and Prospect Schools of Pelham, N.Y.

- '67 Marcia Green spent the summer painting at the Edward MacDowell Colony in Peterborough, N.H. Shelley Herman was awarded a graduate assistantship in the Art Department of Bucknell University, Lewisburg, Penn.

Celia Hudson Wright is studying with Leon Fleischer at the Peabody Conservatory in Baltimore.

- '68 Carol Levin is now Assistant Film Editor for WTTW-TV in Chicago.

David Schreiber is doing graduate work at the New England Conservatory in Boston.

Elizabeth Scull Wood's senior thesis, "Hermit Crab," will be published this fall by Doubleday in an anthology for young readers, called *Growing Up In America*. Liz has just finished a year working in the Admissions Office at Bennington, and she and her husband Ken are moving to San Francisco.

Leslie Sliker LaRocca was awarded a Master of Arts in Teaching by Antioch College, Yellow Springs, Ohio at the completion of her work in the Antioch-Putney Graduate School of Education there.

- '69 Fran Antmann showed paintings, prints, and watercolors at the Nantucket Gallery in August, and at Williams College last spring.

Kathleen Norris won second place in the Glascock Poetry Contest at Mount Holyoke College, which was judged by Louise Bogan, Stanley Kunitz, and James Merrill.

Harry Shepard's dance, "Hunter," was performed by the Skidmore Dance Troupe, in Saratoga Springs, N.Y.

MARRIAGES:

- '51 Phylliss Meili Pindas to Norman Weissman, in June.
'52 Dorothy Harding Chotzinoff to Norman Lobsenz, in May.
'54 Claire Radoslovich to Robert Clark, in August.
'56 Ellen Macveagh Gallagher to Bentley Gilbert, in May.
'61 Sonia Harrison to Gordon Jones, in July.
'62 Jelka Makovicka to Thomas Leahy in May.
Victoria Ness to Michael Kirby, a sculptor, in May.
'63 Nancy Comstock to William Devany, in June.
Karen Kerner to David Feingold, in August.
Elizabeth Truslow to William Russell, in September.
'64 Barbara Heath to Richard Forbes, in August.
'65 Priscilla Smiley to Arthur Delson, in May.
Patricia Thomas to Richard Martin, in June.
'66 Lauren Doolittle to Eduardo Ansaldo, of Buenos Aires, in February.

Elizabeth Richter to Peter Gustav Zimmer, a sculptor, in July.

- '67 Ellen Galford to Ian Mandleberg, in April.
Celia Hudson to Dixon Wright, Jr., in Atlanta, Ga., December 1968.

Constance Kheel to Michael Marton, photographer and painter, in Berlin, Germany, June.

Doris Pavelle to Edward Feiszli, Jr., in May.

- '68 Elenita Muniz to Duncan Schweitzer, in April.
Emily Stonington to Paul Hamilton, in December.
Sharon Zync to Robert Alper, in June.

- '69 Holly Barrett to Julius Rosenwald III, in June.
Camille Conwell to John C. Long, Jr., in July 1968.
Mary Crowe to James Lignon Price, in June.
Judith MacDonald to Thomas Curley, in Dublin, Ireland, September.

Elizabeth Niebling to Nicholas Dawson, in June.

Merilee Roberts to Frederic McCabe, in August.

Barbara Ross to Marks Clay Greenberg, in Greece, in July.

Barbara Sternberg to Philip Rosenthal, in August.

Jane Willis to Hetherwick Maurice Ntaba, of Malawi, in September.

- '71 Felice Forrest to Milton Katzenburg, in July.

BORN:

- '44 Elizabeth Stockstrom Augustine has adopted Ann, 2½, and Joseph, 1 year.
'56 to Judith Felson Matchton, a third son, Chris David, January 2.
to Anne Schleisner Moses, a third child, Kenneth Robert, May 22.
'59 to Barbara Kaplan Morris, a third child, Richard Alexander, in April.
'60 to Phyllis Baron Plattner, a son, Daniel Jason, April 16.
to Donna DeHaan Crews, a third child, first son, Randall DeHaan, May 17.
to Rochelle Sholder Papernik, a son, Michael Noah, June 15.
'61 to Dorothy Tulenko Feher, a third child, first daughter, June 30, 1968.
'62 to Ellen Bernstein Burgess, a second child, first son, Christopher Bruce, April 13.
'63 to Barbara Goldberg Rohdie, a second child, first daughter, Alyssa, in March.
'64 to Gail Rockwell Minton, a first child, Bronwyn, November 17.
'66 to Elin Fleischer Leonard, a first child, Ethan Gabriel, April 22.
'69 to Laurie Eliscu Calahan, a first child, Lili Aimie, July 19.
to Ellen McCollough Lovell, a boy, Evan, September 28.

announcing

**THE
BENNINGTON
REVIEW #7_____containing:**

fall

a new essay by Marcelin Pleynet
a short story, Robert Coover
photographs, Philippe Halsmann
drawings and collages, William Dole
poems by Ben Belitt, Samuel Hazo
a short story, Karen Jackel
an essay, Irving Lyon

Coming: David Alfaro Siqueiros / Sol Yurick / Richard Elman / Suzanne Stanton / others

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