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BENNINGTON COLLEGE BULLETIN

Alumnae Issue

volume XXX, Number 4, May, 1962

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COVER

by Lyman Kipp, who has been a member of the art faculty at the College since 1960. This is a working drawing for a piece of sculpture. Mr. Kipp attended Pratt Institute and Cranbrook Academy of Art. He has exhibited at numerous museums and galleries; the picture on page 20 was taken of his sculpture show at Bennington last fall.

PHOTO CREDITS

p. 4, Rollie McKenna; p. 20, Schenectady Union Star; p. 20, Hans Namuth; p. 20, Lloyd Studios.

DESIGN AND PRODUCTION *Annette K. Shapiro*

ALUMNAE DIRECTOR AND EDITOR *Helen Webster Feeley '37*

The Bennington College Bulletin is published four times a year in February, May, August and November by Bennington College, Bennington, Vermont. Publication office: 73 Main Street, Brattleboro, Vermont. Second class postage paid at Brattleboro, Vermont.
POSTMASTER: If undeliverable, send form 3579 to Bennington College, Bennington, Vt.



THE AMERICAN COLLEGE

by William C. Fels

During the past decade, within educational circles, one heard frequent if sometimes elusive reference to "the Vassar studies." The reference was to a vast undertaking started in 1952 by a group of psychologists then associated with Vassar to study the personality development of college students, with support for this purpose from the Mary Conover Mellon Foundation. Though research papers on this subject have appeared in various journals over the years, educators have eagerly waited for some preliminary conclusions to emerge from the study (which is not exclusively centered on Vassar students).

*They emerged this past January in the form of a 1047-page book entitled *The American College*, edited by Nevitt Sanford and including the work of some thirty psychologists, sociologists and educators. To celebrate the advent, Vassar invited all the authors, plus again as many leaders in education, to a two-day conference in Poughkeepsie to discuss the book and its implications for higher education.*

*The stage was set mainly by the book itself, then secondarily by a keynote address and comment delivered respectively by Karl W. Deutsch of Yale University and Harold Taylor, former president of Sarah Lawrence. But it was not until the first thing the next morning that the conference really moved off the ground into an open and incisive discussion of higher education today and the directions it is taking. President Fels of Bennington (above, right) served as one of four introductory panelists who prepared fifteen-minute remarks on *The American College*. His remarks, which follow, received wide attention in the press, and made it not unusual for Bennington to come up time and again in the discussion that followed until mid-afternoon. Other factors also served to highlight Bennington's role in higher education, not the least of which was the book itself, since it focusses on the concern (or lack of) for the intellectual and emotional growth of the individual student. Also present on the stage, as part of a broader more informal panel, was a past President of Bennington, Frederick Burkhardt (above, left), and present in the audience were several, like Dr. Joseph Chassell, who have been directly or indirectly associated with Bennington in the past.*

I FIND MYSELF in an anomalous position. I am not sure whether I am expected to join the social scientists and challenge the educators or to join the educators and challenge the social scientists. Since my own point of view differs from that of all but a handful of educators, and since it finds strong support from the social scientists, I shall join them, but not before saying a word in defense of educators.

If educators have not heretofore heeded scientists it is because scientists have given them little to heed, and that so unsophisticated as to be virtually useless. I can think of no single administrative decision I might make that I could back with the unqualified authority of science. Psychology—specifically psychometrics—has devoted more attention to education than has any other science. With its aid I can develop a probability table of the likelihood of certain numbers of students with certain measured characteristics achieving certain grades, but I cannot accept one student and reject another with any assurance of choosing the one who will flower in the environment I can provide. The psychometrist

persists in telling me that there is no significant difference between one class size and another, between exposure to a machine and exposure to a man, between studying alone and studying with a master. I understand that "significant" means statistically significant, but I know also from my own experience and that of teachers over the years that what is here statistically insignificant is humanly significant and that the undiscovered differences are the most important outcomes of education. Educators must be excused if they have not felt they could stand before their faculties and say we must change this practice to that because science has proved that that is superior to this.

With the publication of *The American College*, the educator has lost his excuse, and therein lies its challenge, indeed the greatest challenge since John Dewey's *Democracy and Education* in 1916.

Dewey's challenge was to a kind of education that Sanford calls "adaptive," in Dewey's words ". . . education as the process by which social groups maintain their continual existence. . . ."

Dewey proposed an alternative that has been called progressive, that is, an education for "social groups which are intentionally progressive, and which aim at a greater variety of mutually shared interests. . . ." Dewey found such societies to be "democratic in quality because of the greater freedom allowed the . . . members and the conscious need of securing in individuals a consciously socialized interest, instead of trusting mainly to the force of customs. . . ."

Dewey conceived education as ". . . the process of forming fundamental dispositions, intellectual and emotional toward nature and fellow men. . . ."

The position of Sanford and his colleagues is, as Katz and Sanford say, "not inconsistent with Dewey's approach but it represents an important shift in emphasis." Dewey has been tempered by Freud. The new emphasis is on the development of the individual. Whereas Dewey posed progressive education as the alternative to adaptive education, Sanford, incorporating the progressive aim, poses developmental education as the new alternative.

The reason *The American College* presents a formidable challenge to collegiate educators is that it now calls upon them to face up to both Dewey and Freud, and, except for a handful of them, they haven't yet faced up to Dewey.

The challenge is to view collegiate education as a process of varied individual development toward personal and social effectiveness, and moreover, to define ends clearly; to accept a broad view of means to include every internal personal force and every external social and cultural force that affect and impinge on the individual, to view collegiate education as a science in which hypotheses about the relationship of means to ends are formulated and tested over long periods of time.

Since most collegiate educators have done none of these, *The American College* bristles with dissatisfaction. And well it might; it has caught educators with their means down and their ends exposed.

THE QUESTION NOW is whether educators who did not rise to the single challenge of philosophy will rise to the double challenge of science and philosophy. I believe they will not unless it can be shown that the developmental approach to education, with all it implies, is demonstrably superior to adaptive education, is economically feasible, and administratively possible.

The great hope that science gives us who are struggling to advance developmental education lies in science's practice of reporting its findings. If developmental education is superior in certain ways, then it can be shown to be. And if it can be shown to be, then educators may move. If, for example, Miss Blanding has any thought of making Vassar more like Bennington, then she will certainly be fortified by the finding generously reported by Vassar psychologists that Bennington freshmen exceed Vassar seniors on a variety of measures of personal and social development and moreover continue their healthy development through college.

The American College avoids discussion of the financing of education, but social scientists should be put on notice, as educators need not be, that the kind of education which the authors directly or by implication support is expensive. The two colleges that are its leading exponents are the most expensive in the country.

Not only is the kind of education expensive, but experimental colleges such as those that are recommended in *The American College*, ones that carry on a consistent experiment or demonstration for a long enough period of time to measure long-term results, suffer special disabilities. If they are well conceived they immediately rise into competition for faculty and students with established institutions whose endowments enable them to maintain lower fees and higher salaries. Foundations that pride themselves on their support of experimentation in education will readily give them small sums to do something that they don't happen to be doing but turn deaf ears to the suggestion that as large and significant an experiment as a whole college might be partially sustained for a reasonable period until its natural sources of support have grown to suitable proportions.

Even if developmental education can be shown to be superior and economically viable, educators will not rise to its challenge unless it is administratively possible. My own experience and that of my predecessors is that it is possible, of course, but extraordinarily difficult. Individual development means, in the end, individual attention. There are no complete precedents in human affairs. Almost every decision must be made "on the case," and by thoughtful, sophisticated people. The breakdown of progressive education in the schools was certainly due to the inadequacy of the persons who attempted it. They were unable to meet its special administrative challenges, including those that arose in the classroom. The principal tool of administration is generalization, the bringing of a variety of cases under general rules, or the subjecting of different people to similar conditions, so that only a manageable number of decisions and actions need be made. The administrator of developmental education

may have little recourse to this tool. How large institutions can operate under these conditions is not entirely clear to me, but the dividing of large units into small ones suggested in several places in *The American College* seems a reasonable possibility.

To operate the kind of institution that is implied in *The American College* and in the response to these challenges is to operate what Frank Pinner would call a "dissensual" college, an abrasive one, one that rubs against the grain of the consensus.

First, some small sacrifices must be made. If the college is to be mature it must eschew sentimentality and childishness. Out go alma maters, candlelight services, pennants and stickers, the degrading of freshmen, baton twirlers, cheer leaders, stadiums, any athletics that are not truly amateur—and with them the paid coaches, fraternities and sororities and their rituals, proms and queens. I should not be surprised if when some colleges make these small sacrifices they would have entirely disappeared. When the "romance-image" fades the screen will be dark.

Assuming for the sake of argument that the college has disappeared, what challenges would be involved in reconstructing it as an institution based on reason? It is necessary first to separate the university idea from the college idea, to assume for the moment that universities and colleges are separate. The modern university is a collection of the ablest speculative men available studying problems of contemporary and timeless interest. The primary administrative problem in a university is to develop a view of the future—of the kind of people, society and culture the university looks forward to—and then to deploy the resources of the university in the support of the persons and activities that move in this direction. A university is therefore *for* the faculty and its advancement of knowledge. It is only incidentally for the conservation and passing on of knowledge. It is only incidentally for the student.

WHEN THIS IS UNDERSTOOD, other things become clear, for instance, the orientation of university faculties toward their disciplines and the movement from teaching to research. In the pure university this is a healthy trend. The organization of research is interuniversity and international. The focus of attention of persons engaged in research is not the institution or the student but their work and their distant colleagues. Friction between the administration and the faculty arises when the administration mistakenly views the university as *for* students. Then support is diverted from faculty activities, and the faculty's attention is forced from its interests to those of students.

The origin of the curriculum of a university also becomes clear. It is the teaching of what the faculty is interested in and whatever is necessary to understand that. Here we come on another trend which is widely deplored, the proliferation and specialization of courses. But again, in the pure university this would be a healthy trend if confined within the general purpose of the university. It is the inevitable result of the advancement of knowledge.

Similarly, the criterion for the choice of students becomes

clear. The university should select those whom the faculty would like to teach, those who are capable of joining the faculty in the pursuit of their interests.

A university with such policies creates a climate and an image which attract appropriate students. (Unfortunately it also attracts others and the methods of selection from among those attracted are not highly developed.)

If this is the idea of a university, then it is obviously in conflict with the idea of a college. Like the university the college must have its idea of the future. It must select its faculty and deploy its resources accordingly. Its curriculum arises out of the interests of its faculty. Its students should be those the faculty wish to teach, among those who are attracted to the college by its aims, its faculty, its curriculum—by the kind of intellectual community it is. But unlike the university, the college is for students, for their development as individuals so that they may play varied and effective roles in the future it foresees. This requires that the criterion for choice of means in the college be individual development instead of advancement of knowledge. Advancement of knowledge is not abandoned in the college, of course, any more than the teaching of students is in the university, but it becomes a secondary aim.

It is impossible here to review the differences in practice between an institution that meets its responsibilities as a college squarely and one that does not. Suffice it to say that the first institution will do almost everything differently from the second. The differences extend from the selection and terms of trustees, through the selection and terms of faculty and administration, to classroom practices, parietal rules and public relations and development.

I can, I think, take time to deal with the crucial problem of the teacher. The college teacher is not fundamentally different from the university teacher. He must be a sophisticated, speculative man active in his field who regularly places his work before an informed and critical audience outside the classroom and college. But his primary allegiance must be to student development rather than disciplinary advancement, though the latter is necessary, too. The shift in emphasis requires a shift of conditions.

The challenge is to create a favorable environment for the action of faculty upon student. This means a thoughtful attention to the conditions of faculty life. Most faculty arrangements seem to me to be destructive of the freedom, individuality, and dignity of the teacher. The system of ranks, the prerogatives of department heads, the considerable limitation of advanced courses to senior teachers. I would oppose to this a community of scholars who are equal, without rank, with equal teaching loads, equal opportunities and responsibilities to teach at advanced and introductory levels, and rotating administrative responsibility.

If the college is to concern itself with the individual development of students the faculty may not establish general requirements, but must be prepared individually and through its representatives to assist each student in formulating his program of studies and in adjusting it from time to time.

The faculty must know the students. They must come into contact with them regularly and must see them individually and in small groups.

Since the same faculty must attend to the student and, if they are to remain intellectually alive, remain active in their fields, they must be allowed time for both. It is my experience that a proper absorption with teaching and students and a like absorption with research cannot be obtained at the same time in a college. The first alone requires very light teaching loads, of the order of two courses or six hours. The second, activity in the scholar's field, must in large part be accomplished when he is not teaching and counseling. This means extended periods of the year without teaching responsibili-

ties, and more frequent sabbaticals than are customary (and sabbaticals earlier in the teaching career than are usual).

There are basic conflicts between the ways in which universities and colleges should function. If this is so, the combined university and college is in a state of tension that requires study and resolution. The danger to the college, and therefore to the student, is that developmental education may be swept aside as the institutions grow larger and face problems of finance and organization.

Perhaps the greatest challenge to the college educator will be to preserve the college as a college, the special institution in our society devoted to the liberal development of individuals.



IDIOTS FIRST

A STORY

by Bernard Malamud

Mr. Malamud, who joined the Bennington College literature faculty last fall, is the author of several books, one of which, THE MAGIC BARREL, won the National Book Award in 1959. His latest novel, A NEW LIFE (Farrar, Straus and Cudahy), is at present being widely discussed. This story is from the December, 1961, issue of COMMENTARY, copyrighted by the American Jewish Committee.

THE THICK TICKING of the tin clock stopped. Mendel, dozing in the dark, awoke in fright. The pain returned as he listened for it. He drew on his cold, embittered clothing, and wasted minutes sitting on the edge of the bed.

"Isaac," he ultimately sighed.

In the kitchen, Isaac, his astonished mouth open, held six peanuts in his palm. He placed each on the table. "One . . . two . . . eight."

He gathered each peanut and appeared in the doorway.

Mendel, in loose hat and long overcoat, still sat on the bed. Isaac watched with small eyes and ears, thick hair graying the sides of his head.

"Schlaf," he nasally said.

"No," muttered Mendel. As if stifling he rose. "Come, Isaac."

He wound his old watch though the sight of the stopped clock nauseated him.

Isaac wanted to hold it to his ear.

"No, it's late." Mendel put the watch carefully away. In the drawer he found the little paper bag of crumpled ones and fives and slipped it into his overcoat pocket. He helped Isaac on with his coat.

Isaac looked at one dark window, then at the other. Mendel stared at both blank windows and saw nothing.

They went slowly down the darkly lit stairs, Mendel first, Isaac watching the moving shadows on the wall. To one long shadow he offered a peanut.

"Hungrig."

In the vestibule the old man gazed through the glass. The November night was cold and bleak. Opening the door he cautiously thrust his head out. Though he saw nothing he quickly shut the door.

"Ginzberg, that he came to see me yesterday," he whispered in Isaac's ear.

Isaac sucked air.

"You know who I mean?"

Isaac combed his chin with his fingers.

"That's the one, with the black whiskers. Don't talk to him or go with him if he asks you."

Isaac moaned.

"Young people he don't bother so much," Mendel said in afterthought.

It was suppertime and the street was empty but the store windows dimly lit their way to the corner. They crossed the deserted street and went on. Isaac, with a happy cry, pointed to the three golden balls. Mendel smiled but was worn out when they got to the pawnshop.

The pawnbroker, a red-bearded man with black horn-rimmed glasses, was eating a whitefish at the rear of the store. He craned his head, saw them, then settled back to drink his tea.

In five minutes he came forward, patting his shapeless lips with a white handkerchief.

Mendel, breathing heavily, handed him the worn gold watch. The pawnbroker, raising his glasses, screwed in his eyepiece. He turned the watch over once. "Eight dollars."

The dying man wet his cracked lips. "I must have thirty-five."

"So go see Rothschild."

"Cost me myself sixty."

"In 1905." The pawnbroker handed back the watch. It had stopped ticking. Mendel wound it slowly. It ticked hollowly.

"Isaac must go to my uncle that he lives in California."

"It's a free country," said the pawnbroker.

Isaac, watching a banjo, snickered.

"What's the matter with him?" the pawnbroker asked.

"So let be eight dollars," muttered Mendel, "but where will I get the rest till tonight?"

"How much for my hat and coat?" he asked.

"No sale." The pawnbroker went behind the cage and wrote out a ticket. He locked the watch in a small drawer but Mendel could still hear it ticking.

In the street he slipped the eight dollars into the paper bag, then searched in his pockets for a scrap of writing. Finding it, he strained to read the address by the light of the street lamp.

As they trudged to the subway, Mendel pointed to the sprinkled sky.

"Isaac, looked how many stars are tonight."

"Eggs," said Isaac.

"First we will go to Mr. Fishbein, after we will eat."

They got off the train in upper Manhattan and had to walk for several blocks before they located Fishbein's house.

"A regular palace," Mendel murmured, looking forward to a moment's warmth.

Isaac stared uneasily at the heavy door of the house.

Mendel rang. The servant, a man with long sideburns, came to the door and said Mr. and Mrs. Fishbein were dining and could see no one.

"He should eat in peace but we will wait till he finishes."

"Come back tomorrow morning. Tomorrow morning Mr. Fishbein will talk to you. He don't do business or charity at this time of the night."

"Charity I am not interested—"

"Come back tomorrow."

"Tell him it's life or death—"

"Whose, if I may ask you?"

"So if not his, then mine."

"Don't be such a big smart aleck."

"Look in my face," said Mendel, "and tell me if I got time till tomorrow morning?"

The servant stared at him, then at Isaac, and reluctantly let them in.

The foyer was a vast high-ceilinged room with many pictures on the walls, voluminous silken draperies, a thick flowered rug at foot, and a marble staircase.

Mr. Fishbein, a paunchy bald-headed man with hairy nostrils and small patent leather feet, ran lightly down the stairs, a large napkin tucked under a tuxedo coat button. He stopped on the fourth step from the bottom and examined his visitors.

"Who comes on Friday night to a man that he has guests to spoil him his supper?"

"Excuse me that I bother you, Mr. Fishbein," Mendel said. "If I didn't come now I couldn't come tomorrow."

"Without more preliminaries, please state your business. I'm a hungry man."

"Hungrig," wailed Isaac.

Fishbein adjusted his pince-nez. "What's the matter with him?"

"This is my son Isaac. He is like this all his life."

Isaac mewled.

"I am sending him to California."

"Mr. Fishbein don't contribute to personal pleasure trips."

"I am a sick man and he must go tonight on the train to my Uncle Leo."

"I never give to unorganized charity," Fishbein said, "but if you are hungry I will invite you downstairs in the kitchen. We having tonight chicken with stuffed derma."

"All I ask is thirty-five dollars for the train ticket to my uncle in California. I have already the rest."

"Who is your uncle? How old a man?"

"Eighty years, a long life to him."

Fishbein burst into laughter. "Eighty years and you are sending him this—this halfwit."

Mendel, flailing both arms, cried, "Please, no names."

Fishbein politely conceded.

"Where is open the door there we go in the house," the

sick man said. "If you will kindly give me thirty-five dollars, God will bless you. What is thirty-five dollars to Mr. Fishbein? Nothing. To me, for my boy, is everything. Enjoy yourself to give me everything."

Fishbein drew himself up to his tallest height.

"Private contributions I don't make—only to institutions. This is my fixed policy."

Mendel sank to his creaking knees on the rug.

"Please, Mr. Fishbein, if not thirty-five, then give maybe twenty."

"Levinson!" Fishbein angrily called.

The servant with the long sideburns appeared at the top of the stairs.

"Show this party where is the door—unless he wishes to partake food before leaving the premises."

"For what I got chicken won't cure it," Mendel said.

"This way, if you please," said Levinson, descending.

Isaac assisted his father up.

"Take him to an institution," Fishbein advised over the marble balustrade. He ran quickly up the stairs and they were at once outside, buffeted by winds.

The walk to the subway was tedious. The wind blew mournfully, Mendel, breathless, glanced furtively at shadows. Isaac, clutching his peanuts in his frozen fist, clung to his father's side. They entered a small park to rest for a minute on a stone bench under a leafless two-branched tree. The thick right branch was raised, the thin left one hung down. A very pale moon rose slowly. So did a stranger as they approached the bench.

"Gut yuntif," he said hoarsely.

Mendel, drained of blood, waved his wasted arms. Isaac yowled sickly. Then a bell chimed and it was only ten. Mendel let out a piercing anguished cry as the bearded stranger disappeared in the bushes. A policeman came running, and though he beat the bushes with his nightstick, could turn up nothing. Mendel and Isaac hurried out of the little park. When Mendel glanced back the dead tree had its thin arm raised, the thick one down. He moaned.

They boarded a trolley, stopping at the house of a former friend, but he had died years ago. On the same block they went into a cafeteria and ordered two fried eggs for Isaac. The tables were crowded except where a heavy-set man sat eating soup with kasha. After one look at him they left in haste, though Isaac wept.

Mendel had another address on a slip of paper but the house was too far away, in Queens, so they stood in a doorway, shivering.

What can I do, he frantically thought, in one short hour?

He remembered the furniture in the house. It was junk but might bring a few dollars. "Come, Isaac." They went once more to the pawnbroker's to talk to him, but the shop was dark and an iron gate, rings and gold watches glinting through it, was drawn tight across his place of business.

They huddled behind a telephone pole, both freezing. Isaac whimpered.

"See the big moon, Isaac. The whole sky is white."

He pointed but Isaac wouldn't look.

Mendel dreamed for a minute of the sky lit up, sheets of light in all directions. Under the sky, in California, sat Uncle Leo, drinking tea with lemon. Mendel felt warm but woke up cold.

Across the street stood an ancient brick synagogue.

He pounded on the huge door but no one answered. He waited till he had breath and desperately knocked again. At last there were footsteps within, and the synagogue door creaked open on its brass hinges. A darkly dressed sexton, holding a dripping candle, glared at them.

"Who knocks this time of the night with so much noise on the synagogue door?"

Mendel told the sexton his troubles. "Please, I wish to speak to the rabbi."

"The rabbi is an old man. He sleeps now. His wife won't let you see him. Go home and come back tomorrow."

"To tomorrow I said goodbye already. I am a dying man."

Though the sexton seemed doubtful he pointed to an old wooden house next door. "In there he lives." He disappeared into the synagogue with his lit candle, casting shadows around him.

Mendel, with Isaac clutching his sleeve, went up the wooden steps and rang the bell. After five minutes a bulky, big-faced, gray-haired old woman came out on the porch with a torn robe thrown over her nightdress. She emphatically said the rabbi was sleeping and could not be waked.

But as she was insisting, the rabbi himself tottered to the door. He listened a minute and said, "Who wants to see me let them come in."

He entered a cluttered room. The rabbi was a skinny man with bent shoulders and a wisp of white beard. He wore a flannel nightgown and black skullcap; his feet were bare.

"Vey is mir," his wife muttered. "Put on shoes or tomorrow comes sure pneumonia." She was a woman with a big belly, years younger than her husband. Staring at Isaac, she turned away.

Mendel apologetically related his errand. "All I need more is thirty-five dollars."

"Thirty-five?" said the rabbi's wife. "Why not thirty-five thousand? Who has so much money? My husband is a poor rabbi. The doctors take away every cent."

"Dear friend," said the rabbi, "if I had I would give you."

"I got already seventy," Mendel said, heavy-hearted. "All I need is thirty-five more."

"God will give you," said the rabbi.

"In the grave," said Mendel. "I need tonight. Come, Isaac."

"Wait," called the rabbi.

He hurried inside, came out with a fur-lined caftan, and handed it to Mendel.

"Yascha," shrieked his wife, "not your new coat!"

"I got my old one. Who needs two coats for one body?"

"Yascha, I am screaming—"

"Who can go among poor people, tell me, in a new coat?"

"Yascha," she cried, "what can this man do with your coat? He needs tonight the money. The pawnbrokers are asleep."

"So let him wake them up."

"No." She grabbed the coat from Mendel.

He held on to one sleeve, wrestling her for the coat. Her I know, Mendel thought. "Shylock," he muttered. Her eyes glittered.

The rabbi groaned and tottered dizzily. His wife cried out as Mendel yanked the coat from her hands.

"Run," cried the rabbi.

"Run, Isaac."

They ran out of the house and down the steps.

"Stop, you thief," called the rabbi's wife.

The rabbi pressed both hands to his temple and fell to the floor.

"Help!" his wife wept. "Heart attack! Help!"

But Mendel and Isaac ran through the streets with the rabbi's new fur-lined caftan. After them noiselessly ran Ginzberg.

It was very late when Mendel bought the train ticket in the only booth open. There was no time to stop for a sandwich so Isaac ate his peanuts and they hurried to the train in the vast deserted station.

"So in the morning," Mendel gasped as they ran, "there will come a man that he sells sandwiches and coffee. Eat but get change. When reaches California the train, will be waiting for you on the station Uncle Leo. If you don't recognize him he will recognize you. Tell him I send best regards."

But when they arrived at the gate to the platform it was shut, the light out.

Mendel, groaning, beat on the gate with his fists.

"Too late," said the uniformed ticket collector, a bulky, bearded man with hairy nostrils and a fishy smell.

He pointed to the station clock. "Already past twelve."

"But I see standing there still the train," Mendel said, hopping in his grief.

"It just left—in one more minute."

"A minute is enough. Just open the gate."

"Too late I told you."

Mendel socked his bony chest with both hands. "With my whole heart I beg you this little favors."

"Favors you had enough already. For you the train is gone. You shoulda been dead already at midnight. I told you that yesterday. This is the best I can do."

"Ginzberg!" Mendel shrank from him.

"Who else?" The voice was metallic, eyes glittered, the expression amused.

"For myself," the old man begged, "I don't ask a thing. But what will happen to my boy?"

Ginzberg shrugged slightly. "What will happen happens. This isn't my responsibility. I got enough to think about without worrying about somebody on one cylinder."

"What then is your responsibility?"

"To create conditions. To make happen what happens. I ain't in the anthropomorphic business."

"Whatever business you in, where is your pity?"

"This ain't my commodity. The law is the law."

"Which law is this?"

"The cosmic universal law, goddamit, the one I got to follow myself."

"What kind of law is it?" cried Mendel. "For God's sake, don't you understand what I went through in my life with this poor boy? Look at him, for thirty-nine years, since the day he was born, I wait for him to grow up, but he doesn't. Do you understand what this means in a father's heart? Why don't you let him go to his uncle?" His voice had risen and he was shouting.

Isaac mewled loudly.

"Better calm down or you'll hurt somebody's feeling," Ginzberg said, with a wink toward Isaac.

"All my life," Mendel cried, his body trembling, "what did I have? I was poor. I suffered from my health. When I worked I worked too hard. When I didn't work was worse. My wife died a young woman. But I didn't ask from anybody nothing. Now I ask a small favor. Be so kind, Mr. Ginzberg."

The ticket collector was picking his teeth with a match stick.

"You ain't the only one, my friend, some got it worse. That's how it goes."

"You dog, you," Mendel lunged at Ginzberg's throat and began to choke. "You bastard, don't you understand what it means human?"

They struggled nose to nose. Ginzberg, though his astonished eyes popped, began to laugh. "You pipsqueak nothing. I'll freeze you to pieces."

His eyes lit in fury and Mendel felt an unbearable cold like an ice dagger invading his body, all of his parts shriveling.

Now I die without helping Isaac.

A crowd gathered. Isaac yelped in fright.

Clinging to Ginzberg in his last agony, Mendel saw reflected in the ticket collector's eyes the depth of his terror. But he saw that Ginzberg, staring at himself in Mendel's eyes, saw mirrored in them the extent of his own awful wrath. He beheld a shimmering, starry, blinding light that produced darkness.

Ginzberg looked astounded. "Who me?"

Slowly his grip on the squirming old man loosened, and Mendel, his heart barely beating, slumped to the ground.

"Go," Ginzberg muttered, "take him to the train."

"Let pass," he commanded the gatekeeper.

The crowd parted. Isaac helped his father get up and they tottered down the steps to the platform where the train waited, lit and ready to go.

Mendel found Isaac a coach seat and hastily embraced him. "Help Uncle Leo, Isaakil. Also remember your father and mother."

"Be nice to him," he said to the conductor. "Show him where everything is."

He waited on the platform until the train began slowly to move. Isaac sat at the edge of his seat, his face strained in the direction of his journey. When the train was gone, Mendel ascended the stairs to see what had become of Ginzberg.

NON-RESIDENT TERM, 1962

ON MARCH 7, three hundred and forty-two students converged once again on the Bennington campus, returning from jobs and studies which had taken them during the 1962 Non-Resident Term many hundreds, and for some, thousands of miles from Vermont. As usual, the variety of employers and positions was striking and the job experience gained by the students continually useful. The students came back full of ideas about what they'd like to do and what they wouldn't like to do, with renewed respect for the importance of their studies, with a refreshing perspective about themselves and their capabilities. Reactions differ, of course, with types of jobs and amount of job sophistication, but in general Bennington students welcome the Non-Resident Term as an extension to classroom learning and as an introduction to the demands of the working world, sometimes as an opportunity to enter into a type of working environment that their confreres never have a chance to experience. This year students were employed in various capacities by advertising and public relations firms, by art galleries and museums, by colleges and universities, by government agencies, by health agencies and hospitals, by libraries, by stores, by the performing arts, by publishing firms, by research organizations, by laboratories, by schools, and by social agencies.

To stimulate the students' thinking and to challenge their reactions to their jobs, to quicken their observations and to add another dimension to the work experience, the Director of the Non-Resident Term each year provides an assignment which the students take with them onto the job. The assignment is essentially an idea which will serve to direct student thinking into a paper of about 1000 words which is submitted at the end of the Non-Resident Term when the students return to College. In addition to serving as a mental exercise for the students, the paper becomes a part of the over-all basis for evaluation of each student's work performance. Each student's paper is read by the director of the program and by her faculty counselor, each of whom comments on her over-all handling of all aspects of the Non-Resident Term, with a look at past performances and suggestions for future action. In addition, each Non-Resident Term employer is provided with a form which asks his assessment of his student employee's aptitude for the work, attitude, dependability, sense of responsibility, degree of initiative, and a summary indication of her success in the position described, both as a worker and as a person. Well over 90% of the 296 Bennington students who held NRT jobs in 1962 received ratings of "good" and "excellent" from their employers.

This year students were asked to address themselves to the following questions, if applicable to their occupation. (In instances where the questions were not reasonably pertinent, alternate assignments were worked out.)

"In what ways and to what extent does government legislation or activity (regulation, supervision, testing, etc.) affect the occupation (e.g. the arts, education, medicine, research, etc.) in which you spent this NRT? To what degree do you believe that increased government activity would benefit or harm your occupation? Consider the effect of government activity on your particular job, on other employees' jobs, on the consumer of the goods and services offered by your employer, on production, on distribution, on competition. Relate your ideas and conclusions to the specific circumstances of your place of employment."

Most students were able to treat successfully this assignment in relation to the work in which they were engaged. One student's introductory note reflects the usefulness of this sort of assignment: "I learned much from preparing my report on government activity, and the people I worked with went out of their way to help me and provide me with information."

Because of the timeliness of the controversial topic of federal aid to the arts and to education, and because these fields attract so many Bennington students during their Non-Resident Terms, and continue to do so after graduation, the following four papers were selected for reproduction. The fifth report (not part of the above assignment), about the Dance Tour, describes a specialized NRT activity undertaken every other year as a part of the curriculum of the Dance Division.

Katherine Spoerl, a sophomore, was a general helper in the studio of Jo Mielziner, stage designer. There she did all sorts of odd jobs from running errands to making scenic breakdowns of a new script.

THE THEATRE TODAY, what there is of it, is not directly subsidized by the federal government. The theatre I was most connected with was musical comedy, and so New York theatre only, but my employer, Jo Mielziner, was connected with various projects in different parts of the country, and I got a more general view from them. Colleges have more interest and better equipment than much of the professional theatre in New York; and in general there is far less interest in professional theatre (and so, less modern equipment) in the rest of the country. The colleges are subsidized—professional theatre is not.

A designer is paid a fee for his services which, depending on the show and the work involved, may leave relatively little once studio expenses are deducted. He is also given a percentage of box office earnings, but it is less than one percent. The director, the actors and the producer, as well as the choreographer, the song writers and the author of the script, all have an even less secure income, as they divide up the box office returns without an initial fee to help out—and there is no guarantee the show they put all their efforts into will be popular enough to pay them much salary. Thus it is that Broadway musicals, particularly, bend over backward to build (or re-build if necessary) a show for the laughs of its audience. Previews and try-out towns provide a perfect opportunity to find out where the punch lines really come, and where the rustling and program rattling show up a dead spot; New York will be the place it ends up, and those are the reviews that really count. But with the patching and rearranging comes a formula for The Popular Musical: a spectacle of colour and action, racy, but only so much, sentimentality and twinges of "remembrance," enough plot to keep it from becoming a revue, and with a little danger of one sort or another. It must be the proper combination of usual and unusual—the songs, for instance, must be just the right amount of ordinary "popular music" without being distinctive enough to recognize them from it, and yet certainly must not have too complicated rhythms or words or orchestration. How to find something that will please the vast, indifferent public!

If they fail, and the show flops, there is nothing left of all that activity, except another program credit. There is no place to store the scenery, and unless it can muster up enough support to go on tour, the show's scenery is almost all hauled away and burned out in New Jersey. The designer still has the plans of his set, but the set is gone, and along with it the pay of those who made it, the cost of materials involved in making it (the basic set of the show I watched getting started was covered with blue velvet, with each piece at least eight and a half yards high); the designer's fee goes with the set, as does the pay of those who lit it and ran the machinery that worked it. There is no return on any money invested in the set when it is destroyed; it is a considerable loss

if the show doesn't run long enough to pay off construction and maintenance. True, if the show is a success, good scenery will attract audiences by enhancing the play; but whereas the salaries of the company do not exist if the play is a flop, the scenery has to be paid for, and also the price of labor as well as the designer's salary. From the actor's point of view, a flop is very simply—no money, and of course this is true for the director on down. The director, however, has finished his job when the musical opens, and has planned to look for another job, or has one; the actor has to go looking. The unions help out between jobs, but had the play been a success—!

Because of this, it seems to me, we have relatively unimaginative and uninspired musicals. Success is the golden word, and everything in one way or another is driven toward it; there is imagination in variations of the formula, but nothing *basic* is changed—how could they dare change the formula when so much money is involved; not to mention the immense amount of effort put into it by everyone involved? The scale of Broadway musicals is gigantic; one show is almost obliged to top the other in lavishness, while still keeping up the gay-hearted fun. Everything about them, as a result, is correspondingly sluggish, since the risks must be kept down: the names should be known already, from the designer to the director (though a "find" is always a good thing, too); the book and music must follow the usual pattern (though with interesting deviations); the scenery should be plush and arresting. There is no room for big risks, that's all.

But while financial considerations may have pushed Broadway into this fix, it will take more than money to get it out. If, for example, federal aid was given a production today, the chances are that the musical coming out as a result would be even more over-stuffed than its predecessors, its prices therefore just as high, and the entertainment at exactly the same level as before. What would have been gained? Direct subsidies, it seems to me, for this reason would be pointless.

The thinking has to be changed—we have somehow got to get out of another one of our twentieth-century races and try to reorientate musical comedy, or else give it up for screen spectacles or the old song-and-dance Charlie Chaplin pictures. Television is cheaper than either, and is dedicated to entertaining; both movies and television can be far more funny. The one enormous advantage musicals have is that their plumed actors personally confront the audience, but at \$9.50 an orchestra seat that audience has to be small and wealthy!

If money will help put new ideas into the theatre by encouraging new projects, then let us have money, by all means. I think this may be somewhat difficult to set up on a federal level, since grants for specific undertakings would seem the most direct way of getting at the problem, and that would require a whole bureau of specialists determining how to apportion the money. Grants to new ideas, whether from playwrights or architect-designers, might come best from a private organization, subsidized, perhaps, by the government, but having investments of its own, and being specifically set

up for the purpose of helping the theatre. The federal government could be of more assistance possibly by cushioning experimental productions—being willing to pay a certain amount in the event it failed—a kind of theatre insurance, though here again, if this were completely general they could cushion the ordinary Broadway shows into even more complete extravaganzas. Perhaps it could match funds raised in a state or community for building new theatres, theatres without the tireless proscenium arch, small, well-planned theatres for cities, enormous theatres with good acoustics and changeable seating arrangements. From a more flexible stage and better equipment much more could be done—it's true that without the ideas the money would be pointless, but I think the ideas are there (what about the Ford Foundation exhibit of models for new theatres?) and with some support they might revive considerably what we have now. Or even, perhaps, a state government (with or without federal funds) could subsidize a repertory musical comedy company, which could perform some of the old shows as well as the new and, if subsidized with some intelligence, could take the chance of using unknown designers and unknown writers and unknown performers. I think we need a good deal of the unknown in revamping musicals (and theatre in general) and, whether or not the federal government will pay for the risks involved, someone must start soon. We are wasting away in boredom and formulas.

* * *

Elizabeth Baum, a sophomore, worked as an apprentice teacher in a private school, where she had the opportunity of teaching several classes entirely on her own.

I SHOULD LIKE TO DISCUSS the place of the private school (excluding parochial) in a democratic society, with some comparison to the public school system. It should be understood that although an approving emphasis will be placed on the independent school, it is neither a smug nor defensive approach, the main point being that my NRT job was teaching in a private school. I am also speaking of the best in both systems.

The independent school stands, in a sense, as a preservation of the unusual. Because of the small size of these schools there is an opportunity not only for students and teachers to be individuals, holding different ideas and being allowed to express them freely, but for the school itself to have its own philosophy. Work is possible in small groups where individual needs can be kept sight of, and independence is fostered. One believer in this says, "It is the faith of a free democratic society that when the good of the individual is intelligently pursued, the well-being of the total social order is in some way enhanced."¹

The independent school is also known as a place where intense experimentation can exist. They are the triers of challenging new ideas. The calibre of the teaching staff is generally high. The members of the faculty are chosen for their ability to teach at a high level of excitement, to impart

knowledge, which is in a sense the college way. Teachers in independent schools are generally dedicated, devoted, and have a singular aim. They work for a great deal less money than under a bureaucratic system.

It is important almost as a conclusion to consider the reasons for going to an independent school as it stands today. One, of course, is for the intense college preparatory level of study, or the good education. Another, that the parents can choose the school which they feel best suits their child. The consideration for choice is atmosphere, competition and/or cooperation, a philosophy of education and life, vigor or pedantry, an important sort of self-control and obedience, opportunity for growth for the students (and teachers), imagination and zest, and the roles played in school policies by both faculty and parents. Independence doesn't insure that a school will be good; it is how it is used. Birth and wealth and even intelligence are no longer so important, as the truly democratic private school is one in which there is a cross section of the community. Only in this way can the atmosphere of the school be enriched, and the experience of the students be broadened.

The main problem of the public school is its size, especially in large cities. The public school has no way of screening students, no admissions requirements, but must accept everyone. This very fact of size considerably lowers the academic standards of the school and the opportunity for individual attention. In general only a few students will really benefit from a public school education, and they are usually the brightest and most intellectually curious, and would be successful anywhere. Economically the public school system is a necessity, but because of this, the way education is offered is colored.

It is often hard to introduce new ideas and teaching methods, as faculty tenure and seniority carry a great deal of weight. The high level of dedication from young to old, found in a private school, is a rarity in the public school. Another problem encountered by many government controlled schools is that it is impossible to ask for much creative work, such as writings for English literature, history, etc., as the amount of the accumulated material would be overwhelming. It would be impossible for the teacher to correct and comment successfully on so many papers. People are constantly searching for solutions to the public school problems, one possible solution being merit pay for teachers² and another which is exemplified by one Connecticut school.

"Suburban Connecticut, noted for its fertility of educational experiment, has come up with an 'innovation' that echoes the experience of many large universities. The town of Fairfield has set up a high school broken down into 'houses,' each of which has a headmaster. Thus the students get the administrative benefits of a large school with its laboratories, gym, and library, as they simultaneously get the advantages in social life,

¹ *Saturday Review*, 9/16/61, p. 59, "A Crisis of Conscience," Sterling M. McMurrin.

² "... a means of providing rewards commensurate with performance and should be universally adopted, with appropriate safeguards to insure fair treatment." "Goals for Americans," a report from the Presidential Commission on National Goals.

guidance, and individual attention that come to the student in a small school."³

As can be seen, much of the success in improvement in public schools can be attributed to the example set by the independent schools, and the latter should try to benefit and assist in the solution of the former's problems.

"... the private schools in our country seem to feel the responsibility for blazing the new paths necessary for the solution of educational problems which confront the public schools and which the latter, because of the complexity of the conditions with which they are faced and expected to meet, are unable to solve promptly."⁴

Another question to consider briefly is that if government control increases, will the private school survive? My answer to this is yes, because people will always ask for a meeting of their children's special needs. Therefore the standards of private schools will be kept as high, and for the most part higher than these of public schools so there will be no need for government intervention and possible dissolution.⁵ It would be damaging to eradicate private schools unless it were possible to have some nation wide system, equally as good, on a public basis. Granted that ideally there should be no place for an independent school in a democratic society. On the other hand Perry Dunlap Smith feels that "... a democracy in which no private or independent schools exist would not be truly democratic, for it would be fostering state monopoly in education rather than the democratic principle of free enterprise."⁶ And Sterling McMurrin states that local and state determination and control of educational institutions is a good American tradition in society.

A closer look at one particular private school would be beneficial. Browne and Nichols (est. 1883) is a non-sectarian, independent, college preparatory day-school for boys, in Cambridge, Massachusetts. The enrollment from grades four through twelve is approximately 340, with a faculty of about 40. The plant is worth about \$500,000 and the endowment is \$128,000. There are 22 classrooms, a library of 2500 volumes, three labs, two studios, a shop, gym, four fields, eight tennis courts, and a boat house. The tuition for grades IV-VI is \$850 and VII-XII is \$1050. Lunches, lab fees, and athletic charges come to approximately \$200. The school is a non-profit organization run by a board of trustees, and Edwin Pratt is headmaster. Aside from the straight academics, there are extracurricular activities such as sports, yearbook, newspaper and magazine work, glee club, dramatics, band, orchestra, painting and sculpture, etc.

The Browne and Nichols community is a diversity of economic and cultural backgrounds fulfilling better the maximum in educational offerings by not limiting the enrollment

to one economic or cultural group. To make this possible, several scholarships are given each year. Mr. Pratt feels that an independent school must escape mediocrity, and that the school's efforts and challenge are to bring mediocrity up to the level of excellence, to make the best better.

* * *

Patricia Johanson, a senior majoring in art, worked as a volunteer for the New York City Public Education Association's fund-raising benefit.

THE PUBLIC EDUCATION ASSOCIATION is a non-partisan non-profit organization made up of private citizens who are interested in improving public education in New York City. It has been in operation since 1895, and during that time has run up a rather impressive list of achievements.

The very nature of the Public Education Association demands that it remain completely free from government legislation or activity of any kind. By simply taking a look at the nine current objectives of the PEA—better Board of Education, better local school boards, better education for "all," better school buildings, better staffing for the schools, better facilities for higher education, better teacher education, better formula for state aid, better informed citizens—we can see that the Public Education Association is trying to keep an eye, or even act as a check and balance, on one specific area of government activity—*public* education. The PEA would obviously be helpless were it to be regulated by the very thing it was trying to watch.

The Public Education Association has often rallied public opinion enough to demand far-reaching improvements in our public schools. Through its own system of education—helping the community to understand what the schools need and what citizens can do to have these needs met—it has been able to exert a good deal of pressure on both Albany and Washington. Its extensive research program, which includes not only regularly studying school policies, management and finance, but also making independent surveys and investigations, has enabled this organization accurately and effectively to take a stand on proposed legislation affecting the schools, and to advise the Board of Education, the Mayor, the legislative leaders and the Governor.

Past achievements of the Public Education Association include: the first school recreation program, the first Parent-Teacher Association, the first school lunches for undernourished children, a three-year demonstration of what a school health service should be, the first "All-Day Neighborhood School," and a documented report on segregation and inferior schooling in some areas of New York City. The Public Education Association has also been responsible for increased financial support for the State University and for New York City's municipal colleges, and has initiated the School Volunteer Program (intended primarily to relieve overburdened teachers of non-teaching duties, but since extended to include tutoring children who need extra help), and the addition of cultural and recreational activities to the curriculum.

³ *Saturday Review*, 9/12/59, "What's New in Education."

⁴ *The Handbook of Private Schools*, F. Porter Sargent, pub. 1960, 41st ed., "Functions of Independent Schools in a Democracy," Perry Dunlap Smith, p. 23.

⁵ The Independent School Association sets up certain requirements that must be met before the school can be accredited, and timely checks are made.

⁶ *Op. cit.* Perry Dunlap Smith.

Each one of these accomplishments has been another step toward the single goal of the Public Education Association: to secure and maintain the highest possible standards of public education in the City of New York. Since its inception, the Public Education Association has fought to bring the city schools up to their present (almost passable) level. Future projects combine social work and more advanced teaching methods, as well as more teachers, in an attempt at making New York City's schools among the best in the country. These projects include: developing the School Volunteer Program, strengthening elementary education for gifted children, finding more effective methods for teaching reading, studying the educational problems of culturally deprived children, and training teachers at Queens College for work in underprivileged areas.

What the Public Education Association will eventually do, if its list of achievements continues to grow at its present rate, is to give public school children the advantages of a private school education. This may initially cost the government more than it thinks it can afford to spend, but in the long run will prove to be a sound investment. An increased public awareness and interest in the school system, coupled with better and broader public education (which includes cultural activities), can only result in a better community.

Without the efforts of the Public Education Association through the years, progress in the school system would certainly have been slower, thus impeding the development of the nation's most important asset—its educational system. A special interest group is often what is required to spur both the public and government to action where it is needed most. The public group and the private group, both working on the same problem, are often able to raise standards in a way that either one on its own could never do. The results of government legislation and activity backed by the work of the Public Education Association can be clearly seen in a much improved city school system.

Since the Public Education Association is, as I mentioned earlier, a non-profit organization, it must subsist solely on whatever funds it is able to raise through public support. Volunteers conduct an annual benefit, usually for educational as well as monetary purposes. This year's gala consists of a giant art show entitled "Picasso: An American Tribute," a benefit exemplifying the goals of the organization. Public school children will be taken in groups to view the work of our modern-day master, and the public, too, will have an opportunity to become better acquainted with little-known pictures from private collections. It is no wonder that the Public Education Association has prospered through the years when it is able to demonstrate its goals to the public so effectively. Even through its fund-raising campaigns, the Public Education Association takes a responsible position in regard to securing the highest possible standards of education for all.

* * *

Carla Otten, a freshman, worked as a subcommittee clerk in the House of Representatives under the direction of John D.

Hawke, Jr. There she performed all the duties of a regular secretary and was able to help plan and attend subcommittee hearings.

IN WORKING FOR A CONGRESSIONAL subcommittee involved with legislation, I came to realize how much government legislation affects the committee system of both Houses of Congress, and affects as well the process by which a bill goes through the committees and subcommittees before it reaches the Floor. In 1946, the Legislative Reorganization Act was passed which set up the existing Committee structure—twenty committees in the House, sixteen in the Senate, and several joint committees.

When a bill is introduced in the House, it is referred by the Speaker to a certain committee. The committee assigns the bill to one of its subcommittees, and also sends the bill to the government departments and agencies concerned with it. The subcommittees schedule public hearings on the bill (if it is at all controversial), and they evaluate the reports of the departments or agencies.

After the hearings are completed, executive sessions are held by the committee during which the members discuss the bill and propose amendments or changes in the language. If the committee votes to report a bill, it is placed on one of the three House calendars—the Union Calendar, if the bill involves money, the Consent Calendar, if the bill is noncontroversial, or the House Calendar.

I worked for the Select Subcommittee on Education of the Education and Labor Committee. The bill with which the Subcommittee was most involved during January and February was H.R. 4172. This bill, introduced by Congressman Frank Thompson, Jr., Chairman of the Subcommittee, is a bill to create a Federal Advisory Council on the Arts.

The bill had come up on the Floor of the House during the first session of the present Congress under Suspension of the Rules. (Under this procedure, bills may be brought to the Floor on certain days without first going through the Committee on Rules. In order to pass under Suspension, a bill must get a two-thirds vote.) H.R. 4172, which was voted on during the closing days of the session, failed to get a majority. However, the bill is still on the calendar, and will probably come to the Floor again this session if it gets clearance in the Rules Committee.

The bill provides for the establishment of a Federal Advisory Council on the Arts. This twenty-one-member council would be part of the Department of Health, Education and Welfare. Its functions would be to recommend ways of aiding cultural and artistic endeavors in the United States, and appreciation of these endeavors. In order to accomplish these goals, the Council would undertake studies and investigations of the performing arts in America, and would make its recommendations through the Secretary of Health, Education and Welfare to Congress and the President. The Council would actually be an expression of recognition of the importance of the arts on the part of the federal government.

In connection with the bill, a series of hearings was held

in New York last November, in San Francisco in December and in Washington, D. C., in February. The purpose of these hearings was to investigate economic conditions in the performing arts, and the information which the hearings furnished was amazing. They revealed that actors, dancers, singers, composers and musicians are, for the most part, unable to make a living in the United States. Members of the top orchestras, ballet companies, and opera companies are forced to supplement their incomes with outside jobs—teaching, selling, driving milk trucks. For this reason, many talented artists leave the performing arts to go into more lucrative professions, and many children are turned away from the performing arts because of the financial insecurity with which they will be faced.

In addition, artists are hampered by the tax structure. Under the present system of taxation, an artist who makes a large amount of money in one year is taxed on all of it at once. Many witnesses who testified recommended a tax spread which would allow an artist who made a large amount of money in one year to be taxed on it over several years.

H.R. 4172 does not involve federal subsidies, although hopefully it is a step toward federal subsidization for the arts. There are many arguments for subsidies. They would give the artist higher wages over a long period of time. They would allow the performer to work full-time at his art, instead of forcing him to spend half his time selling umbrellas in a department store. In addition to giving him financial and job security, subsidies would allow the performer to improve and perfect his art. (As one witness pointed out, one never hears of a "Sunday doctor" or a "weekend lawyer," but many performers spend only a small amount of their time working in their chosen professions.) Subsidies would also help in providing more theatres and schools in which young artists could be given training as well as opportunities to perform.

Most of the large nations of the world subsidize their performing artists and give them recognition and respect. And in many countries, a nation is judged to a certain degree by the quality of its culture. American performances which have been taken abroad have already helped to dispel the image of Americans as hard and materialistic, as reports by foreign critics have indicated. If our cultural institutions were subsidized, more of them could go abroad, and they would go in better shape. This would not only identify America as a country which does have a distinct culture, but it would also provide contact between American and foreign performers.

Actually, no valid arguments have been used against federal subsidies to the arts, except that "Federal aid leads to federal control." The few examples of local and state aid to the arts have revealed no attempt at control; the examples of federal aid to education have also revealed no control. When H.R. 4172 first came up on the Floor of the House, the main weapon used against it was ridicule. Howard Smith, Chairman of the Rules Committee, said on the Floor:

"What are the arts? . . . I suppose fiddle players would

be in the arts, and the painting of pictures would be in the arts. . . . It was suggested that poker playing was an artful occupation. Is this bill going to subsidize poker players that get in trouble?"

Obviously, this kind of ignorant and disinterested viewpoint is going to hinder the passage of any bill aiding the arts, and it makes the thought of subsidies seem a very distant goal.

The other bill with which I was involved was one recommended by President Kennedy in his February 6th Education Message to Congress. The bill, H.R. 10145, is known as the Improvement of Educational Quality Bill of 1962. The aim of the bill is to insure better teaching on the elementary and secondary levels of education by allowing teachers to study for a year at colleges and universities. The bill recommends estimated expenditures of about \$747 million over a period of five years. This money would be used for 2,500 scholarships annually to outstanding teachers for a year of study in a college or university. Part of the money would be used to make grants to states for local projects—programs for gifted children and for remedial language instruction. Grants would also be made to colleges and universities for projects to improve the training of teachers, and finally, grants would be given for educational research and surveys.

A bill such as this one attacks the education problem in only one respect, and in a fairly small way. As H.R. 4172 is a step toward eventual government subsidization of the arts, this bill is a step toward a broad program of government aid to education.

* * *

Adrienne Jaffe, a junior, was a co-director of this year's Dance Tour, as well as a performer. Here she describes this special biennial journey which is an entirely student-managed aspect of the Dance Division curriculum. The students this year had a total of thirty-three dates in New England, New York, Ohio, Illinois and Maryland.

AT SEVEN O'CLOCK ONE JANUARY MORNING, ten somewhat sleepy and excited people smiled at each other, hauled into taxis their ten small suitcases (overstuffed with elegant dresses, assorted leotards without runs, baggy wool tights and stage makeup), and two very heavy, absolutely-unwilling-to-be-carried-in-any-convenient-manner costume bags, in addition to one "baby" (the tape recorder), which insisted on losing its lid each time it escaped from the arms of its bearer. Unbelievable. . . . Dance Tour was actually happening! After a year of planning, writing hundreds of letters, making mad telephone calls, juggling dates, the Dance Tour suddenly became a reality. Mrs. John W. B. Hadley in Chicago was no longer to be a name, but a person behind all those typed letters. After months of planning the itinerary, Pat Malkin and I, the co-directors of the Dance Tour, were thoroughly convinced that all the correspondents were faceless, bodiless people, names under the Sincerely yours. In fact, they were sure they, too, were becoming a signature at the bottom of a letter. Perhaps the most incredible fact of the tour is that the whole project emerged at all. We would receive a "Yes, we

would love to have you" from Cleveland. Immediately, we would indulge in daydreams of "playing" Chicago, and, by some miracle (hard work by alumnae), we were "booked up" in Chicago for ten days! The impossible becomes the possible. Perhaps that is the clue to the whole Dance Tour—in terms of performing, transportation, and just plain living with the same ten people for two solid months.

Tour began in January when we, with the faculty's blessing, returned to the green hills of Vermont to settle down to the serious business of rehearsing the dances chosen for the tour. Since we had decided that our stay at Bennington would determine the pattern for the rest of tour, and since organization was going to be the key word, we planned intricate schedules—one for rehearsing and one for kitchen duty. The newness of being at Bennington and *just* dancing, and cooking our own meals on a two burner stove, filled even the most blasé of us with fond memories of camp, summer and the seashore. However, we soon discovered that rehearsing all day wasn't a day at the beach. Each of us had a chance to teach the technique class in the morning. It was interesting to have ten teachers with ten different ideas of what a class should be. After the class, we rehearsed the dances, vainly trying to recall the ones performed the previous spring. In the evenings, Swan House living room was transformed into a sewing room. Nancy Comstock, wardrobe mistress, pins in mouth, presided over the rest of the group's clumsy attempts at sewing. Donato Capozzoli, stage manager and task master for the group, with Jim Tyler as his assistant, were sprawled out on the rug, puzzling over a stage diagram in which the stage appeared to be two feet by two feet and had no wings, no lights, a seating capacity of 500,000 and an anticipated audience of two. Judith Beatie, business manager, assisted by Harriet Fraad (when she wasn't slyly photographing some poor unsuspecting soul), was earnestly figuring out our expenses and planning luxurious train trips that could get us to Chicago and back, by way of California. Louise Reichlin, keeper of the log, was curled up in a corner intently watching for some incident to immortalize in a record of the tour, not only for us to look back on and laugh at, but as a guide for future dance tours. Pat Malkin, nicknamed "Granny" and "Sol Hurok," was busy typing last minute letters and brushing her leopard skin coat, an integral part of her job as social liaison. Barbara Kirschner was in charge of planning rehearsal schedules and warm-ups for the performances. She also saw to it that none of the dances lost their original quality and inner vitality. Roz Pierson, sound director, was collecting the assorted tapes of our various programs in a neat pile.

The last two nights at Bennington were devoted to run-throughs of the performance. Each person was not only a dancer, but a stage hand, working the light board and pulling the curtain under the direction of the stage manager, who at the end of our final rehearsal was beginning to lose all patience as I, in my most valiant attempt to pull the curtain, almost pulled down the light board and then found myself hanging in mid-air, the curtain halfway up and the music

for the next dance playing during the bows. (However, this experience was all to our advantage. Many times on tour we had to work lights and curtain calls where the crew given us was inadequate.)

The time at Bennington eased us into the tour itself. Our first group of dates was in the New England-New York-Westchester County area. We became great friends with the Greyhound Bus. We had thought we were fairly well prepared for anything that might happen on tour. Nevertheless, each school had its own uniqueness, ranging from tiny junior colleges to the "seven sisters." Some had seen a lot of dance and some had never even heard of "modern dance." After the elaborate preparation that goes into the dance concerts at Bennington, with hours devoted to spacing and lighting before performances, our tour concerts were hectic in comparison. We not only had to space and light all the dances, but iron the costumes, put on makeup, and warm-up before the performance. We usually ran a three ring circus—one group spacing a dance on stage; our stage manager checking on the lighting system; and our sound director testing sound levels, while a stage crew was setting up the necessary wings and spot lights. At Bennington, all this activity would have unnerved us, but on tour, it became a necessary and accustomed practice. We gradually became used to performing after hours of traveling in a Greyhound Bus, and were even able to greet our hosts with a smile.

Perhaps the most exciting part of tour began when we finally graduated to train travel and slowly made our way out "West." For some of us, who had never been past Pennsylvania, Chicago was west. Our first stop was Syracuse. We arrived in the midst of what seemed to us a blizzard, learning later that it was a minor snowfall. From that point on, we nearly froze to death. It was quite an experience to lug the costume bags and tape recorder in the ripping blasts of wind in Chicago where it reached fourteen below zero. However, as in everything else, we got used to it. In Cleveland, we spent a relaxing four days with only one performance and were even able to take a dance class, go to the movies and the art museum. However, we were never able to settle in one place long enough really to relax. Our days and weeks weren't regulated by an ordinary sense of time. Saturday and Sunday were work days like any other day. Dinner was often eaten at eleven at night.

Soon we reached the long-awaited Chicago, and State Street where we were to live. Chicago was the most frantic of all our dates. We were there for ten days and the schedule planned for us could have easily been stretched to at least fifteen. We usually had a minimum of two rehearsals and two performances per day, plus a master class. It was definitely a test of endurance to have one performance from 3:30 to 5:30 and then another performance at 7:30, forty miles away. Makeup still on, costumes carefully laid across our laps, we rushed to the other side of town wondering how we would ever get up enough energy to begin all over again, to perform the same dances one hour after we had just taken

our final curtain calls. Chocolate bars, ice cream, sugar, and our slight giddiness from being overtired, hurled us surprisingly into one of our best performances.

We performed for all age groups, from audiences of third through twelfth grades (in conservative public schools where the students were just glad to be out of the classroom and in an assembly; in private schools where we felt a keen interest in dance) and adults. One might think that adult audiences would be the most receptive kind of audience. However, we found performing for children and the high school level the most stimulating. They seemed to give us their full attention, even if they were not familiar with dance.

All through tour, we kept waiting for the night in which our performance tension would relax. Of course, the energy level of performance ranged from high to low, but I believe that no one ever knew this except the dancers. We never lost our concentration, and in each concert tried to keep the dances vital and spontaneous even though we had performed them many times before. The opportunity to work on a dance, to perform more than three times in one dance (as it is at Bennington), was one of the most valuable benefits of the tour. We found that the dances became smoother, and that we were no longer working as ten individuals, but as a group, a company. Performances were not the formidable events they were at Bennington. There was more time to create a role on stage, and to recreate the initial experience of the dance.

Technical problems of small stages, splintery stages, slippery stages, stages with no wings, dancing in huge gymnasiums, with the audience two feet away staring at us, and a television performance on an Arthur Godfrey-type program, provided an added challenge. The primary object was to keep on performing, no matter what happened. At

one concert, someone backstage accidentally leaned against a switch that immediately turned on lights and set off screeching sirens. Needless to say, it was quite a shock. We took a deep breath and kept on dancing. We might have been annoyed, but, instead, the whole situation seemed rather funny. At another performance, one girl got a large splinter in her foot and was unable to perform in the first part of the program. While the order of the dances was being rearranged, everyone quickly attempted to learn her roles, ready to go on, so that none of the dances would have to be cancelled from the program. By the end of tour, we were prepared to expect the unexpected and could have easily given a performance at a moment's notice.

However, we were still a part of the isolated, ideal situation of Bennington. One would think we would be "thrown into the world," and, I suppose, in a sense, we were. We were representing the College and had to answer questions ranging from amazement and skepticism about its "progressivism" to the courses offered and to exactly what the two boys were doing at Bennington. But we did not actually get a chance to speak with many other college students. We conversed politely, but our stays were never long enough to get more than a feeling, and most likely, a superficial one, about the schools. We had more of an opportunity to meet people on the alumnae-sponsored dates. The alumnae excelled not only in helping us get dates, but also in royally entertaining us. In spite of our slight contact with the outside world, we were still a comparatively protected group. I am sure that no other dance company could boast of having toured so luxuriously.

We were a student group, but we acted within a completely professional framework. The experience of Dance Tour seemed a means of realizing most fully the potential of a Non-Resident Term project.

* * *

SUCCESS STORY

The phone rang in Gladys Ogden Dimock's New York apartment last March, and a conversation ensued, somewhat as follows—

VOICE: *I'm the husband of a Bennington alumna, and read your story, "Legislative Winter," in the February issue of the alumnae BULLETIN. I work for Macmillan, and would like you to expand the story into a book—we might publish it.*

MRS. D: *I've already written the book. This was one chapter from it. Macmillan has already turned it down.*

Silence at the other end of the phone, then—

VOICE: *Let me see it. I'll send a special messenger to pick it up.*

He did. Macmillan accepted it. Mrs. D sent ten percent of the advance to the Alumnae Fund. When publication date and title are set, BULLETIN editor will advertise.

A NOTE ABOUT TRANSCRIPTS

The first one you request is always free. Subsequent copies are \$1.00 apiece. It will speed things up if you remember this and send your money with your request to the Dean's Office at the College.

Mid-Spring Memoranda

LISA TATE, who wrote these notes, has been administrative assistant to the President at the College for the last two years. She is a Smith graduate, class of '53, who enjoys observing the Bennington scene. These notes are late (usual unavoidable publication lag), but we hope you will find them better late than etc. . . .

IT HAS BEEN SOME SPRING so far. And the plot promises to thicken more than it thins as the term gathers intensity and momentum in the race toward Commencement and summer. Paper week (at least the first one) is almost over and Long Weekend looms alluringly just ahead.

Quite apart from the energies that go into learning at Bennington, there has been an exceptional amount of extracurricular energy in evidence. Much of this is due to a new Student Meetings Committee which has almost matched the faculty Special Events (old General Meetings) Committee in the range of activities it has sponsored. This committee operates out of the central organ of student government, the Legislative Council, which meets weekly to discuss matters of student and campus concern. Their set up, under the new Constitution passed in the spring of 1960, has made for more activity, more student say, more and better-attended house meetings.

There are also the traditional dance and drama workshops to look forward to, as well as faculty and student recitals in the Carriage Barn, though there seem to be fewer literature and social science living-room workshops planned than in the past.

Add to this an ever-active faculty with some of its members almost turning into commuters to keep up with developments that involve them and their creative work directly off-campus.

Last but not least is the new proximity of Williams, now

that the kinks and bumps of Route 7 have been straightened and flattened by a macadam road that will take you (through the same lovely valley) south to our neighbors in something like a quarter of an hour. Their extracurricular calendar is also rich this term and Williams audiences are more likely to include some heads of long hair from Bennington these days. There is slowly but surely a growing exchange of teachers and speakers, augmenting the traditional social exchange that some have enjoyed and some have deplored.

IT IS HARD TO HIGHLIGHT the most significant events of the term but dull simply to list them as they occur. Resorting to both should give a fair though over-simplified picture of the Bennington beehive.

The biggest box office to date was for Dr. Alan Guttmacher (father of Ann Guttmacher Loeb '53), Chief Gynecologist at Mt. Sinai Hospital in New York, who had no trouble in packing the theatre with an audience anxious to hear him talk about the general and specific problems of birth control. His talk was the first in a series on sex being sponsored this term by the Student Meetings Committee. The second will be a showing of a film on natural childbirth, with explanatory comments from Mr. Woodworth. The series will end (temporarily) in mid-May when Dr. Hans Huesy, a psychiatrist from Burlington, will talk on the psychological aspects of sex.

A somewhat related talk was given early in the term by Dr. Kurt Benirschke, who drove over the mountains from Hanover, N. H., where he has been intently engaged in chromosome research at the Dartmouth College of Medicine since 1956. His explanation of his scientific work, accompanied by slides, drew a larger audience than usual for a science speaker, and a very enthusiastic one at that.

Concern about politics, seemingly latent in recent years, seems to be rising to the active surface this spring. Quite apart from campus politics, and there is no campus without them, a number of speakers invited by the Special Events Committee have turned attention to public affairs. Alex Inkeles, a Sovietologist from Harvard, chose to talk about "The Challenge of a Stable Russia" in early March. James MacGregor Burns of Williams tried his hand at an up-to-date assessment of the Kennedy administration, throwing in some provocative predictions about the 1962 and 1964 elections. At the moment we await William Jay Smith, now Poet-in-Residence at Williams and Representative to the State Legislature from the Town of Pownal, who has consented to repeat a speech he first got off his chest at Williams, "A Poet Looks at Politics," in which he poked not a few (hilarious?) barbs in the direction of Montpelier. Remains to be seen if the natives will come armed with pitchforks. (Incidentally, our own Rush Welter did not refuse to run for Town Moderator of Bennington on the Democratic ticket in the recent local elections, but Vermonters refused to elect him. That's how it goes in a one-party state!)

Student interest in civil rights goes on unabated, though undramatic by contrast to the picketing of the local Woolworth's in the spring of 1960. There is a group on campus,

Bennington Action for Peace, intensely concerned with the question of nuclear testing, but as yet they have not gone into overt action, either on the campus or off. On the local level, the students have cooperated with the United Counseling Service in Bennington to set up a Big Sister Program in which a number of students spend some time each week with children from underprivileged homes.

There are two Drama Workshops this term, one of them already presented. Garcia Lorca's "House of Bernarda Alba" is a powerful play with an all-female cast, and the drama students gave it a highly effective performance, despite most of them being cast in roles of considerably older women than the young women they are. The next, in early June, will be Arthur Laurents' "A Clearing in the Woods." Meanwhile, dance selection day approaches, when a limited number of dances will be chosen (from the 17 now in feverish preparation) for the Dance Workshop in mid-May. There is so much going on in the arts that rehearsal space is at a real premium, bargained for, bartered, battered at.

One of the most massive undertakings (now in rehearsal) will be the forthcoming performance of Mozart's Requiem by a chorus and orchestra consisting of students and townspeople under the direction of Paul Boepple. Soloists, including Paul Matthen, will be imported from New York City for the occasion, just four days after their Carnegie Hall performance (May 2) of the Requiem with the Dessoff Choirs, also under the direction of Mr. Boepple.

The second half of the Dessoff concert will feature the New York premiere of Louis Calabro's Second Symphony (Symphony for Strings). It had its first performance to rave reviews in Jacksonville in January.

In fact New York is beginning to seem the banquet hall for what the faculty are cooking up in the Bennington kitchen. A many-splendored diet it is. Two shows are currently on display on the East side, one, of Lyman Kipp's most recent sculpture, at Betty Parsons Gallery, one, of Simon Moselsio's (now retired) most recent explorations into paint at the Juster Gallery. Paul Feeley's newest paintings will soon replace Kipp's sculpture at Betty Parsons. And Pat Longo, wife of Vincent, had her own one-woman show at the Zabriskie Gallery in March.

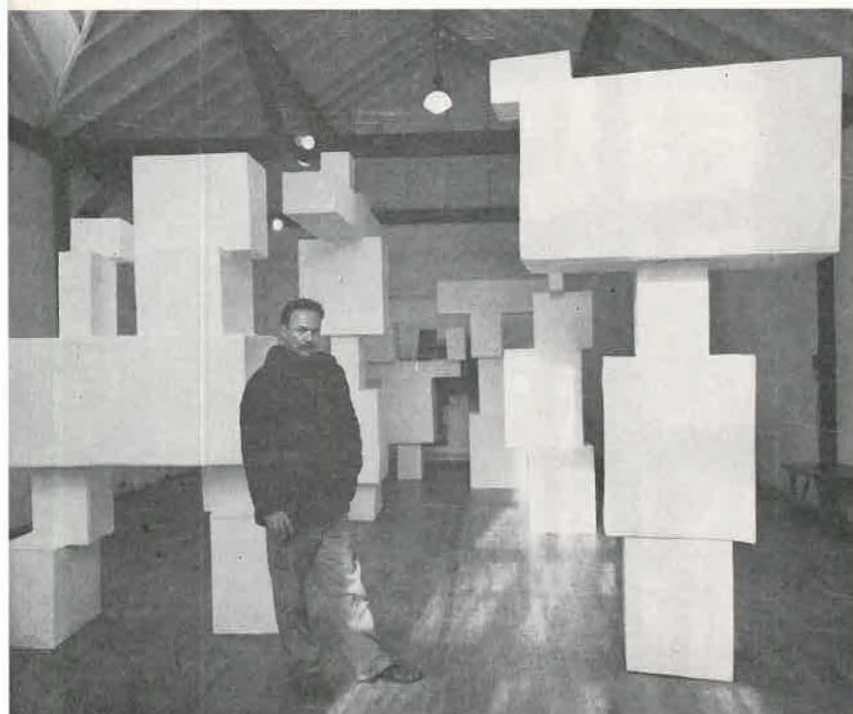
Claude Fredericks is taking his chances on off-Broadway with a pair of plays, "Charlatans," scheduled to open at the VanDam Theatre on April 26. One of the plays, "On Circe's Island," was first performed by students in the College theatre last spring.

A little closer to home, a large part of Bennington flocked to the Adams Memorial Theatre one evening in March to see José Limon and company perform. Ruth Currier had the lioness' share and made it at once understandable and disappointing for those from Bennington that she should now be devoting herself full-time to professional work.

Even a little closer to home, just down the hill from the College, Gunnar Schonbeck has started a series of very informal Sunday afternoon chamber music concerts in the North Bennington library, which grow from his endless appetite for teaching the fun of playing an instrument to anyone who wants to learn.

BUT BACK UP ON CAMPUS AGAIN, nothing all semester has created such a stir as the "Happening" on April 6. Billed in *College Week* as "a new theatrical combination of a number of art forms [which] must be seen, as it cannot be described," it evoked such a flurry of intense reactions in the form of "Galleys," arguments (sometimes among groups of people none of whom had seen it), and then a panel discussion, that even if one can't put one's finger on what actually happened, one can weave in words the pattern of reaction to it.

It was a rainy not-warm night, with the Happening scheduled to begin at 8:30, "whatever the weather," in the small quadrangle formed by Leigh and McCullough houses. A bedraggled mass of not-knowing-what-to-expect spectators waited patiently (?) for 45 minutes for something to happen. Sheets hung between trees suggested something unusual. It soon became clear that these formed the screen for the projection (from a house window) of two brief films, both of them suggestive though neither of them with any explicit message. Then two huge humpty-dumpty students appeared, one in red, one in green, and proceeded to "undress" by removing a seemingly endless quantity of crumpled Sunday *New York Times*. Then Robert Whitman, the invited New York entrepreneur of the Happening, and a female



Kipp, left, and Feeley, below.



companion commenced to cavort on the muddy lawns, culminating with the shock of Mr. Whitman throwing himself full force against a tree. A dog, invited or otherwise, wandered in and out of the act with complete theatrical poise. At one point, fruit flew from the windows of Leigh, and later, to add to the downpour, buckets of water de-



scended on the heads of spectators nearest the house windows. After several moments of uncertainty, and the disappearance of Mr. Whitman, it became clear that the Happening had ceased to happen.

Bright and early Saturday morning, some students from McCullough looked out their window to see masses of soggy newspaper, bespattered occasionally with tomatoes. They reacted, violently if delayed, and rushed to put out what proved to be only the first of half a dozen "Galleyes." "We speak not against the form . . . but rather against the energy put into an event which was at once ludicrous, debasing and wasteful. . . . When the Happening had 'happened,' we were left with nothing but distaste and a huge and horrible lot of garbage on our front lawn."

Quick on the uptake, a group of students from Leigh across the way put out Galley Number Two that afternoon, saying it was "good to have a Happening happen . . . especially in the light of its controversiality," but confessing that "this kind of innovation needs some preparation, explanation and follow-up in order to have value in an institution of learning." (By this time Mr. Whitman was nowhere to be found.)

Then began a series of exchanges that grappled with the not-explicit aesthetics of the Happening. A solitary signer of a Galley saw it as possibly "expressing the nothingness of all that we do, and from negation [building] a new form . . . no more disgusting than man's everyday idiocy. The trouble is we were not entertained, but exposed." Along came "Le Mat" (pen-name for someone) to cheer the Happening as "ludicrous," in that "ludicrous describes that which . . . deserves derisive laughter, usually because of some incongruity or exaggeration. . . . If debasing, then debasing what? You and your trees? If so, how wonderful an art form that can triumph over the magnificence of man and nature!" Le Mat admitted, though, that "advance publicity stirred anticipation that was not fulfilled." One student confessed to being bored. "It is not the place of art to be meaningless, and I can't take seriously any form of art which first bores me, then tells me I was wrong to be bored and that I wouldn't have been had I understood it." Another art major, taking a three-days-later retrospective look to see if there was any worth inherent in the Happening, concluded that it *had* succeeded in arousing "open conflict . . . a rare thing in our usually placid community." Because it fulfilled "Burkeian notions of arousal to action . . . perhaps it can be classed as an art form after all. This will have to be decided individually, but all Galley writers have already implicitly said Yes."

Struggling to decide individually (as you may well be doing by now), the students asked for a panel discussion certain to include Lawrence Alloway, art critic and teacher of art criticism, who had invited Robert Whitman to happen along to Bennington. So the Happening was revisited the ensuing Tuesday evening in Commons Lounge, where Mr. Alloway explained that Happenings (started in 1958 or 1959) "mix up art and life" in a surprise structure that leads to a "terrifically intimate" enigmatic encounter for each witness. A Happening has no underlying theme and involves large amounts of chance. Mr. Alloway stated that "all the ways it [the Happening] failed dramatically indicate that it is a part of life."

It would seem to this writer (though each of you must draw your own conclusion if these words have given you enough to work with) that the Happening failed to provide that enigmatic encounter for at least a number of its spectators, but that all Bennington spectators are really lively participants. Not the least indicator of this was the courage of some students to aim their hits between first and second base, in a place where the prevailing winds blow (fashionably) in the direction of left-field.

Alumnae regional notes

Boston

Martha Holt Whidden '51, reporting:

The winter in Boston brought not only snow and cold weather, but the students for their NRT. We had a large group of girls this year and I guess they enjoyed themselves, judging from the lack of "help calls" received. Marilyn Rutz Peterson '51, our NRT Chairman, kept things in hand and gave an interesting tea in February for the girls. Well over half of them came, and we enjoyed hearing about their jobs, their experiences in Boston, and their tales of life at Bennington.

Early in January, teas for prospective students were held. Helen Burgin Rogers '55, our Tea Chairman, did a highly successful job of organizing this activity. Harriet Brigham Dickson '39, of Milton, gave the first tea; Ruth Levitan Sal-loway '54 assisted by Laura Kesselman Skoler '57 gave another tea in Marblehead; Judith Lindau McConnell '46, of Bedford, gave another which about 40 people attended; and Suzanne Eckfeldt Harding '47 gave a luncheon in Dedham. Altogether about 25 schools were represented, and quite a few school guidance counselors and some mothers of the prospective students attended. Margery Brown '49, our Publicity Chairman, managed to get good coverage in Boston and local papers. All the people attending seemed to enjoy themselves very much and I would say that this was our most successful "tea season" to date.

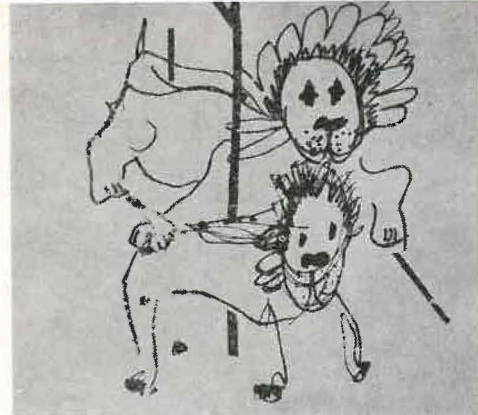
Future plans include an area get-together in Milton in April. We have had to revamp our plans for a spring fund raising project and to date we are uncertain as to what we will be doing for a benefit—but more news of this later.

Providence

Helen Webster Feeley '37 and Virginia Todahl Davis '40, Director of the Alumnae Office and President of the Alumnae Association, respectively, attended a meeting at the home of Faith Richardson Barnett on the evening of March 12. An enthusiastic group was present to discuss College plans and needs, and what alumnae can do to assist in fulfilling them. Under Faith's guidance, the Providence group has already done a great deal for its first year. In addition to arranging a day of school visiting, the group raised \$58.94 for the Alumnae Fund by selling student graphics and Vermont maple products at a local Christmas Bazaar. Providence has now become a listed Regional Group with the following officers: Chairman, Jean Segal Fain '56; publicity, Audrey Chase Gutlon '57; and student recruitment, Carolyn Penny-backer Accola '52.

Hartford, Conn.

On March 13, Helen Webster Feeley '37 and Virginia Todahl Davis '40 attended a meeting at the home of Hannah Coffin Smith '36. A large group was present here, and all had an enjoyable evening discussing College plans and alumnae work. This new Hartford region ran a most efficient and successful benefit of the Dance Tour in February, raising \$221.41 for the Alumnae Fund, for which a check was presented to Helen by the treasurer, Alice Rowley Cheney '39.



New Haven

Hudas Schwartz Liff '47, reporting:

We are in the midst of our seventh annual children's theater benefit for Bennington at this writing. We are bringing to our city for the second time "The Merry-Go-Rounders," an adult profession group of dancers from New York. (One of the group is Harriet Clifford '58.) They are presenting three story-ballets for our audience of children (age 4-11) at the local high school auditorium on April 14. This is somewhat of a challenge for us in that we have the opportunity to sell 1,000 seats in this auditorium, whereas before we could only sell 600.

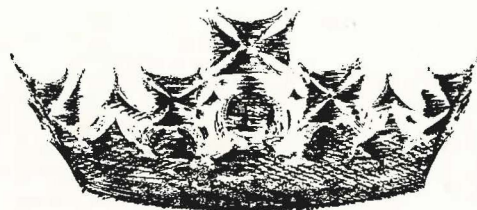
Under the direction of our Benefit Chairman, Nancy Lindau Lewis '49, are the following committee chairmen: coordinator, Doralee Kaminsky Garfinkel '54; patrons, Anne Thomas Conklin '40 and Amory Potter Glenn '45; treasurer, Nancy Forgan Farnam '39; publicity, Nancy Guy Syme '61; program and printing, Judy Barsky '61 (who did the cover drawing, above, for our flyer) and myself; posters, Anne Farnam '63 (and they are special!); tickets, Helen Rotch Buxton '40.

The following area alumnae have supported us in one way or another when asked to be a patron and/or find patrons, to address and assist with the general mailing, etc.: Anna Bartow Baker '61, Nancy Hirose Brooks '43, Betty Mills Brown '39, Anne Michie Finkenstaedt '43, Diana Allyn Granbery '41, Marjorie Goldstone Greenberg '64, Donna-raye Gurian Greene '64, Elizabeth Harvey '45 (whose home we used for our all-day session of addressing), Cynthia Moller '49, Maureen Mahoney Murphy '53, Barbara Ramsay Livingston '39, and Edith White '56.

We plan to close the 1961-62 season shortly after our benefit with a meeting at the home of Helen Buxton, at which time we will "put our house in order," vote for new officers, and make plans for next year.

Fairfield County, Connecticut

Don't forget the benefit—Friday evening, June 22 at the American Shakespeare Festival Theatre in Stratford. Richard II is the play. Your presence is the thing! Bring your picnic



basket, friends and cheer. Janina Kaminski Finsthwait '50 designed the attractive benefit invitation which you received. Send your ticket order form to Mrs. Robert Herz (Yvonne Franz '53), 8 Bittersweet Trail, Rowayton.

Westchester County, N. Y.

The alumnae-sponsored student Dance Tour benefit took place in late January, under the chairmanship of **Joan Cummings Franzen '44**. No details as of this writing, but a net profit of \$288.50 was sent in to the Alumnae Fund by **Frances Davis Thurston '48**. Obviously a great job on the part of a number of people.

Long Island

Carol Diamond Feuer '51, reporting:

As of this writing, almost every alumna in Nassau and Suffolk counties has had a phone call about plans for a Regional Group.

The advantage of Regional Groups within the Alumnae Association seems obvious: we can function as a liaison between the College and high school guidance departments, prospective students and their parents; we can present an accurate and knowledgeable picture of Bennington; we can act as a clearing house for new ideas on other possible functions of an alumnae group aside from those which have become quite standard, such as publicity, benefits, student recruitment, NRTeas, etc.

Several alumnae were briefed on the mechanics of starting a Regional Group at a luncheon given by **Marge Wood Murray '50**. Those who attended were **Shirley Cohen Galef '46**, **Barbara Nelson Pavan '54**, **Laura Jennings Ingraham '39**, **Edith Noyes Muma '36**, **Sandra Marks Brodsky '52** and myself. **Helen Webster Feeley '37**, Director of the Alumnae Office, and **Virginia Todahl Davis '40**, President of the Alumnae Association, were there to give us a clear presentation of how other groups are working and how best we could discover and develop the potential of our own.

We were all keenly interested in seeing a group develop on Long Island. There are 82 alumnae in Nassau and Suffolk counties, and we plan to get together to discuss how we can best direct our abilities usefully for Bennington. The time is Wednesday evening, April 11. **Sandra Brodsky** has graciously offered her home for that evening. The meeting will be a wide open forum for exchanging views and determining our plans for the following year.

New York City

News of alumnae activities, and suggestions and possibilities of future projects for alumnae work in New York, were set forth in a newsletter written by **Anne Hambleton '60** early in March and sent later that month to alumnae by **Kay Crawford Murray '56**. Anne was killed in an automobile accident on March 18th (see page 27). In sending the Newsletter, Kay wrote (and her statement bears repetition):

"We all acknowledge the fine job Anne did in taking the initiative for providing an alumnae organization for the New York City region. This was a tremendous undertaking which Anne found challenging. Her enthusiasm was contagious, and all who worked with her could not help but be impressed by her devotion to Bennington. Possibly the greatest tribute New York City alumnae could pay her would be to carry on the work she began. There is still a great deal to be done. Fortunately, a good framework has been established; let us now continue from there."

Theodora Klein '60 will act as Regional Chairman *pro-tem*. Inquiries, suggestions, etc., should be addressed to her at 1601 Beverly Road, Brooklyn 26. **Dassie Houtz Hoffman '57**

(Mrs. Arthur S.) will be editor of future newsletters. Material should be sent to her at 285 Riverside Drive, New York 25.

As you know, the New York City alumnae are cooperating with the Fairfield County alumnae who are sponsoring a benefit performance of *Richard II* at the American Shakespeare Festival Theater at Stratford on Friday evening, June 22. Proceeds will go to the College for scholarships. In early April, first notices, in the form of Save-the-Date mailers, were sent to all New York City alumnae. Approximately 15 local alumnae have agreed to serve as patrons for the benefit. **Yvonne Franz Herz '53**, the Fairfield County alumna who is Benefit Chairman, has indicated that invitations and ticket order forms will be mailed out about May 15. Order forms and checks should be returned to her by June 2. A committee of 19 alumnae from New York will be telephoning all members of the classes from 1953 to 1961 between May 12 and 27. The phone calls will serve two purposes: to stimulate interest in the benefit, and to determine whether there is sufficient need for a chartered bus from here to Stratford. If there is, the bus will leave from the 31st Street side of Pennsylvania Station between 7th and 8th Avenues at 6:30. The round trip fare will be approximately \$2.50. It is necessary for the bus to leave New York so late for the convenience of working alumnae, husbands, and dates. Therefore, those who travel by bus should plan to eat before 6:30, as they will not be able to participate in the picnic supper. New Yorkers who are traveling by private transportation are urged to take along a picnic supper. There will be an area reserved on the theater grounds for the Bennington group.

Syracuse

Ruth Livingston Wynn '49, reporting:

After our Dance Tour benefit in January we, the Syracuse alumnae, are all still speaking to one another! We had labor pains, but what a beautiful child we produced! **Judy Seaver Shea '50** did a wonderful job on publicity. **Ginny Irving Steigerwald '47** handled the patrons for us most efficiently. **Tenny Jackson Heussler '58** handled tickets ditto. **Sally Knapp Auchincloss '41** gave a reception after the performance and handled it beautifully. And **Nanette Smith Hawley '43** coordinated the whole thing, working hard and being fun to work with. My husband and two of his University of Syracuse students worked as crew, and put in three days of hard labor on the sound and lights.

The performance was wonderful! People here were pleasantly surprised at the professional standard of the group—dance technique, costuming, variety of choreography. We only made \$38.07 net profit, but success is not to be measured monetarily. Our news coverage was great and we even got the tour on TV. The show of current student graphic arts which we placed at the Everson Museum while the dancers were in town, was a huge success and **Max Sullivan**, the museum director, liked it so well he kept it an extra two weeks. It too was reviewed in local papers.

We all enjoyed the dancers very much. They were wonderful house guests, made themselves right at home and were helpful (also ate most of us out of house and home), and wrote their bread and butter letters promptly. Now I ache in every muscle after having over-exerted myself in a dance class due to their inspiration.

Philadelphia

Adelaide Rubin Perloff '44, reporting:

At a luncheon arranged by **Nancy Price Hiestand '53**, Philadelphia alumnae met at the Acorn Club with **Virginia**

Todahl Davis '40, President of the Alumnae Association, and Helen Webster Feeley '37, Director of the Alumnae Office. After marvelous food and much animated discussion about Bennington, officers for the Philadelphia Regional Group were chosen: Co-chairmen, Olivia Donovan McCrossin '53 and Thelma Black Stowe '45. The Benefits Committee will be headed by Grace Russell Sharples '48, with an assist from Sally Eastman Six '51; Student Recruitment will have Lydia Shoepperle Paxon '42 as Chairman, with Carol Friedman Kardon '56 helping; NRT Committee Chairman is Joanne Brandenburger Surasky '50, with Deborah Ritter '50 and Penelope Hartshorne '50; Susan Sims Bodenstein '60 is Publicity Chairman.

Many thanks go to all the alumnae who attended the luncheon and showed so much enthusiasm for Bennington. We are looking forward to an exciting new year here.

Washington, D. C.

Judith Rosenberg Hoffberger '54, reporting:

More benefit receipts have come in since the report in the February magazine. The total from our children's movie last November now stands at \$398.78 put into the Alumnae Fund.

January 14-17, we were honored and delighted to have as our guest, Mr. John Handy, Jr., Director of Admissions. Mr. Handy's school visiting schedule was well organized and full. All of the advance planning was done by Turri Rhodes Herndon '52, and all turned out beautifully.

January 28-30, Sally Wolter, NR Tea girl, came our way. We enjoyed having her here very much. The three teas were most worthwhile and Sally handled her participation during the teas beautifully. Sue Fujii Biderman '48 had the tea for the Virginia area prospective students; Isa Richardson Dreier '36 took care of the Washington, D. C. area; and Turri Herndon handled the Maryland applicants. All three teas were lovely, well attended and well planned.

On February 12, Judith Van Orden Peacock '50, Nancy Machler '60 and Eleanor Rockwell Edelstein '47 attended a meeting of the Associated Alumnae Clubs of Washington (of which Eleanor is president this year). Bennington placed third out of 46 colleges in the AACW Discount Buying Plan whereby ten percent of alumnae purchases at participating stores is given by the store to the alumna's college. Our Alumnae Fund is the better off by \$136.50, and it's so easy—all you have to do is remember *where* to buy. Judy Peacock urges alumnae to suggest names of merchants who might be added to the list, especially in Virginia and Maryland suburbs, and to keep buying from the stores already listed.

There was a meeting on March 21 at the home of Marne Lloyd-Smith Hornblower '40, where our guests were Helen Webster Feeley '37 from the College, and Virginia Todahl Davis '40, President of the Alumnae Association. News of the College and problems of local organization were the main topics of discussion.

Next on our agenda is our May meeting. In all, the year has been rewarding in several ways. Alumnae participation in projects and attendance at meetings has been good. What we set out to accomplish was carried through well and the results are proof of this. My thanks to everyone in the area for their support and help.

Detroit

Sally Selover Saunders '54, reporting:

Mrs. Harry Winston, a trustee of the College, graciously gave a dinner for alumnae and husbands on February 28. It was well attended and fun for all. Mrs. Winston discussed

future plans for the College, and brought alumnae up to date as of her recent visit there.

Chicago

Katrina Boyden Hadley '52, reporting:

The Bennington College Student Dance Tour arrived in Chicago for a ten day stand on Sunday evening, February 4. They perform nine times and did two master classes, leaving for Cincinnati Wednesday, February 14.

First and foremost we want to say they did a great job, and with a killing schedule they gave polished performances, well danced, and left a feeling of good will at the schools where they performed. Mrs. Florence Cox, at Hinsdale School, said, "I knew we really had professionals when Donato started organizing the lighting, and it was a good experience for our stage crew!"

The alumnae-sponsored performance at the Arts Club was a success; a full and enthusiastic house, and \$287.50 raised for the Alumnae Fund. The students netted \$380.00 from their eight school performances and \$247.26 from their share of the Arts Club performance, giving Tour coffers a total of \$627.26 for their efforts in Chicago.

What really made the Dance Tour's Chicago engagements financially feasible was the generosity of alumnae here who housed, fed and transported the students for ten days. Out of 68 people in the Chicago area, 41 gave of their time and/or money. Agnes Quisenberry Meyer '41 and her husband came in from Rockford for the Arts Club performance. Joan Trooboff Geetter '59 from East St. Louis contributed to the benefit, and Ellen Weber Rosen '55 gave freely of her time although she was preparing to move from Chicago at the end of January. To them and the following alumnae who made the success of the Dance Tour's Chicago visit possible, *thank you, thank you* for your fantastic support and efforts! Joan Greenebaum Adler '40, Dolores Famularo Alton '60, Betsy Kuh Askow '46, Marion Miller Bent '45, Ruth Greenwald Beschloss '55, Mary Lou White Boyd '49, Mary Rice Boyer '36, Jean Pettibone Butz '40, Annie Morecroft DeCaprio '45, Marian Sieck Dehne '37, Caroline Wickett Dern '40, Ilene Greenwald Fantus '56, Jeanne Gaudy Feagans '43, Marion Fisher '57, Margaret Stein Frankel '41, Marcia Prince Freedman '60, Carol Grossman Gollob '59, Katrina Boyden Hadley '52, Edmar vonHenke Hoppe '50, Mary Hooker Huth '50, Joan Hyatt '43, Mary Lou Chapman Ingwersen '47, Joan Kearns '54, Frances Berna Knight '42, Valerie Silverman Kovitz '53, Peggy Lampl '52, Joan McArthur MacKinnon '39, Jill Anderson MacKnight '36, Sue Friedman Miller '54, Margaret Young Myhrum '44, Elizabeth Bigelow Perkins '57, Jane McKenna Pfisterer '47, Laura Rice '41, Ann Meyer Rothschild '37, Tryntje Ostrander Shapli '60, Constance Herring Sherrard '38, Patricia Williams Silver '51, Joan Strong Warmbrunn '42, Margery Michelson Webbe '41, Fay Witz '53, Didi Smoler Yastrow '53.

Another thing well worth mentioning is that we pulled in newspaper publicity by the yard . . . wonderful coverage in all four Chicago papers . . . a headline story in both the society and theater sections (*Daily News* and *American*, respectively), a large picture of alumnae planning the benefit and one of the dancers in the *Sun-Times*, other shorter but good notices . . . good suburban coverage and a listing in the WFMT guide.

It is the general consensus here that all the effort was worth it. I have promised a 'warm-up sheet' for alumnae this spring, to help any alumnae groups in the future who may wish to make arrangements for Tours. The one criticism we have here is that after 18 years of sending the Dance Tour out, the College acted as if it were a maiden voyage when we

tried to get information and action, and the result was we planned too rugged a schedule for the kids. (*Editor's Note: Correct, it is a maiden voyage each time, in effect and fact, because Dance Tours are entirely student-organized and managed and each time by new groups of students. The organization and management of a tour is part of the students' educational experience in the whole project.*) The Chicago alumnae feel the College has something truly great and unique in the Dance Tour, and hope the mechanics of planning can be improved so the Tour can cover more ground. Don't forget, in California they think of Chicago as . . . back east!

Sally Wolter, the NRTea student arrived in Chicago the Monday following the departure of the Dance Group, February 19. Mary Boyer had arranged for the area teas. The first tea was held at Margaret Myhrum's apartment on the near-north side of Chicago that afternoon. Hostesses were Elaine Gordon Silets '56, Pat Silver and Mary Boyer. Sally Wolter had dinner that evening with Betsy Ravit '61, who is teaching science courses at the North Shore Country Day School in Winnetka. Tuesday afternoon Joan Adler had the second Chicago area tea at her Highland Park home. Co-hostesses were Betsy Askow and Franny Knight.

The third tea was held Tuesday evening at Ann Rothchild's on Chicago's South Side. Hostesses were Constance Sherrard and Jill MacKnight.

Cincinnati

Marilyn Lord Dux '48, reporting:

The Bennington Dance Group made its visit to Cincinnati February 14-17.

In retrospect, one cannot really evaluate the success of this visit in terms of money (although all expenses were made), but rather, in terms of something more precious—our alumnae became *involved*, bringing to this entirely new enterprise (for us) much good will, enthusiasm and help. And we became involved in a deeper way. We were enormously proud of the students, the quality of their work, and the excellent training it represented. Their considerable ability in performance, their professional poise in various teaching situations, in contrast to their (let's face it) extreme youth, was an altogether beguiling thing to behold. They danced beautifully!

For its part, the alumnae arranged three dates and equivalent rehearsal time, housing for the 10 students, meals, driving to and from performances, and a party at the home of Mr. and Mrs. Bernard Klayf (Aurelia McIntyre '45) for all who helped with the tour.

The dates included a full performance for 300 students at the Hillsdale School; a performance and five separate master classes at Woodward High School for junior and senior students from all over the city; and a demonstration-master class conducted by Donato Capozzoli (special male student at Bennington) and four members of the group, at the University of Cincinnati, for college students from Cincinnati and Kentucky, and for dance teachers and their adult students.

All of these dates were sponsored by the host schools, and the marvelous response of students and teachers alike was something of an eye-opener to those in and out of the Bennington orbit who would like to see more excellent concert dance come to this city.

This report would be incomplete without mentioning that there were problems, some foreseen, some not—all along the way, but the alumnae, under Louise Wachman Spiegel's direction, *coped!* Thanks to them, everything went smoothly from the day the dancers arrived until the day they left.

Special thanks are in order, too, for those who housed the students; Dr. and Mrs. Walter Pritz (friends of Bennington)

and Mr. and Mrs. David Dupee (parents of Debbie '64); and the Robert Lawsons (Carol Skinner '45) who bedded down and fed six students in addition to their own brood of six.

A fine local repertory company, "Playhouse in the Park," also kindly provided an evening of entertainment for the students, at drastically reduced rates.

San Francisco

Gertrude Kelly Falconer '40, reporting:

The highlight of this year, so far, was the visit of Mr. Lionel Nowak of the music faculty. On Sunday, January 28, Mr. Nowak gave an excellent concert at the Berkeley Unitarian Fellowship Hall for local Bennington alumnae and their musically-inclined friends. Following the concert, about thirty people trooped up the hillside for a buffet dinner at the home of Muriel Cummings Boepple '43, whose work in arranging for the concert and the dinner made both events fun and successful. Later in that same week, Mr. Nowak met with a few alumnae at the home of Sue Heller Harris '41 to give us a good rundown on the College as it is today. We hope that this type of visit will be repeated in coming winters!

Joan Larson Gatter '53 has accomplished quite a bit in organizing the NRT picture out here. She gathered all five NRT students in the area for a luncheon in the city just before their return to Bennington. She also made arrangements for our first major break-through in a San Francisco newspaper, when Erica Stoller, one of the NRT students, was interviewed. A four-column story, with photo, appeared March 3.

Phyllis Jones Menefee '50 and Jennifer Cushing, who was here for NRT, visited Miramonte High School in Orinda in January and talked with interested students.

We are all set to go on another benefit with the Actors' Workshop, this time with their production of Henry IV, Part II. The date is Friday, May 25, at the Marines Memorial Theatre. Alice Edge Wittenberg '53 is handling this, with assistance from Nina Carpenter Anderson '50 and Dody Henley Moffat '50, and publicity to be done by Sue Rayner Morrison '52.

Since Sue Harris has been one of the most active members of the Bay Area Group since its beginnings, she will go back to Bennington for the Board of Directors' and Regional Chairmen's annual spring meeting as representative for us.

Late in May, after the Actors' Workshop and Sue's return, we plan a "wrap-up" meeting for the year, at which new officers will take over before we disperse for the summer. We hope our group membership in the San Francisco Museum of Art will make it possible for us to hold a luncheon there.

Los Angeles

Dotha Seaverns Welbourn '41, reporting:

A buffet dinner and reception for Mr. Lionel Nowak, of the College faculty, was held at the home of Co-Chairman Joan Thomson McFerran '41 in San Marino on January 21. Mr. Nowak brought us up to date on the latest news about Bennington and discussed briefly plans for the future of the College. Alumnae attending were Petrie Manning Wilson '50, Joan Peterson Leemhorst '48, Allegra Fuller Snyder '51, Ruth Peskowitz Kupperman '60, Jane Simpson Bauer '55, Joyce Perry Kaufman '51, Ruth Liebling Goldstone '54, and husband Jim Goldstone and myself.

Despite *torrential* rains, the benefit, "An Evening With Miriam Makeba" was held at the Ash Grove Coffee House in Hollywood on February 8. Our able Benefits Chairman, Allegra Snyder, has reported that we made a profit of \$58.16 for the College. Everyone enjoyed the evening. The audience included Alexandra Crawford Garrett '48, Alicia Brown



Wightman '52, Laura-Lee Whittier Woods '48, Carol Baumgarten Goldwyn '50, Joyce Kaufman, Enid Klauber Dillon '42, Ruth Goldstone, Allegra Snyder, Petrie Wilson, Helen Schoenberg Miljakovich '53, Susan Petrone '54, Donna Bear Mullen '55, Joan McFerran, Louise Friedberg Strouse '36, Priscilla Taft Palo '51, myself, our husbands and numerous friends. Alumnae parents present were Mrs. R. O. Egeberg, Mrs. E. Huizinja, and Mrs. Chester Taft.

Plans are underway for a June meeting and beach party with the seven Area Captains at my Malibu cottage. The purpose of the meeting will be to develop ideas for another fund-raising project. The present Area Captains are: Elizabeth Uptegrove Mathews '44, coastal section including Pacific Palisades, Santa Monica, Malibu; Louise Strouse, Brentwood-Westwood; Ruth Goldstone, Beverly Hills-West Hollywood Hills; Allegra Snyder, central and downtown Los Angeles; Petrie Wilson, Pasadena, San Gabriel Valley, Fullerton, Glendora and Anaheim; Carol Goldwyn '50, San Fernando Valley; and myself, southwest bay and harbor areas, Newport Beach, Costa Mesa.

Revision In Bylaws

A proposed change in the Bylaws of the Bennington College Alumnae Association is herewith submitted to alumnae.

Section III, Paragraph A, now reads as follows, with the passage in question in italics:

- A) EXECUTIVE COMMITTEE: This committee shall be re-composed each fall of the President, Vice-President, *Secretary, Treasurer, and those Class Representatives and Members-at-Large whose terms are next to expire.* It shall be empowered to act for the Board where action is required between regular meetings, but such action must be reported at the next Board meeting. It shall act for the President and Vice-President in event of the disability of both.

In the light of practical experience since the Bylaws were written, it is deemed advisable to change this as follows:

- A) EXECUTIVE COMMITTEE: This committee shall be re-composed each fall of the President, Vice-President and *Chairmen of the Standing Committees.* It shall be empowered to act for the Board where action is required between regular meetings, but such action must be reported at the next Board meeting. It shall act for the President and Vice-President in event of the disability of both.

This change was voted affirmatively by the Board of Directors at their February 6 meeting. If the change is not challenged by twenty-five or more alumnae during the three weeks following this publication in the *Bulletin*, it will go into effect. If challenged, the change will be submitted by mailed ballot to the entire membership. A majority in the affirmative, of those voting, will then be needed to approve the change.

Class notes

edited by PATRICIA SHERMAN '60
Please send your news to the College Alumnae Office. Only you can help us keep up to date!

1936

Mary Rice Boyer received a Bachelor of Divinity degree last September from the University of Chicago.

1940

Alice Borchard Couch will assist the director of STAR (Society to Advance the Retarded) Nursery School in Norwalk, Conn.

Priscilla Porter is giving a ten-week course in the art of fusing glass at the West Hartford Art League, Connecticut.

1941

Elaine Fear Cohen is co-chairman of a parents' advisory committee, which, with builder Martin Decker, will select sculpture from the 31st Annual Exhibition of work by Philadelphia artists (now on view at the Friends Central School) and invite them to submit designs for a fountain for a new apartment house development. The winner will receive the commission.

1942

Died: Eloise Bishop Fiorillo on February 27, of leukemia complicated by pneumonia.

Mrs. Fiorillo was an art major in College, after graduation took art courses at Columbia and New York Universities, taught art at the King-Smith School in Washington, worked at the Museum of Modern Art, and exhibited her sculpture at shows of the Society of Independent Artists. During the past two years in New York she was carving out an extremely promising career as a designer of fine hand-woven textiles, and had begun to talk of forming her own company. She was the wife of Joaquin Fiorillo, director of development for the Protestant Council of New York. Surviving, besides her husband, parents and brother, are her sister who took care of her, Dr. Elizabeth Davis, and two sons, Jonathan, 13, and David, 10.

She had kept in touch with many of the friends she made in College, and letters about her coming to the Alumnae Office remind one of her vividly: "... her illness seemed to heighten the sense, which I always had about Chickie, of extreme, vibrant aliveness of spirit, as if she drank a deeper draught of life than most—an exhilarated, glowing wonder. At the same time, her life was such that she had come to grips with the most ordinary disappointments and disillusionings, and so brought a dry, matter-of-fact humor to bear very simply as she communicated this spiritual acuteness." And, "She was my neighbor. I moved to this neighborhood to be near her. I figured that wherever she lived, that would make it a neighborhood. Enough said."

1943

Eleanor Metcalf Scott keeps herself busy with her five children, PTA and the Santa Fe Opera Association's Board of Directors and Executive Committees. Mr. Metcalf edits a book column for the *New Mexican*, and reviews for the *N. Y. Times* & *N. Y. Herald Tribune*. He recently had a book of essays published, *Exiles & Fabrications*, and this summer will have a book of *Collected Poems* brought out by Macmillan.

1945

Married: Barbara Deming to Mr. William Morris Linton on April 6, 1962. Mrs. Linton has been employed by the Continental Can Co. in New York City as Spanish-English Executive-Secretary.

1946

Beatrice Bensaude Bachman and her husband are avid collectors of Egyptian and Graeco-Roman antiquities. They wonder if other alumnae, having notable collections, would be interested in an exhibit representing a variety of interests? Write her at Box 91, Scarborough, New York.

Polly Braun Middleton coordinated an opera written by her husband for the Vassar Centennial. She writes: "It had two performances here

in Poughkeepsie and two at the Kresge Auditorium in Boston, and percentage-wise got a larger number of good reviews than bad."

Ann Breese Sink in the past year has completed two murals, one for the Childrens Hospital in Denver and one for the Cherry Hills Village (a suburb of Denver) Elementary School library.

Karen Johnson Keland has three girls: 14, 12 and 9, and a boy 7. She writes: "I have joined . . . with eight other friends . . . and have rented a studio where we paint, sculpt, talk . . . without phones to interrupt."

Carol Kobin Newman organized the *Westchester Dance Players*, a group of adult professional dancers who concentrate mainly on performing for elementary schools. Last summer she assisted Bill Bales in teaching composition at Connecticut College School of the Dance in New London. She has three children: Jeffrey, William and Cynthia, 15, 12 and 10.

Constance McMillan Carpenter had an exhibition of her paintings at the Panoramas Gallery, in New York, last winter.

Elizabeth Parrish is a member of Theatre in Education, Inc., a traveling, non-profit, professional troupe that performs scenes from Shakespeare at high schools in the New York vicinity.

Lynn Phillips Rashbaum is currently involved in a price theory course at N.Y.U. Graduate School of Economics.

Trescott Ripley writes: "I am currently having a romp in *The Hostage* off-Broadway. . . . However off-Broadway is hardly geared for supporting the gracious life and so I script read for a literary agency, which is interesting, if frustrating work."

1947

Born: to **Mary Lou Chapman Ingwersen**, a daughter, Katherine Fairchild, on February 17, 1962.

1949

Born: to **Phyllis Salzman Innes**, third child, third daughter, Cynthia Howe Innes, on December 27, 1961.

1950

Adopted: by **Betty Gillett Leitch**, a son, in December, 1961.

Born: to **Corinne Silverman Kyle**, a son, Joshua Reis MacAlastair, on December 25, 1961.

1951

Doris Chapman Hinds will be in Indonesia until the summer of '63. Mr. Hinds is teaching architecture and city planning to the Indonesians. They have four children: Mark 9, Christopher 7, Gregory 5 and Sarah 3. They will vacation briefly in Japan this summer.

Born: to **Cynthia Kelley O'Neill**, third child, third son, Hampton Kelley O'Neill, on February 21, 1962.

Renee O'Sullivan, M.D. was married to Daniel Lewis Gornel, M.D. March 17, 1961. Dr. Gornel is the Embassy Physician in Djakarta, Indonesia. Dr. O'Sullivan has an appointment on the surgery staff at the University of Indonesia in Djakarta beginning next fall. She will also work for the Indonesian government and various hospitals in Indonesia, doing and teaching plastic surgery.

1952

Born: to **Barbara Overlock Mahler**, a son, Andrew David Alexander, on April 5, 1962.

1953

Born: to **Patricia Fitzsimmons Carini**, a son, Peter Augustus, on Sept. 28, 1962.

Married: **Marion Gedney** to Mr. Basil Caplan on February 16, 1962. The couple will live in Montreal.

Elizabeth Larsen Lauer has been promoted to be special assistant to Goddard Lieberman, president of Columbia Records.

1954

Neisa King DeWitt has been appointed a staff trainee to the Children's Psychiatric Center in Long Branch, New Jersey.

Judy Rosenberg Hofferger is attending art

school in Washington, D. C. and doing free-lance fashion illustrating.

1955

Born: to **Joan Geiger Doyle**, second son, Dwayne Martin, on September 29, 1961.

1956

Just published by Atheneum Press: *Mirrors Are Lonely*, by **Uli Beigel**.

Born: to **Ruth Bieberg Smith**, a daughter, Shannon Alison, on January 16, 1962.

Born: to **Margrabel Lesch Hicks**, second child, second daughter, Geneva Katharine, January 17, 1962.

Rivi Magaril Poor is teaching a beginner's art class this spring at the Central YMCA, Trenton, N. J.

Gerda Norvig read selections from her poetry last March in Northampton, Mass. The reading was sponsored by the Amherst Art Center.

1957

Born: to **Elinor Berman Sidel**, second child, first son, Jonathan David, on December 13, 1961.

Born: to **Mary Lou Earthrowl Lewis**, second child, first daughter, Kimberly, on January 16, 1962.

Born: to **Natalie Feiler Podell**, second child, second son, Nicholas Feiler, January 20, 1962.

Born: to **Joan Hsu Boepple**, fourth child, third daughter, on February 7, 1962.

Born: to **Hadassah Houtz Hoffman**, a daughter, Rachel Grace, on November 12, 1962.

1958

Married: **Phoebe Cray** to Mr. Robert Mitchell Ellsworth in March, 1962. Mr. Ellsworth is a graduate of Colorado State University. He is production manager for the Mayacamas Vineyards in Napa, California.

Born: to **Jane Eisner Bram**, second child, first son, Steven Eisner, on January 14, 1962.

Married: **Joan Kroschell** to Mr. Allan Lokos. Both Mr. and Mrs. Lokos are with the Savoyard Players in Chicago.

Christine Loizeaux is teaching dance in Westchester as well as at Fairleigh Dickinson University. She continues to study ballet and modern dance "when time permits."

1959

Joan Allan is working in the textile study room of the Metropolitan Museum of Art in New York.

Married: **Emily Carota** to Dr. Martin Theodore Orne of Boston, on February 10, 1962. Dr. Orne is a graduate of Tufts Medical School and Harvard Graduate School. Mrs. Orne is currently studying for her Ph.D. in psychology at Brandeis University.

Married: **Abby Fink** to Mr. James Mathew Zito, on February 3, 1962. Mr. Zito graduated from Columbia College and Clare College in Cambridge, England. He is a lecturer on Shakespeare at the New School for Social Research, and an instructor in English at the Brearley School.

Linda Monheit Denholtz is playing the part of Anne Frank in the Westport Community Theatre's production of "The Diary of Anne Frank."

Jennifer Rains Brash and her husband spent four months on the Greek Island of Sifnos. The Brashes are now in Paris and are planning to return to New York this summer.

Born: to **Ellen Lapidus Sanchez-Pelaez**, a daughter, Celia Elena, on December 28, 1961, in Paris, where Ellen and her husband Juan have been living for the past two and a half years. Mr. Sanchez-Pelaez is correspondent for the Venezuelan National Radio.

Born: to **Janet Marcus Zuckerman**, a son, Mark David, on January 22, 1962.

Born: to **Marcia Margulies Abramson**, a daughter, Rebecca, on January 8, 1962. Mrs. Abramson received her Master's from Syracuse in June of '61. Since the birth of her daughter she has returned to part-time work as a psychiatric social worker at the Alcoholism Treatment Center in Rochester. An article based on her B.A. thesis will appear in the spring issue of the *Journal of Negro Education*.

Born: to **Harriet Turteltaub Abrams**, a son, Adam David, on October 19, 1961. The Abrams family is moving east from New Mexico as Dr. Abrams will begin his residency in psychiatry in New York City this June.

Born: to **Carolyn Wyte Bachard**, second daughter, Hally Ann.

1960

Julie Arenal Primus is currently dancing in *This Side of Paradise* in New York City.

Born: to **Judy Collins Pollard**, third child, second son, Willy Jay, on February 6, 1962.

Married: **Anne Doskow** to Mr. Walter I. Seligsohn. Mr. Seligsohn is an alumnus of Haverford College and Columbia Law School, and is presently on the legal staff of the Colgate-Palmolive Company in New York.

Died: **Anne Hambleton** (step-daughter of Merrill Hopkins Hambleton '43) on March 18 in an automobile accident as she was returning to New York City from a drama production at Princeton.

The theatre was Anne's greatest interest. She majored in drama at the College and since graduation had been employed in the education department of the off-Broadway Phoenix Theatre. While in College, she served as drama representative to the Student EPC for two years, as head of Judicial Committee, and head of the community government. She contributed to many College productions, either on the stage or behind the scenes, represented Bennington at the Yale Drama Festival, and somehow with all her other classes, found time to work at the switchboard, bookstore, snack bar and library. During the two summers since graduation, Anne worked for the International Summer School held on the Bennington campus.

The shock and grief caused by Anne's death have been widespread. She was respected by all who knew her and much loved. Anne had a special feeling for Bennington and an ability, unusual in one of her few years, to do something about it. In her spare hours she was actively engaged in trying to organize an effective alumnae group in New York City, a not inconsiderable task. In lieu of flowers, her family requested that donations be made to the Alumnae Fund, and scores of contributions have poured in from friends, from her church, and organizations she worked with. She touched all ages.

Kay Jibben is teaching at the Brearley School and the Greenwich House Music School in New York. Miss Jibben is to marry Mr. J. Donald Bane on May 26th. Mr. Bane is a graduate of Rice University and at present is a senior at General Theological Seminary.

Born: to **Wilma Kantrowich Marcus**, a daughter, Jana Lin, on February 22, 1962. Mr. Marcus has received a Woodrow Wilson Fellowship to study for an M.A. at Stanford University. Last year, Mrs. Marcus had been director of the dance department at the State University of Iowa's Opera Workshop.

Michael Krown Rothstein, having received both her B.A. and M.A. degrees, is now teaching tenth grade English in Valley Stream, L. I.

Born: to **Linda Mazer Berkowitz**, a son, Steven Andrew, on March 5, 1962.

1961

Judy Barsky is attending the Yale Graduate School of Fine Arts.

Married: **Martha Bertelson** to Lt. Kenneth Churchill Leonard Jr. on January 20, 1962. Lt. Leonard graduated from Harvard College and Indiana University. He is now with the U.S. Navy Reserve at Fort Meade.

Dorothy Bunke is attending Buffalo Medical School.

Joan Hannah transferred to Mills College, where she is majoring in art. She is currently on leave to ski in the Olympics. She placed third last winter in the world giant slalom competition in France.

Married: **Nicole Reinhold** to Mr. Morton Sherwood Kramer. A graduate of New York University and New York Law School, Mr. Kramer practices law in Waterbury, Conn., where the couple will reside. He is also a reserve officer in the Judge Advocate General's office.

1963

Born: to **Nancy Dinsmore Cavanaugh**, a son, Sean Dennis, on January 22, 1962.

Married: **Erika Schwenn** to Mr. William Keith Donaldson Fox. The couple will live in Miami, Fla.

*If you haven't yet given to the
Alumnae Fund for 1961-62
(open until June 30th),
see THE SONG OF SOLOMON, 2:5*