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BENNINGTON COLLEGE BULLETIN

Alumnae Issue

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INTELLECT and CONSCIENCE

WILLIAM C. FELS

The problem under discussion at the general session of the seventy-eighth annual meeting of the New England Association of Colleges and Secondary Schools was of particular interest to educators. The perspective President William C. Fels brought to the problem, however, makes his remarks of immediate interest to all. This talk was presented in Boston on December 6, 1963.

THE SUBSTANCE OF THE QUESTION before us is whether the development of the intellect is incompatible with or at least antipathetic to the development of conscience. Mulling over this question before writing this paper I leafed through the writings of a number of college and university presidents of the last hundred years. It was a chastening experience, leading me to doubt whether you were wise to invite two of us to enlighten you on the subject of this meeting.

There have, of course, been perceptive and far-seeing presidents acute observers of their contemporary scenes and sensitive appraisers of the needs of the future, but what strikes me in reading the writings of all but a handful is a monumental positiveness erected on a quicksand of limited observation and dubious theory.

Perhaps this is a likely though not inevitable consequence of the life of a college president. The demands upon him as a man of affairs erode his opportunities for reading and reflection, while his obligations as a publicist urge him down the perilous path from teaching to preaching to prophesying and finally to pontification, our ultimate occupational disease. In theory we should be able to speak authoritatively about the attitudes of students and teachers and the reasons for them, but in practice our special relation to both of these groups should make us, and you, wary of our observations and conclusions about them. It is as if our administrative role were a wire screen placed over the Bunsen burner of their feelings. Much of the heat is carried away before it reaches us and our assessment of their temperature may be faulty. While I shall try to overcome the natural disadvantages of my position and base my answer to the question of the day on theory and research, and while I shall try to give you only my most reliable observations, you should not discount the possibility that what you will hear may be no more than another eloquent bit of nonsense in the tradition of my predecessors.

The committee that set the topic of our discussion must have had two different sets of social changes in mind to raise the question whether the second was a consequence of the first. My guess is that in their minds the indications of the rising emphasis on the intellectual might have included: the post-Sputnik drive toward the raising of educational standards and the tightening of educational practices, including the Conant report on the high school and many other books critical of American education; the rising standards of admission to college; the burgeoning of objective testing; the Advanced Placement Program; the greater seriousness of the college student; the pressure on the more "collegiate" subcultures, such as fraternities, to exchange their values for more intellectual ones, the increase in the number and intensity of honors programs; the opportunities for the upgrading of school and college teachers afforded by Federal and other institute and fellowship programs; the increasing orientation of college teachers to their disciplines and their research; and many others.

What the committee had in mind as indications of a decline in social conscience is harder to conjecture. Perhaps they included the student riots at Princeton and elsewhere, the aftermath of the debutante party in Southampton and other instances of group vandalism. Dean John Munro of Harvard College has been discovering that while it may be easy to run a convent or a brothel, it isn't easy to run an institution which, if the students had their wish, would fall between the two. Dean Munro's difficulties were announced after our topic was selected, but the circumstances he is coping with are not unique. They raise questions about social conscience since the students are pitting a particular view of individual freedom against the social structure, in this case the college, which defines the limits of freedom and supports it within these limits. This same student view of individual freedom as allowing anything not hurtful to others than those immediately concerned is a factor in the publicized

drug problem of Cornell and Brandeis and the unpublicized problems of other colleges. Perhaps the committee also had this in mind. I don't know whether the committee was also thinking of the increasingly reported tendency of faculty to put their professional interests before those of their students or institutions. This might be viewed as a decline in the social conscience of teachers, but I suspect it is the result of the pull of one form of social activity against another. Nevertheless it may be contributing to defects in the social conscience of students.

LOOKING BACK to the list of activities I thought the committee had in mind as examples of increased emphasis on the intellectual, I am struck by the pressure they create for what Joseph Katz and Nevitt Sanford in their essay on "The Curriculum in the Perspective of the Theory of Personality Development"¹ describe as "antidevelopmental modes." Their argument is "that some modes of presentation [of subject matter] favor the development of personality while others have the opposite effect."

Among the antidevelopmental modes is the emphasis on discipline and hard work. About this they say that "the amount of latitude has been reduced in recent years . . . and the emphasis on discipline increased since the advent of the sputniks."

Another antidevelopmental mode is the "teacher's emphasis on the right answer . . . the students sense the push to conform to an external standard of correctness. This factor alone," they say, "serves to make communication between students and teachers extremely difficult and discourages learning."

"Impersonality is another antidevelopmental factor." *Abstractedness, excessive orientation to method and segmentation* are others. It was the combination of these four factors that I had in mind when I spoke of the disciplinary orientation of teachers as a possible cause of defects in the social conscience of students.

Opposed to these antidevelopmental modes are the "developmental modes": *Objectivity, intellectual mastery, learning with and in view of others, and learning by hypothesis.*

I have had to condense Katz and Sanford's argument so drastically that you may not have recognized the difference between the antidevelopmental and developmental modes. The antidevelopmental mode is authoritative, restrictive, impersonal and arbitrary. The developmental mode encouraging, open, personal and exploratory.

Please note that neither of these modes is anti-intellectual or unintellectual. They are both intellectual, but they have, according to psychological theory, different effects on personality development. The developmental modes lead to emotional maturity; the anti-developmental modes do not.

Looking back now to the second list, the list of lapses in social conscience, we find they are of two kinds, both expressions of immaturity, though different in nature. There are childish pranks carried to extremes—incidents in which aggressive impulses have not been tempered by an adult sense of responsibility. There are also instances of extreme individualism in which responsibility is decried or avoided.

It would appear then that the lapses in social conscience we have observed, if they are a consequence of recent trends in educational method, are not the consequence of an increased intellectuality but of the increased adoption of antidevelopmental methods of education—of methods that frustrate the development of healthy personalities.

But this is perhaps too pat. It puts too heavy a burden on educational method. Some part of the burden should be borne by the implacability of modern education, as viewed by the student. There is no escape from it into what he properly calls life. From kindergarten through graduate school he runs a gamut of adults, all standing ready with their paddles of persuasion lest he break out of the line to find out what other kinds of activities there are besides school and whether they might serve him better.

About a year ago *The New Yorker* magazine, in a lengthy article about dropouts at Harvard, noted that about a quarter of the students withdraw for some part of the four undergraduate years. Paul Burnham has reported a similar figure for Yale. The reasons why they leave are difficult to get at, but it appears that students are trying to get away, at least momentarily, from the relentless stream of education to find themselves in relation to a wider and more diverse world.

The pervasiveness of education is not an unmixed blessing. We seem to be witnessing for the first time a situation in which men and women pass through school, college, graduate school, and into teaching, marrying on the way and producing children who pass through school, college, graduate school and into teaching—and so on, *ad infinitum*. It is like an island where people live by taking in each others intellectual washing. Our intellectual economy cannot be healthy without imports of experience.

But my argument is still too confined. I would need to go beyond both method and system into the narrow unattractiveness of much of adult life as it is seen by the often idealistic student if I were to drive the nail home.

In psychological terms, our disciplinary educational method is the father who calls forth rebellion. Our pervasive educational system is the overprotective mother who does not allow her child to grow up. And our society is, for many, the unpleasant reality one can only rebel against or retreat from.

If this is indeed the situation, then I conclude we must not blame the rising barometer of intellectuality for the occluded front of conscience. That would be bad educational meteorology.

MY ARGUMENT UP TO THIS POINT lumps two kinds of immature conduct which I have characterized as vandalism and extreme individualism. It strikes me, though, that it explains the first better than the second. The new individualism requires special comment.

There is certainly more political and social activity among students today than there was six years ago when you asked me to speak to you about student apathy. It centers largely around desegregation and the peace movement. But there is also a clear tendency among students, many of them the best students and

¹ *The American College*, Nevitt Sanford, ed., John Wiley & Sons, Inc., New York 1962.

in the more liberal colleges and universities, to establish private worlds, enclaves in the larger world, with personal, moral and social standards at variance with the accepted standards.

Characteristically, they wish to make an implicit deal with society that they be left to go on their own way, intellectually, artistically, sexually, economically and even in the use of drugs, in return, as they see it, for not bothering or hurting anyone else.

This is a plausible philosophy but it embodies a paradox. The very individuality that the students seek is protected by a system of morality and law sustained, largely, by a moral consensus and political participation. The freedom the students seek can only be made possible by preserving the social and political values they try to escape from, or some better set of values. Yet it is very hard to convince them that this is so. Perhaps the reason is that for all but the negro in America, civil rights and liberties are so firmly protected that they can be taken for granted. But unless these very student individualists assume responsibility for sustaining these rights and liberties, they will be eroded by the storms that always blow against them.

The point of view of these students is really anarchic. Freedom is choice within a structure that limits but sustains choice. Anarchy is choice without limit or sustaining structure.

I can't believe that intellectuality has led students to these conclusions—if only because I think of myself as an intellectual and have come to a different conclusion—a sorry but human reason for a conclusion.

Our failure in bringing students to what I would view as a more reasonable conclusion, lies, I think, partly in the intellectual but antidevelopmental method I described earlier, in the educational system, and in the unattractive aspects of our society, but also in our failure to teach and show our students that as John Dewey wrote in *Human Nature and Conduct*, "Morals are social." They represent a consensus among people about favorable conditions for interaction among people.

What we need to do is to put our educational method at the service of the healthy development of the individual personality toward the end of producing a healthy and attractive society. In this we need not fear intellectuality, unless it be sterile.

MEMORANDUM . . . *from Catharine Osgood Foster (who has taught Literature at Bennington since 1934) written at the request of the Editor after a talk they had at the time of the Alumnae Association Board meeting last May. Since then we have discovered that Kit wrote the article on Bennington, Vermont in the ENCYCLOPEDIA BRITANICA, and we are doing further research into what other local tidbits she will be willing to share with us from her storehouse of knowledge.*

DID YOU KNOW THAT THE PEBBLE you kicked when you left your house as a student may well have been a bit of the débris tossed down on the Walloomsac Valley by the glacier which retreated from Bennington in the four thousandth millennium B.C.? Or that if it was a pink pebble, it had been pushed down here by the glacier from the Adirondacks? And did you know that you were walking over the territory used as a hunting-ground by the Iroquois Indians or a battleground for them to drive out the Algonquins?

Did you know that the area where you went to college was that in which—up the state a ways—the first white man in this wilderness, Samuel Champlain, in 1609, as an ally of the Algonquins underwent a successful battle with the Iroquois, after which there was turmoil and contest for one hundred and fifty years before a settlement? Did you know that in 1606 Captain La Motte founded Isle La Motte, that Captain Jacobus de Warm founded Chimney Point, or that the first northern fort in Massachusetts was founded at Fort Dunsmore in 1724, or that Crown Point was founded by the French in 1731, and only relinquished

to the British in 1763? Did you know that though Bennington was founded in 1761, the grant from King George to Benning Wentworth (for whom the town was named) was given twenty years earlier? Perhaps you knew that Governor Clinton of New York State claimed this land, under a grant of 1664 from Charles II, under which he also claimed all the land from the Delaware River to the Connecticut. Did you?

Maybe you knew that the contests between the New Yorkers and the Vermonters over the proper titles raged on well into the period of the Revolution, with one skirmish just over Bingham Hill (did you know that's the name of the hill on which the College stands, and for which Bingham House is named?) near Irish Corners beyond the Old Stone Church and the Henry Bridge. In fact, the strategy for that successful Vermont enterprise was planned at the site of the Wohnuses' new house—and the embattled settlers marched right by the Feeleys' house (and by Seth Warner's house which used to be across the road) to face down the angry Yorkers at the end of the Feeleys' field by the old covered bridge.

Even so, you probably did know that in 1761 Captain Samuel Robinson, who had discovered the beauties and conveniences of this lovely valley during a trip home from the French and Indian Wars, came back here with some of his friends and neighbors, separatists from Shelbourne and various villages in Connecticut, to this spot to found Bennington. What then was known as Bennington, up on Town Hill as it was called in the nineteenth century, is now Old Bennington, the charming village you passed through on your way back to College from Williamstown, Troy or New York. One of Robinson's cohorts was the first minister, Jedediah Dewey (a relative of John Dewey whom you of course studied at Bennington). But did you know that every time you took the short-cut to Williamstown you passed by his house, the oldest house in Old Bennington—the one that is the beautifully-proportioned, vine-draped white house on the left just after you passed the old white church? And did you know, by the way, that that church was one which replaced the original Meeting House, and that it was designed by Asher Benjamin, the renowned architect who also built the Congregational Church in Middlebury? Did you go inside to see its square pews, its palladian windows, its well-carved gallery? Did you sing in a Candle-Light service before Christmas or help light up or snuff out its candles on a frosty or snowy evening some December when you were up to your ears in term papers?

Did you know that every time you passed the bronze catamount on Monument Avenue on this same short-cut you were passing the site of the arsenal and meeting place, or rather plotting place, of the Green Mountain Boys who won the Battle of Bennington and thus turned the tide of the Revolution in favor of the Americans? Or that when you looked northwest over the orchard at sunset time beyond the brilliant autumn maples you were looking toward the site of that battle, where General Stark beat the British and their Hessian mercenaries, and clenched the matter for the future that stretched from August 16, 1777 to today?

Did you know that when you passed by or went into the Old First Church in Old Bennington you were seeing the church from whose pulpit the founder of Bennington College preached his sombre and scholarly sermons on Sundays between the busy weeks when he travelled around getting people interested in the idea of a new college in this community during the late 'twenties? Did you know his name was Dr. Vincent Ravi Booth, or that he was the son of Scotch and Italian parents, full of zeal for the future and well aware that Vermont's fine tradition of education includes the fact that more educators went out from Vermont to teach all over the fifty states than from any other eastern state? Also, did you know that whenever you went to the tennis court or looked out over the pine trees to the west, you were looking toward the hill of the McCullough estate, or that Mr. and Mrs. Hall Park McCullough were those members of the first board of trustees who determined the whole future educational program for Bennington College? Did you know that it was they who saw to it that the College was an *avant-garde* experimentation in progressive education?

And did you know that when you turned east, toward the red-brown house of President Lewis Webster Jones or President Frederick Burkhardt or President William C. Fels, you went

past Shingle Cottage, the former residence of Robert Frost, or that when you went up Route #7 you passed another house of his, or on a side road in Shaftsbury still another? And did you know that the grave of Mr. and Mrs. Frost is in the cemetery in Old Bennington and that in that same cemetery are buried many Americans, British and Hessians killed in the Battle of Bennington?

WELL, SURELY YOU DID KNOW that the Battle Monument is the highest commemorative obelisk in the world, and that you looked out on its individuality from your window or from the path between the Barn and Commons day after day in three hundred different kinds of weather often to curse its stability and unchangingness.

Did you know that one of our first trustees, Dorothy Canfield Fisher, a life-long student of Vermont history and customs and a beneficent friend and neighbor of the College, lived just a few miles up the road in Arlington? Did you know that she was a judge for twenty-five years of the Book-of-the-Month Club or that a good many of the current books you read at the library were donated by her?

Did you know that when you drove down through the Pownal Valley on your way to parties at Williams you were passing the site of a glacial lake named for a professor of geology at Vassar, Professor Bascom, or that the gravel pits you saw along the road down there marked the mouths of old glacial rivers that emptied into that lake? Probably not. But maybe you do know that the first pari-mutuel racing track in Vermont is now situated right down there in that valley, and that the winding, breathtakingly beautiful road down that valley is now streamlined into a fast highway that gets you from Pownal to Williamstown in half the time it used to take. You see, even in Vermont, big progress is taking place—whatever that means.

Did you know that in Bennington County there are one hundred and thirty species of grasses, eighty-one species of ferns, one hundred and ninety-three sedges, and one thousand four hundred and eighty-two species of flowering plants? How many did you see? And how many mushrooms, club mosses, or orchids did you find? Or even try to? And how many deer did you see? Otter? Mink? Beaver? Well, squirrels? Or here's an easy question: how many skunks?

Did you see the Museum (1927) or the Walloomsac Inn (1766) or the Old Academy (1821), where the College was first discussed in a meeting, or the Isaac Tichenor House (1790)? Did you visit the Bogs of Etchawog or the Kreigger Rocks or the Tubs or the Cascades? Did you look at the statue of Seth Warner or the William Lloyd Garrison memorial? Did you think about the first steam boat, the first normal school, the first idea for the land-grant colleges or the Library of Congress or the founder of the University of California when you lived in the state of their founders? Perhaps not. But you surely thought about Calvin Coolidge, Warren Austin, Admiral Dewey, John Deere and George Aiken.

To live in Vermont is to live in a fascinating place—then or now or ever.

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BENNINGTON ADMISSIONS:

some facts about Bennington's freshman class, 1963

The following statistics are part of a bulletin mailed by the Admissions Office last fall to some seven thousand school administrators and guidance counselors.

The table "Distribution of Aptitude Scores" is not as easy to read as the others, but gives interesting information. For instance, while all applicants in the highest category for Verbal and Mathematical scores (750-800) were accepted, only 67% in Verbal and 86% in Mathematical were accepted in the next range (700-749). On the other hand, 3 were enrolled with Verbal scores in the 450-499 range. The low scores were offset by other criteria.

Applied	Accepted	Enrolled
580*	191*	128*

*Includes Early Admissions and Transfers. All other figures omit these.

GEOGRAPHICAL DISTRIBUTION

	<i>Number Applied</i>	<i>Percent Accepted</i>	<i>Number Enrolled</i>
New England	94	38%	26
Middle Atlantic	205	46	61
North Central	42	41	11
South	14	43	5
West, Northwest	31	42	8
Possessions, foreign	23	17	1

DISTRIBUTION OF APTITUDE SCORES

	<i>Verbal</i>			<i>Mathematical</i>		
	<i>Number Applied</i>	<i>Percent Accepted</i>	<i>Number Enrolled</i>	<i>Number Applied</i>	<i>Percent Accepted</i>	<i>Number Enrolled</i>
750 - 800	5	100%	3	1	100%	1
700 - 749	51	67	20	22	86	12
650 - 699	69	54	21	30	73	12
600 - 649	101	56	41	46	76	24
550 - 599	64	31	14	71	54	24
500 - 549	58	24	10	83	35	20
450 - 499	38	8	3	77	22	13
400 - 449	10	0	0	41	15	3
350 - 399	8	0	0	24	13	3
300 - 349	0	0	0	9	0	0
250 - 299	0	0	0	0	0	0
200 - 249	0	0	0	0	0	0
No Scores	5	0	0	5	0	0

Mean SAT scores: Verbal 636, Mathematical 583

RANK IN SECONDARY SCHOOL

	<i>Public</i>			<i>Private</i>		
	<i>Number Applied</i>	<i>Percent Accepted</i>	<i>Number Enrolled</i>	<i>Number Applied</i>	<i>Percent Accepted</i>	<i>Number Enrolled</i>
Top fifth	142	56%	55	43	65%	17
2nd fifth	41	21	7	48	40	12
3rd fifth	30	23	4	28	29	6
4th fifth	6	17	1	19	16	3
Bottom fifth	2	0	0	11	9	1
No Rank	8	0	0	30	40	6

The top fifth divides as follows:

Top tenth	82	70%	36	19	53%	4
2nd tenth	60	37	19	24	75	13

SCHOOL PREPARATION

Courses, in addition to 4 years of English, presented by Freshmen at entrance:

<i>Foreign Languages</i>	<i>Actual %</i>	<i>Cumulative %</i>
Training in two languages	74.0%	74.0%
Training in one language	26.0	100.0
Six years or more	32.1%	32.1%
Five years or more	29.5	61.6
Four years or more	27.6	89.2
Three years or more	9.9	99.1
Less than 3 years	.9	100.0
(61.6% have had at least 2 years of two languages)		

Social Studies

Four or more years	47.3%	47.3%
Three or more years	37.5	84.8
Two or more years	15.2	100.0

Mathematics

Four or more years	29.5%	29.5%
Three or more years	59.8	89.3
Two or more years	10.7	100.0

Science

Four or more years	16.1%	16.1%
Three or more years	35.7	51.8
Two or more years	33.0	84.8
Less than two years	15.2	100.0

AID APPLICANTS ACCEPTED FOR ADMISSION (all applicants)

Aid applicants accepted	55
Aid applicants offered aid	33
Aid applicants enrolled with aid	24
Aid applicants enrolled without aid	16
Aid applicants judged to have no need	12

Average grants	\$1,382.60
Average loans	215.00

A PERSONAL NARRATIVE

or, a Happy Discovery in the Deserts of Education

Emily Sweetser Alford '38

has written often for the BULLETIN on assignment (her most recent piece was the two-part "1938 in 1963" in the February and May issues last year). The following article, however, is the voluntary and apparently irresistible result of her own rediscovery of the excitement to be found in teaching, after many years of working in a "good" school which had gone stale for both students and staff. It is hoped that this account will be the first in an alumnae series on the many aspects of the art and act of teaching.

"I didn't want to come to school this morning. I didn't want to come to school, because I didn't do my homework. If I don't do my homework, I won't pass the S.E.B. If I don't pass the S.E.B., I won't get into a good high school. If I don't get into a good high school, I won't get into a good college. If I don't get into a good college, I won't get a good job and I won't make enough money to marry. . . ."

From a composition by an eighth grade boy who did not attend the City & Country School.

"City & Country has been a sporting experience. . . ."

Michael ———, eighth grade, City & Country School.

IN THE SPRING OF NINETEEN SIXTY-TWO I left a school in New York where I had been teaching English to seventh and eighth graders. I decided not to look for a job: teaching had become dreary. I had found myself implicated in a deliberate if disorganized process of destroying children's capacity to think for themselves, to discover anything on their own, to use their imagination, or to enjoy learning for its own sake. I had become a crammer for the high schools, the achievement tests, the secondary school examinations. As many children as possible, regardless of their particular stage of development, needs, or interests, were to be brought to as high a level of academic competence as possible. Not I, but tests, would determine this competence. Cramming sixty to seventy children in groups of fifteen, one after the other all day long, was interesting in a way. That one could do it at all seemed mildly amazing, but the burden of trying to keep in touch with each child, of correcting all the papers properly, of trying to help each one improve himself sufficiently to start the obstacle course of high school, was overwhelming. Watching children under this destructive pressure of test-taking, rote-learning, and endless homework made me as miserable as the children. The top quarter of any grade under these pressures seemed to react in either of two ways: the more positive children dashed through their homework, then at home or in odd times did all sorts of interesting things on their own, really taught themselves; the more negative balked, did nothing, and often engaged in hostile behavior. The children in the bottom quarter became resigned to being forever nincompoops. The middle group trudged along through the wasteland, accepting it like fate. These miseries were compounded by the reliance on psychological tests given in the school. The teacher's eye was no longer qualified to observe children, only to correct spelling errors, while a psychologist judged and prescribed for whatever might be left of the maimed child. So if a machine could be found to replace me, let it. My kind of teaching was out of date, old fashioned. Anyway I never had been able to teach miserable children until I'd cheered them up somehow. I was through.

Twenty-nine years ago on a dark day in January I went to visit a friend, who lived in an apartment in one of the City & Country School buildings. I looked up a stair well, and a little boy looking down spat on my head. This, I thought, is one

school I'll never again come near. In November, nineteen sixty-two, however, the school called me: an eighth grade teacher could not continue. Would I teach until someone could be found? I went down to 165 West 12th Street the next day, determined to dodge out free and clear, but I found the schedule had been changed to accommodate me, and I was treated so pleasantly, spoken to so frankly, I found myself reluctantly agreeing to teach for a few weeks until a teacher could be found.

The following week I was introduced to eight boys and nine girls. Their faces were clear, open, lively, friendly. I had a lovely day with them and, as I was preparing to leave, a smallish racoon-faced boy said, "You must be a good teacher, because you've learned all our names in one day." I thanked him and thought how nice it was to spend four hours with one group in one day; I had been accustomed to spending four hours with one group spread out over a week. In this school in one day one could learn the names and a lot more. The principal came in to see how we had survived our encounter: unaccustomed as I was to a principal's concern for specifics, I seized the chance to ask about a boy who seemed rather sensitive. To my surprise I received a clear history of his life from birth to that moment. It had been a long time since I'd met an administrator who knew the facts about a child and could and would divulge them. That afternoon I left more thoughtfully than I had come.

Days passed pleasantly enough. I soon realized that these children had had rather special teaching; they hadn't been bored, pushed, pressured, judged, made stupid or tense. Although there was a wide range in ability, no one felt like a nincompoop. Neither was there conceit on the part of the most able. Everyone was accepted and respected for the human being he was.

I discovered that I was supposed to go with my children to some of their classes. I can't teach mathematics, French, music, art, shop, orchestra or rhythms, but I could watch others teach with enviable expertise. To live up to the standards I recognized in these classes I would have to hump myself. Watching the good teaching was a pleasure, but the delight was seeing each child functioning in so many different ways. At the end of a day I could tell where, how, and when each child had had some success, pleasure or achievement. This is, no doubt, a kind of team teaching. The children were getting more out of one day of school than most children, whom I'd taught in other schools, had been able to get out of a week of school.

Of necessity most of us teachers are liars. Really to describe a child is too difficult. To describe the life contained in any classroom that is really lively is impossible; too much goes on. I had over the years become jaundiced: anything any teacher said was suspect. However, as I sat in the small, shabby teachers' room I heard children spoken of as if they were lovable, respected people, not test scores, behavior problems, immature deviates or recalcitrant simpletons. I heard no jargon, no judgments. I never heard anyone say she'd "covered" a subject. The little room contained a kind of gaiety, openness, all without the malice usually found in a gaggle of women. These teachers, in fact, appeared to be as bright, interested, and pleased with their work as the children were.

Christmas came and I discovered the buildings. They are a clutch of old red brick houses, one set on 12th Street, the other on 13th Street, separated by a big green-fenced play yard and two smaller play yards, and connected by a wooden shed-like covered walk. The groups from three-year-olds to thirteen are stashed away where they can have peace and a sense of a place of their own. Because the classes are limited to sixteen to twenty children, they can be housed in ordinary sized rooms, the kind people are used to and find most livable. There are so many odd corners, staircases, nooks and crannies, views and vistas, that until Christmas I really wasn't sure where each group lived. I looked in at party after party: they were all gentle, simple parties with none of the wildness and greed I had come to associate with school parties at Christmas. Then it was that I made up my mind that if the school would keep me, I wanted to stay. Teaching no longer seemed dreary.

The music teacher told me about a tiny boy, who was visiting the school with his mother. The class he was visiting came into the music room, but he refused. His mother and the teacher tried to persuade him. No, said the principal, he's right to want to look the situation over first. A chair was put for him beside the open door, so he could observe and enter when he liked. This story is typical of the kind of freedom to choose, of the respect for people, that permeates the school, and which I found irresistible.

Now I have watched City & Country a full year. I have looked for the cause of its almost palpable atmosphere of warmth, amiability, learning, and accomplishment. What are the parts that make the whole? What gives it its unity?

ORDER AND DISCIPLINE are not the virtues one usually thinks of first in thinking of schools founded, as City & Country was fifty years ago, under the aegis of Dewey and Kilpatrick. Yet I found several kinds of order and discipline all about me.

The children can carry on several different activities at the same time in the same room. They are relaxed, but they are working. They can be let go a bit wild, because they aren't so tense that they can't return to calmness. If the children race down the stairs, if they crowd themselves into the bathroom to talk, if they roar about the yard, they can also sit still and listen, work, concentrate. The same boy who bounces loudest of all in the yard can put his mind on one piece of work for four hours at a time and forget to eat. There is always a balance between tension and relaxation, both of which are purposeful. The teacher is not in this situation a surrogate parent, as I have heard her described in another school, but an observer, a setter of limits when necessary, a poser of questions, problems, whatever will rouse children to learn, understand themselves, each other, their dubious world, and above all to rouse them to want to learn and understand. The order in the school seems to emerge from a trust in the children themselves, their capacity and their worth as human beings. The discipline is not an imposition by teachers and administrators, but the consequence of a certain curriculum evolved over the years.

The curriculum at City & Country is based on the fact that there is more to a child than an undeveloped mind ticking away

in space, clocking each text book, work book, or chunk of "visual enrichment," or the results of test after test. Nothing, however, is more pretentious than to say one educates the whole child. To say one can teach anything is probably going too far: one exposes. The children are exposed to a planned series of experiences and *the academic is not the least of these*.

I was shocked when I found out that reading was not taught until the second grade. I thought this delay must be some sort of anti-intellectualism.¹ Yet the thirteen-year-olds, whom I was teaching, read as well as any group of thirteen-year-olds I'd ever taught. They read generally with more pleasure than most, and were more sceptical and thoughtful about what they read than any group I'd ever had. I made a point of watching the seven-year-olds reading in their library period. They seemed to start reading naturally, easily, happily. By chance I was in the library when several children seemed to fall into reading like apples off a tree. Whatever was going on was going on smoothly with little struggle and no distress. Only after looking at other aspects of the curriculum did I realize that this late start in reading, far from being a kind of anti-intellectualism, indicated respect for the power of the word, the symbol, the abstract.

At the beginning the children are given experiences that emphasize the concrete rather than the abstract. All groups from the three-year-olds through the first grade do a great deal of "playing" with blocks. I'd seen similar blocks in other schools, but I'd never seen them used as these children use them. I was able to watch the six-year-olds more often than other groups. They'd pour out into their yard and go to work, some in large groups, some in small, some singly, building all manner of structures: houses, boats, planes. Some of the houses had three stories, and all were big enough to move around in. Some had bridges to other houses. In all that they did, the children were concentrated, involved. The teacher watched, never directed, never told them what to do, only spoke when spoken to. I finally realized that these children were doing what everyone likes doing best: they were using all of themselves. You have to think, plan, to make a good three-story house into which you can climb on each level. It takes muscle² to haul the blocks and boards and heave them carefully into place. You have to do it all accurately or the whole thing will fall down. Building houses takes time and patience (unlike that slovenly form of "self-expression," finger-painting). Too, social understanding is demanded. You need help to build something really good in the given time; you have to persuade your companions to help; you have to work together.³ If you tired of building, and I saw some who did, you could go hang by your knees on a ladder or slide down a slide without sides.⁴ Best of all in a way was that when you finished a nice big house, you could stand back and appreciate it and so could everybody else. Each structure was a splen-



did objective achievement and an incentive for the next day's "play."

When the children are eight years old they no longer block build. During my first weeks at the school I was often surprised and amused by the classroom door opening silently and two small heads peering in, casing the room and its occupants. Finally two small children would enter and one would hand me a nicely stamped and addressed letter for one of us. No matter what we were doing, we stopped to receive the message and sign in a little book or check off a name. The older children would gaze benevolently at the two curious but business-like eight-year-olds. The tone of the room would be shot through with warmth for a few minutes, then the two postmen would scamper mouse-like away, and class would proceed with a little extra amiability. This was my introduction to the jobs performed by each class from the second through the eighth.

I HAD HEARD about these jobs before I came to the school, and I had thought that they were probably a cheap way of getting things done that could probably be done more efficiently by the staff. How wrong I was and how long it took me to appreciate the value of the jobs. Seeing the scampering postmen carrying messages all about the school, checking off the special deliveries, searching for the right rooms, right people, right groups, getting the afternoon lists properly disposed of, dogging those teachers who hadn't seen to it that the lists were properly prepared; and watching the small postmasters selling stamps of different denominations and totting up bills, I realized that these children were doing a service which gave them a place in the workings of the school, a knowledge of everyone and every place in the buildings, as well as an incentive to work even harder at their arithmetic and spelling. Their service leads them naturally to study the real post office and how it works, how it worked in the past, how messages have been carried in other times: social studies, history, geography, all have a direct meaning for the children as a result of their job.

The nine-year-olds run the store from which all the school supplies are distributed, and to explain the store the allowances should be mentioned. Each class receives thirteen dollars a

¹ If one or another of the new methods of teaching reading to very young children appears to be satisfactory, reading may be begun earlier at City & Country.

² The smallest blocks used outdoors weigh six to eight pounds; the next size weighs about eleven to twelve pounds. A group of three or four children will in the course of an hour shift twice over roughly two hundred pounds.

³ Positive sociability depends on having enough blocks. If there are not enough blocks, the experience becomes one of hostile grabbing and keeping, as I observed it in another school.

⁴ There are no swings, not because they can be dangerous (slides without sides might be dangerous) but because swinging is a rather solitary and exclusive activity. A child can be solitary if he wants: he doesn't need the swing to help him.



month from the school with which to buy supplies, take trips, or do something a little special, if any money is left over. The office of class treasurer rotates each week, books are kept, and supplies bought when needed. Whenever a child needs paper or pencil he simply dips into the common supply; thus the class is always equipped for work and there is no competition as far as the kind of pencil, paper, notebook or other supply is concerned, nor is there any surprise tax for special occasions.

The nine-year-olds have to order the stock, arrange it, sell it, make out bills, see that the bills get paid. A need is met, and the experience is again dramatic, exciting, and a furtherance of all the academic skills. One or two impatient customers make clear the need for skill and speed in arithmetic and spelling. The products sold rouse interest in how and where they were manufactured, and the children find out about manufacturing; they make paper, pencils, crayons, and contrast modern methods with early hand methods; trade routes, the history of transportation, geography, waterways, geology, the westward movement, the days of clipper ships are among the limitless subjects opened to the children through their job.

Many schools these days are so designed that they are impossible to distinguish from department stores, factories, or oversized ranch houses. Inside samples of children's work are displayed like merchandise. At City & Country not only are the walls always covered with children's paintings and drawings, but all the signs for the innumerable doors, landings, corridors, and the luncheon menus are made by the ten-year-olds. My thirteen-year-olds on looking back didn't think much of this job, but I don't think children realize how the lettering, the illustrations, the bright colors, all add to the niceness, unpretentiousness, the rightness of the buildings. The ten-year-olds are certainly proud of their signs, and just a glance at their work makes clear that the buildings are places where the children have an active part in everything that goes on. Indirectly they learn something about spelling, the way a sign should look, lettering, neatness and accuracy.

The sign-making job leads directly to the sixth grade job, which is running a printing press. Stamps for the post office, cards for the library, after-school slips, all the forms necessary

for the school, are produced by the press. The eleven-year-olds also design and print Christmas cards and a magazine of their own work, which they sell at the end of the year. Because the products of the press are in use about the school, everyone, including the children, is reminded of their achievement and its usefulness.

To turn their eyes away from the egocentricity of adolescence the twelves have the perfect job. They work with the four-year-olds. Each older child is assigned a younger child with whom to work for three weeks. At the end of that time he is assigned another. Each day at three o'clock I loved to step out my door and watch the older ones lead their small charges down the three flights of stairs to meet whoever was to take them home. When the older children write and illustrate books for the four-year-olds, or make toys for them, or help out in other ways, they seem to have to look beyond the enclosure of growing self. Watching a twelve-year-old attending to his four-year-old is like looking at him in a kind of timeless mirror: one sees in the older child's understanding of the younger a reflection of his past, his own babyhood, and in his concentration on the younger child one glimpses the bare reflection of the man on the other side of adolescence. This job puts a shine on an awkward age, gives the most preoccupied child a chance to free himself of himself for awhile.

The eighth grade used to put out a mimeographed newspaper. I found myself not attracted to the direction of children's journalism and, as one bright, bespectacled monkey expressed it, "Real newspapers depend on bad news, catastrophes, and scandals, and we just don't have enough of those things around. Besides everybody knows what's going on here." To give the thirteen-year-old the responsibility he is ready to take, at the same time to realize he is still half child, provokes a dilemma. The problem isn't solved, but this year the children are responsible for an assembly each week to which one or two lower grades are invited. The groups do dramatics, sing, listen to music, read aloud their own work, and look forward to a variety of activities.

What have three-year-olds working with big and little blocks, five-year-olds lugging home wooden structures they've made themselves, sixes making their houses and tug-boats, sevens learning to read at seven, eights running a post office, nines running a store, tens making signs, elevens running a press, twelves taking care of fours, thirteens running an assembly, what do all these activities have to do with a school, how do they relate to each other? They are all ways of making learning objective, concrete, valid, responsible. The child is not doused in the abstract. He is not asked to learn what he cannot believe, cannot realize. Symbols alone are not enough.

AT EITHER END OF THESE WAYS of learning are two poles: the library and what is called "rhythms." There are two librarians, who work with every child in the school. From second grade on, notes are kept on each child's reading, and he has one period a day for what is called "enforced reading for pleasure." Children look forward to this time and use it. From the age of seven they are taught to come in, pick up their books, settle

down in the orange-cushioned, blue wicker chairs and read. If a word is not understood, a hand is raised, a librarian explains. Books can be brought from home and the reading is uncensored. By looking through a list of books a child has read over the years, one can see the history of his changing interests and growing intellect.

I've often thought of dramatics as a central device for children's learning. If they have dramatized the *Iliad* or *The Tempest*, and I've seen them do it, they know those texts as few people do. If they have dramatized an aspect of history, they know it as they would know it in no other way. Often in the past, however, I found dramatics used to exhibit the children or the school for reasons that had nothing to do with learning. The children at City & Country do their plays for a few parents and the classes immediately above and below their own. Fortunately there isn't space for a larger audience. This is exactly as it should be and is typical of the humbleness of the school.

"Rhythms" is extraordinary times in the gymnasium. I had in the past dreamed of such times to fulfill all I try to do in the classroom to let words come alive to the children. To music, not just any music, but music well-played, carefully chosen for the age and the kind of movement, these lithe, limber, well-coordinated children move in a thousand wonderful ways, involving acrobatics, gymnastics, pantomime, dramatization of something out of their daily lives or studied in the classroom, and dance. They may use six-inch rubber balls, bamboo hoops, balloons, bright lengths of China silk, deck tennis rings, six-foot bamboo poles, stall bars for climbing and swinging, leaping and pouncing, ropes for jumping in a hundred different ways, mats for headstands, somersaults or boats. Within the teacher's direction and the limits of the music the children move with wild spontaneity and freedom, with fantastic invention and skill. I have watched many of these classes and no one is the same as another. I start to take notes, but I see too much: the room is too full of dazzling, rollicking, but controlled life, sometimes sober, often joyous; I put down my pencil and simply stare. "Rhythms" is to me all that lurks under words.

Except for a mathematics book used in the seventh and eighth grades, no text books are used. I've never seen a work book in the school. The children are not given busy work to dull their natural desire to learn for themselves. In history, for example, the teacher has to know the material, not keep just one jump ahead in the book. I spent last summer boning up on American history, spent the first few weeks of school literally lecturing to the children. These children listen. Now they are all busy using our library and the public libraries. Once a week I talk about the main facts, trying to make clear the general development of the country. I also read aloud from various primary sources and from historians whom I enjoy, such as Parkman and Morison. The rest of the class time is spent in listening to and discussion of the children's reports on their work. In English no grammar handbook is used, but everything else from diagramming to dramatizing sentence structure, from discussion of the

children's own use of language, to close analysis of whatever we're reading, is used. I really don't have to "teach" much: everything seems to go on of itself, if I just let it.

As teacher of the highest grade in the school, I am in a position to see the results of the teaching in the lower grades: my children really like their academic work and are perfectly willing to do the drudgery and dog-work necessary to real accomplishment. Academic skills are put where they belong: they are the means to ends, not ends in themselves.

I MUST ADD that few tests are given, none for admission. Testing assumes a certain expectancy which spoils response. There are no written reports on the children, except those for the school files and for the high schools. There is no such thing as recess in the school; it's not needed. Athletics are not segregated by sex from the fourth grade on, as they are in most schools. The children from second grade through eighth grade play games like ordinary people in the big yard out doors in all weathers, as the seasons change and the changing light pours down through the trees. The absence of hostility in the school is astonishing. There is no cheating, because there is no need for it; no scribbles on the walls, no purposely flooded bathrooms nor other kinds of vandalism.

Respect and affection exist in their expression. Graduation came around for my eighth grade in June, and every teacher contributed to the small celebration: one brought ground pine from the country to decorate the gymnasium, another loaned silver for the supper table at which the teachers would take turns eating with and waiting upon the children, others arranged the stock, iris, snapdragon, babies' breath and daisies for the table, others decorated the rooms and halls with children's paintings, and everyone helped me find the time for the children to rehearse their music and the plays they had written. The occasion, mixed as it was with gaiety and seriousness, fact and magic, reminded me of a Chagall. I had worked my way through a long series of graduation exercises, but none was like this: without phony pomp, without mawkishness, the children were shown that they were held in respect and affection, and that they were ready to go on.

What kind of children are graduated from City & Country? The answer is simple: the same children who were admitted, who come with a wide range of ability and background, but who are not subjected to the usual destructive educative process. Perhaps they are not as crammed with information as the high schools would like, but they are not afraid to learn, because they have been allowed to make their own mistakes, make their own judgments, to use all of themselves. It takes courage, perception and restraint to give children the liberty to grow up. Learning, to most City & Country children, is a way of living, full of excitement, most desirable and wonderful. Teaching them is also full of excitement, most desirable and wonderful—or so it has been for me.





Letters from alumnae who care— one way and another

November 21, 1963

To the Editor:

Today I was the grateful and happy receiver of the Bennington College *Bulletin*, Volume XXXII, Number 2, November 1963.

I turned first to the "Letters from Alumnae," then, while watching two boys eat peanut butter sandwiches, I skimmed the rest of the issue, and read Suzanne Stanton's article "On Warhol's Campbell Soup Can." After dinner this evening I picked up the magazine and decided it was obviously about time I read what I was supposed to read (per cover instructions), read it, and am now here at my typewriter wondering just what I want to say, but feeling the desperate need to say something to you to recharge your courage, and affirm at least one alumna's deep devotion to her alumnae magazine, and incidentally her college.

I have never organized a tea, I have never spoken to a group on the merits of Bennington, and I have never gone to an alumnae function. Great record, huh? But I have changed many people's views on the College and its activities (such as: Do they really allow boys and drinks and smoking in the rooms? Do men really stay over night in the women's dorms?), and successfully defended the academic policies concerning marks, courses and majors. I have not been personally responsible for any new students attending the College, but I know of instances where my converts to Bennington's ideals have sent daughters, relatives and friends to Bennington.

Your phrase, "the unashamed voice of its subscribers," is the one that really hit home. There have been many occasions when I have wanted to write to the magazine for some reason or other, outside of "I got married" and then "I had a baby," but I was ashamed. . . (?) I wasn't a lit major, my prose is pretty rotten, besides, I don't do great or heroic things that would be of interest to "our" readers. What interest do you feel an article on re-doing a summer cottage into an all-year-round first home would be to the alumnae readers? I did it . . . and most of it myself. Or I could write you an article on metropolitan New Jersey church choir and solo church and benefit singing, alto

solo. Or, my views on how to get the best out of suburbia without suburbia getting the best of you. Or how about little theater?

Two things occurred to me while at Bennington that have greatly inhibited my "unashamed voice." One was Stanley Edgar Hyman. I managed to sneak out of one of his courses before he flunked me, spent two years in private preparation, and retook that damned course in my senior year. I did pretty well, but not as well as I would like to have done. The other was an incident involving the McCarthy hearings. A speaker came, and spent more than an hour denouncing McCarthy and the entire proceedings. I am not a dedicated student of current events now, and was not then. All I asked, when the time came, was "Why do you wish to deny the government or a man from questioning when he has questions?" I did not approve of the hearings, nor the manner in which they were being carried out, nor the damage they were doing to men who were completely innocent of the charges against them, but I could not see the speaker's condemning "the right to question." Sounds silly, I know, and perhaps had I paid more attention in the social sciences I could have made more sense and got some kind of point across. All I accomplished were several disgusted looks from the faculty and a general coolness from social science majors for a few weeks. These two things deeply impressed on my mind the necessity of being an authority on a subject before trying to raise a voice concerning it.

I have found being a Bennington alumna a very personal and inner pleasure of accomplishment. If we are to live by the premise that education is a continuing process, Bennington gave me the guts to be "unashamed" about what I didn't know and try to go out and learn it. I astound my suburban friends because I spend one to four hours a day practicing the piano. I never learned to sight-read, for all of Lionel Nowak's patience and George Finckel's pleading. I am learning now, at the age of 30, and people think I'm nuts. I am happy to be nuts. It is a small thing, but to me it means a lot, and I thank my years at Bennington for the ability to decide I would rather spend the time practicing than playing bridge, working on bazaars or cleaning house. I think one point you overlooked in your editorial is that there are probably many of us who sincerely wish we could aid and add to your interesting articles, but who *are*

ashamed of how little they have accomplished to affect the cultural or political atmosphere of their community, state or nation.

How about an article from you on what we nebishes can do to further your worthy endeavor? I for one would gladly and gratefully receive it. Whether I would be able to carry out your suggested course of action is another question.

I think the alumnae magazine has been great, now particularly, but it has been a good magazine ever since I first became acquainted with it. I may never understand a painting of a Campbell soup can, but I am pleased and honored to have the opportunity of reading about it in "my" magazine.

Now, you see, I can't type, I told you my prose was lacking, and I'm a lousy speller too. I was probably a very frustrating student for Bennington, and I wouldn't be a bit surprised if they gave me my diploma under great duress, but I've got it, and I'm proud of it. Thank you for letting me unwind; incidentally, I think this whole bit has shaken me up enough to get around to having my third . . . so best I sign off and go time the pains.

DEE PHILLIPS BULL '56
Chatham, New Jersey

EDITOR'S NOTE: *That editorial was our article on what you can do to further the alumnae magazine. So write us your article on how to get the best out of suburbia without suburbia getting the best out of you. You're not nuts, and it might make a lot of people happy. Delousing your spelling will be our pleasure. And let us know about your third so we can put him, or her, in the magazine too.*

November 22, 1963

To the Editor:

Since you bravely asked for comments—

Most college alumni magazines go heavy on alumni personals and on various kinds of statistics, statistics about everything from the number of redheads in the freshman class, to the number of alumni sharing a particular hobby.

Until the recent change in editorship, the Bennington magazine has always been a little different. It had stressed articles, stories, essays, artwork, etc. Not everything was equally interesting to everyone, but at least there was a lot to choose from. I used to look forward so much to receiving and reading them—even saved the old ones! The last two magazines have received a half hour's perusal, and then were tossed into the wastebasket.

What is so disappointing is the lack of ideas. Instead of writing about the faculty, why not ask for some faculty contributions to the magazine? Instead of writing about regional conferences, etc., etc., why not print some of the poems and other work—fill the magazine with it?!

It is fun to read about friends, but it is much easier to skim a small section in the back than to skim page after page of "fill" material.

Please don't take this personally, but *do* change the magazine!

MARCIA MORGAN QASIM '57
Bowling Green, Ohio

EDITOR'S NOTE: *Mrs. Qasim raises some interesting points. For instance, why not print articles by the faculty, or poems by alumnae? And the Bulletin will, indeed, consider any such contributions most favorably. We are here. And we are waiting.*

To the Editor:

The Bennington *Bulletin* has hit this alumna, at least, in the appropriate place to get a response. As the oldest living, most inarticulate graduate, I admit I have been guilty of the apathy which appears to engulf all of us in respect to contributing to the exchange of ideas through a publication such as the *Bulletin*. Not all of us, for goodness' sake. The "Who Cares?" editorial and the Dimocks' Memoranda surely will bring forth the defensive ones.

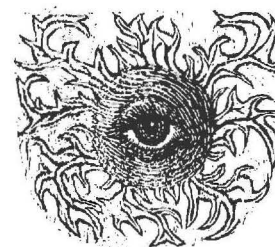
It is true, however, that most of us, up to now, have been so active with "living" in the places we find ourselves. We need really challenging causes to move us back into the College Attitude you seem to have in mind. Alumnae and alumni editors have given up expecting articulate reaction from this type of publication. But I believe it can be found if a magazine would publish controversial issues, rather than purely informative news. But is this sensible? Just for the reaction? Mr. Dimock's inference that perhaps women, especially Bennington women, feel less pressure to conform and thus differ from alumni elsewhere is a ray of hope you might work on!

You pointed out our indebtedness to each other and to Bennington, which never occurred to me in quite that way before. An alumnae paper gives us a prime opportunity to serve ourselves and the College, and I congratulate you for trying to wake us up. The biggest problem I see in developing the *Bulletin* further is the large number of unremunerated people it would involve. And how to find the interested and capable people willing to contribute to a project of this nature? It could become a moneymaking enterprise with nation-wide and non-Bennington readers, if someone could make a career of it. Ah, but I am dreaming. If you knew how long it has taken me to write this letter, you would lose all faith in Bennington graduates.

The latest *Bulletin* is good reading, they all are. I am sure your "active audience" quietly enjoys it and actively continues their busy lives. I especially liked the "Index" item about avant garde art from the Soviet. What fun hoaxes such as this can be! I'll bet each class has a good one to tell. The letters were gems. May future fund raisers take note of the third! As for reading about other alumnae or articles by them, they make me proud to say I graduated from Bennington.

I believe you should keep on letting the alumnae know they *can* and *should* contribute to the *Bulletin*—even push them (us) hard. At the same time, I know it is an uphill pull, and may develop as a side effect of the good, informative, imaginative magazine you have already, rather than the prime objective. We are not too well established yet. Maybe we *can* accomplish something for our college soon, thus vindicating the confidence with which we were taught. You are taking the lead, and I wish you success. But, you see, I am not volunteering anything!

LARRY POTTER WIDMAYER '36
Hanover, New Hampshire



December 15, 1963

To the Editor:

Your question as to the relationship between alumnae and the alumnae magazine has stimulated many thoughts with regard to Bennington. As a result, I have come to the conclusion that I take Bennington College too much for granted. This may be because I have no direct contact with alumnae and otherwise am not free to find a way to do anything directly for the College. Nevertheless Bennington does mean something to me, and that is why I am writing this letter.

First, I do enjoy the *Bulletin* and other correspondence. Admittedly, I do not always explore their possibilities to the full, but often go back and pick them up at a later date. To mention but a few articles published in the 1963 issues, I was pleased to see the approach taken in interviewing the class of 1938, very much interested in Max Salvadori's letter to the editor, and enjoyed the Memorandum written by the Dimocks. However, there is one question that stems from the November articles about the NRT and the Career Information Program. Specifically, I refer to the statistics given about the students who plan to work when married, or pursue a career under a number of different conditions. The question is whether or not Bennington is consciously encouraging the students to look for professional or business careers. I sincerely hope the College is not placing increasing emphasis in this direction, since Bennington has so much more to offer than mainly preparation for a professional career. Rather, the statistics may merely be a reflection of the twentieth century competitive atmosphere.

I am interested in hearing more from alumnae about how the creative approach to life, including the search for and development of one's inner resources, has helped them lead a full life, whether it be a quiet or an outwardly dynamic one. In my own limited experience many factors, including Bennington, have helped me find the quiet, full way of living that I want, and for this I am grateful.

In conclusion, I wish to say thanks to all those who have done and are doing their best to help Bennington College fulfill its goals, in faith that I have rightly understood them.

JUDY SHAVER VAUGHEN '56
Oak Ridge, Tennessee

NRT OFFICE NOTE: To answer your question, the current NRT program reflects a trend in this country that women work after marriage almost as a matter of course. The College still goes its liberal arts way, letting vocational and professional post graduate plans come as they will. There is undoubtedly an increase in the number of Bennington students who go on to graduate school and this, too, is in line with a national trend.

January 4, 1964

To the Editor:

Your plea in the alumnae *Bulletin* startled me and set me thinking. I can see how, when you're editing such a publication, you are speaking and in a sense starting a conversation. So naturally "no answer" feels pretty strange. But I, not being a writer, am delighted to listen and read—or really talk. It simply never occurs to me to write my reactions to the *Bulletin*—I ashamedly admit. Whether one writes or not is no measure of apathy, please rest assured. And, as I recall, the Bennington un-

dergraduate in my day spoke in many voices but letter-writing was the least of the means of communication! I like the balance of attention given to the old and the new, the personal and the conceptual, the humor and the provocative thought. My main criticism is that the print is too small and unappealing—which I am ready to admit may be the reaction of fading eyes! Your efforts are deeply appreciated.

MARY-AVERETT SEELYE '40
Washington, D. C.

EDITOR'S NOTE: *Others have also commented unfavorably on the type style, and we have tried to loosen it up with this issue.*

The Alumnae Office would like to thank all those alumnae who sent news of themselves and/or gifts to the Alumnae Fund as a result of the mailing of the article on Bennington by David Boroff in the December 23, 1963 issue of the *Saturday Review*. Several of you also expressed your views on the article, as follows:

January 1, 1964

To Whom It May Concern:

Thank you for sending David Boroff's view of Bennington. I am so weary of fighting the "tenacious folklore" regarding the College of my dreams which I was, so regretfully, unable to attend for more than one semester.

MURIEL O'BRIEN MCGARRY '46
Cherry Hill, New Jersey

January 1, 1964

Attention: Alumnae Office

You were correct in thinking I, among many others I'm sure, would be interested in David Boroff's profile of Bennington in the *Saturday Review*. I found it most stimulating and exciting in that it made me feel the old feeling of pride at having once been a student at Bennington. I loved Bennington and will always be grateful to it for being the only school where I learned anything, and, frankly, I think I learned a great deal.

MIRIAM MARX ALLEN '49
Los Angeles

January 2, 1964

Sirs:

Terrible article—only serves to re-inforce the old Bennington stereotype.

LUCIENNE DAVIDSON PENN '60
New York City

December 29, 1963

Dear People,

My husband is a photo-journalist, and we work as a team, covering sociological and anthropological stories for publication in Japanese magazines. Both of us enjoyed the Boroff article very

much, and Hiroji is more and more convinced that Bennington must be included in a book he is doing on experimental education in America. More about this in the future.

ELEANOR KESTER KUBOTA '60
Chicago, Illinois

January 2, 1964

To the Alumnae Office:

I want to thank you for sending us this article. I enjoyed reading it, and it is one I will keep.

MICHELE ROGERS ZWIRN '56
New York City

January 2, 1964

Dear Alumnae Office:

Thank you for the reprint of the *Saturday Review* article on Bennington. I was just about to attempt to locate a copy before allocating a Public Library *Saturday Review*. If there are extra copies left I would appreciate another.

DONNA SCHACTER '58
New York City

January 22, 1964

Alumnae Office:

I think the Boroff piece in the *Saturday Review* was superb. Please send me several copies post haste as I want to make some use of it in the local press—having just been given the authority of "publi-ciety" coordinator for the Activities Board of the San Francisco Museum of Art on the basis of the spectacular success of the "group membership" program which the Bennington Alumnae Association virtually initiated here, and which has, since the recent publication of my brochure, pulled in the Junior League, the Children's Theatre Association, the American Institute of Planners, and is in the process of negotiations with all of those professional societies related to the visual arts, in addition to the local cells of all the Ivy League colleges, plus a coterie of other well informed organizations. Next thing you know we'll generate a support for modern art in this community that is comparable to that accorded the Museum of Modern Art in New York, which our Museum richly deserves! So please send more copies of the *Saturday Review* article to facilitate an explanation that my Bennington Education, which included the theories of Alexander Dorner, was the motivating force behind this remarkable phenomenon.

JOAN LARSON GATTER '53
San Francisco

December 30, 1963

Alumnae Office:

Just a quick note to say we would like to have some extra copies of that excellent article by David Boroff on Bennington College, that "Cauldron of Creativity." You are all to be congratulated for your prompt circulation of this item to all alumnae!

MARY LOU CHAPMAN INGWERSEN '47
Geneva, Illinois

Reprints of David Boroff's article on Bennington College are still in supply. Requests for additional copies may be directed to Mr. David A. Bergmark, Development Office, Bennington College, Bennington, Vermont.

January 12, 1964

Dear Alumnae Office,

Thanks for the Boroff article. Helps explain why I don't smirk or flinch, but look people in the eye when I say, "Yes—I went to Bennington!"

VERNON HAYES '55, U.S. Army
Istanbul, Turkey

January 15, 1964

Alumnae Office:


Enjoyed David Boroff's article. Bennington apparently hasn't changed much. Also loved that letter in the last *Bulletin*—the one describing the graduation last June. Was horrified to learn of Sue Petrone's death. I still use the paisley shawl that Sue and I bought at Mrs. Stone's one day. And I can see her, blooming like some dark exotic flower, in an outfit composed of one-time white petticoats, dyed yellow, orange and lavender. Remember? And the foggy morning, one spring Long Weekend, when Sue cast her speech exercises on the whistling wind, causing me to bury my head under the covers and tell the room in convincing tones that I was still asleep, and therefore dreaming. The Wilcox children were braver. Patty grabbed her little brother firmly by the hand and announced in a determined voice, "C'mon Danny! I'm going to see where that ghost *is*!" And she marched in upon Sue unannounced—Susie, still in her nightgown, standing at her open window in Stokes projecting "Oooo! Eeeee! Aaah!" in a way that would have made Al Leavitt beam with pride.


LINDA SCHANDLER PERLICH '55
Cleveland Heights, Ohio

Did you enjoy this letters column? We can only keep it up if you will write too.




INDEX to:

 **appointments:** Thomas P. Brockway, a member of the Social Science faculty since 1933, and twice before acting president of the College, serves again as acting president during **President Fels'** sabbatical leave. His administrative activities notwithstanding, Mr. Brockway will continue his Bennington course in U. S. Foreign Policy through the spring term. President Fels returns in September. Acting President Thomas Brockway has appointed **Murry Karmiller** director of the Office of Information Services, a section of the Development Office, which is directed by **David A. Bergmark**. For nearly fifteen years, Mr. Karmiller was a staff writer at C.B.S. TV and radio. Mrs. Karmiller is **Barbara Hubbard '57**. Bennington College trustee **William B. Franke** of Rutland, Vermont, has been named head of the Draft-Goldwater-for-President Committee in Vermont. No newcomer to public responsibilities, Mr. Franke served as President Eisenhower's Secretary of the Navy from 1959 to 1960, and is currently chairman of the Vermont Economic Stabilization Board.

 **on campus:** On October 16th in the Carriage Barn's New Gallery, James Purdy, author of *Color of Darkness*, *Malcolm*, and other novels, read from his own works. His appearance was sponsored by *Silo* and the College Special Events Committee. Two evenings later, John Kenneth Galbraith, Harvard University economist and author of *The Affluent Society* and other books on the American economy, initiated a new series of public affairs lectures which have been made possible by a gift from trustee **Fairleigh S. Dickinson, Jr.** The series had been named for **Elizabeth Harrington Dickinson**, his wife, who is an alumna of the College, class of 1943. The series has brought or will bring to the campus this season Dr. Wilbur E. Moore of Princeton, Oliver Garceau, former Bennington faculty member, Sheldon Wolin of the University of California at Berkeley, and Amherst Professor Benjamin DeMott. A bi-lingual reading of works by Jorge Guillen by the poet and his translator, Bennington's **Ben Belitt**, created a stir in poetry circles here and elsewhere, as non-Spanish speaking members of the audience enjoyed both cadence and sound of the original works and Mr. Belitt's English translations. Both are published, incidentally, under the title, *Language and Poetry: Some Poets of Spain*. The Elizabeth Harrington Dickinson poetry lecture series—an earlier gift of Mr. Dickinson, presented William Meredith, who spoke on the late Theodore Roethke. A former member of the Bennington faculty, Roethke's work has recently appeared in *The New Yorker* and other magazines. The old cat-and-mouse game came up in a new context when Dr. Kenneth Roeder, professor of biology at Tufts Medi-

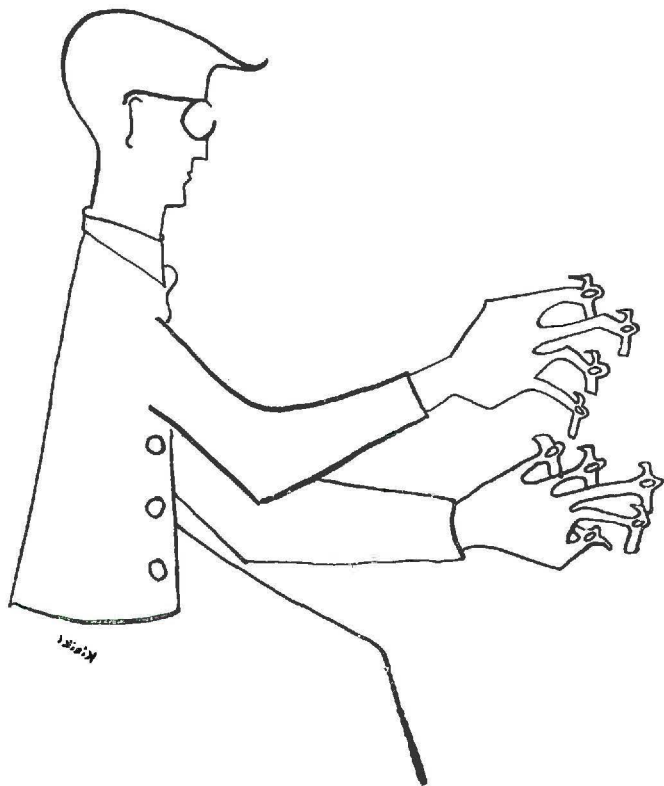
cal School, spoke on the ultrasonic interaction between moths and bats. With slides, films and firsthand scientific report, Dr. Roeder described what happens when a bat's radar detects the presence of a moth. October 21st marked the opening of an art show in the New Gallery which focused College and community attention on paintings by Jerry Werner. Earlier in the season a one-man show by faculty assistant **Marilyn Frasca** held sway in the New Gallery. In the Bennington *Banner* the art reviewer commented "Many from the village of North Bennington know her as the girl who made a meat store into a studio, where she has obviously been hard at work. The results are rewarding." October went out in style with (a) a Hallowe'en party complete with masks, skits and dinner and (b) an unusual puppet production of Marlowe's "Tragical History of Dr. Faustus," produced by **Mary Kelley '65** with puppets designed and built by **Alan Stevens '66**. The production opened on the last night of the month. Flutist Louis Moyse of Marlboro College joined **Orrea Pernel**, **Paul Boepple** and **George Finckel** and Bennington College students **Susannah Schroll '66** and **Betsey Walker '64**, in a special concert on November 19th to thank the many friends of the College whose donations made possible the purchase of two new harpsichords. **Alice Schwab Mix '40**, whose husband was instrumental in obtaining the harpsichords for the College, was a guest of honor. The concert was repeated a week later at Marlboro College. In December the student Dance Group took the spotlight at New York City's 92nd Street "Y" with a preview of the program the company is presenting during the current NRT. P. W. Manchester in the January 1964 issue of *Dance News* magazine enthusiastically reported "The program . . . showed beautifully trained dancers whose own choreography was often charming, ingenious and at times funny in a pleasantly off-beat manner. The level of performance for the group is high." Those on campus who saw the dancers a few nights earlier were no less pleased. The new heating and maintenance plant was opened formally with an open house celebration extending over two Saturdays, the 18th and 25th of January. As if to underscore the importance of the new heating facilities, nature provided a blizzard the week before, and temperatures of thirty below. The building took 45,000 man hours to build—the equivalent of one man working twenty-one and a half years alone on a full time week.


 **off campus:** The Art Division's **Jules Olitski** was one of twenty-nine artists represented for the first time in the Whitney Museum of Modern Art's contemporary show. An Olitski painting appears in the January 15th

Vogue, illustrating a story on Clement Greenberg's art collection (Mrs. Greenberg, also shown, is Janice Van Horne '55), and capping interest in this issue for Benningtonians is an illustrated article by Robert Motherwell about the home and art collection he shares with his wife, Helen Frankenthaler '49. Add London to the productions scheduled in Berlin and Munich of Mark Zalk's play, "Leon Phitts Is Dead." Mr. Zalk is John Golden playwright-in-residence at the College for 1963-64. The New York *Times Book Review's* 1963 "Christmas Guide for Readers" singled out for holiday giving works by three faculty members of Bennington College: *The Promised End* by Stanley Edgar Hyman (World), *Idiot's First* by Bernard Malamud (Farrar, Straus) and *The Next Room of the Dream* by Howard Nemerov (Chicago) were the trio listed. Mr. Hyman has added *Darwin for Today, The Essence of His Works* (Viking), to his own list of published works and Mr. Malamud's *A New Life*, a 1961 best-seller, is now available in paperback (Dell). Henry Brant of the music faculty returned in December from a five-month journey to Spain and Morocco with his family. "I wanted to write a musical composition based on different premises. I wanted to see something besides Times Square or the New Jersey Turnpike. I needed to see new and complicated things—for musical reasons." A new and "different" piece called "Voyage Four" was composed on the trip. Its first public performance was by the New Haven Symphony Orchestra in Woolsey Hall, New Haven, Connecticut, on January 14th.

instant Nowak:

Four compositions by Lionel Nowak, performed by Miss Pernel, Mr. Finckel and the composer, himself, are available on a new twelve inch, two-side record produced by the Bennington College Alumnae Association. The works featured are the "Third Sonata for Violoncello and Piano," the "Sonatina for Violin and Piano," "Two Phantasms," and "Praeludium for Piano." Records may be ordered from the Alumnae Office at \$3.50 each (this includes postage and handling charges). Proceeds to the Alumnae Fund.



 **alumnae activities:** Eldora VanBuren Boeve '36 is presently a second-year student at Union Theological Seminary, New York City. Last September Esther Williamson Ballou '37 became the first American woman composer, as well as the first Washington, D. C., composer, to receive a premiere performance of a composition at a White House concert. Her piece, commissioned by the District Federation of Young Artists, was "Capriccio for Violin and Piano." The Washington *Post* called it "a jewel." That same month Esther took the spotlight again at a tea given at the Mayflower Hotel by Broadcast Music, Inc. Mary-Lowber Tiers '38, whose photographs have appeared in *Time*, *Life*, *Saturday Evening Post* and other well-known publications, is offering black-and-white place mats which sport wild life animal pictures (\$10.50 for a set of four) through the Tiers' Country Store, 919 Azalea Lane, Vero Beach, Florida. "Sleeping Figure" and other works of sculpture by Georgianna Greene Else '38 won high praise from the press this season when they were exhibited at Sacramento's Crocker Art Gallery. In New York this fall, recent paintings by Anne Poor '39 "made the scene" at the Graham Gallery. Elsa Woodbridge Kistler '42 is teaching in the elementary department of the Austine School for the Deaf in Brattleboro, Vt. Ruth Schwartz Pearce '42, Maxine Cooper Gomberg '46 and Julianne Kemper Gallas '49 recently combined their talents to publicize a movie benefit for the Westland School, a small experimental school in Los Angeles, where children of these and other Bennington alumnae are enrolled. Annette Kolin Mandel '43 is teaching art at Brooklyn (N. Y.) Erasmus Hall High School, and has been taking courses with Victor D'Amico at the Museum of Modern Art. The cover of the Junior League of Cincinnati's new "Guidebook for the Handicapped" is the work of Allyn Johnson Shepard '44. It was chosen from more than thirty submitted designs. Ethel Winter '45 has been garnering rave reviews with her own dance company as well as with Martha Graham's. John Martin of *The New York Times* says "Ethel Winter has developed before our eyes into a truly great dancer." *Dance Magazine's* accolade is: "Ethel Winter slashing through in high extension brings a dimension of pure, yielding joy. . . ." Post '45 alumnae will remember Ethel as a graduate student, then a member of the Dance Faculty. Linda Strobel Smiler '47 last fall taught a master class at the first Pennsylvania Regional Workshop of the Sacred Dance Guild in Canadensis, in addition to her regular teaching duties at Centenary College in Hackettstown, N. Y. Under the headline "Ex-Bennington Gal GOP 'Secret Weapon,'" the College clipping service on January 12th brought in the following Associated Press dispatch about Polly Sinclair Buck '48: "Republicans have a secret weapon, it developed today—a beauteous lady with mosaic eyes, Mrs. Polly Buck by name. Mrs. Buck will call the roll of the states for the presidential nomination at San Francisco in July. The party high command is counting on her to help fetch the television audience. Too bad there are not more color television sets, because black-and-white simply won't do justice to the subject. Mrs. Buck's key role was revealed Thursday at a luncheon of the Republican National Committee. When the higher-ups took their places at the head table, an excited murmur ran around the press tables: 'Who's the dame in green wool sitting beside Bill Miller?' (Rep. William E. Miller of New York, Republican national chairman). Nobody seemed to know, so an Associated Press reporter went up and talked to her. She is 37, daughter-in-law of former U.S. Sen. C. Douglass Buck of Delaware, and she is now secretary of the Republican National Committee. She went to Bennington College, Vermont, but left to marry C. Douglass Buck Jr., now an architect. They live with their four children, 9 to 14 years old, in Greenville, just outside Wilmington, Del. The newsman had difficulty de-

ciding the color of her eyes, so he asked, 'Blue or green,' she replied 'Oh just call them mosaic. They seem to be different colors.' The reporter explained that in interviewing beauty queens, it is mandatory to ask the measurements. 'I haven't the slightest clue,' she said. 'I haven't been measured lately.' She does know, however, that she is 5 feet 6½ and weighs 129. Mrs. Buck is the former Polly Sinclair. According to Bennington College, she came to Bennington in the spring of 1945 from the Westtown, Pa., School, and remained there until she left to be married in May, 1947. The first indication the College had of her interest in politics was notice of her election in 1954 as a Young Republican Committeewoman. In 1956 she was named GOP National Committeewoman from Delaware, and in 1961, secretary of the Republican National Committee." Paintings by Mary Heath Wright '49 were on exhibition at Buffalo, N. Y.'s Park School in November. Jane Hull '51 is working at CBS-TV in Public Relations. Renee Marron Klepesch '52 is teaching first grade at Bedford Road School in Pleasantville, N. Y. Joseph Schaaf, M.A. '53, is directing the '63-'64 season of the Weston Community Chorus. He is also head of the Music Department at the Cambridge School in Weston, Mass. Work by Solveig Peterson Cox '53 graced the Ninth International Exhibition of Ceramic Art at Washington, D. C.'s Smithsonian Institute last fall, and shortly thereafter Solveig and two other partners opened their "Why Not" shop on King Street in Alexandria, Va. Barbara Fritz '53 was one of six members of her class of over 100 chosen for membership in the Alpha Omega Alpha honorary medical fraternity. Barbara is in her third year of medicine at Tufts University School of Medicine. Sally Teitelbaum Blum '55, whose professional name is Sara Baum, presented a recital at the College Carriage Barn last fall. Her accompanist was her husband, David Blum, lieder coach for Lotte Lehman and Elena Gerhardt. Ruth Ring Harvie '56 directed chorus and orchestra for a holiday performance of Handel's "Messiah" in Brunswick, Me. Richard R. Cuyler, M.A. '56, had the male lead in the Skidmore College Little Theater production of Emlyn Williams' "The Corn Is Green." From Renfreu Lawrence Neff '56 comes word of modeling for illustrator Carl Wilson's Lord & Taylor ads, not to mention occasional interior decorating projects for her husband's architectural and design firm, Allen Neff Associates. Art works by Linda Krob '57 were shown in December at the Rive Gauche Gallery in Darien, Conn. Janet Sutter McIntyre '57 is currently teaching piano at Goddard College in Vermont. Pianist Rolf Barnes, M.A. '57, has been performing with the New York Percussion Trio in a number of New England schools. In October, Sandra Hochman '57 gave a reading of her poetry at the Poetry Center of New York's 92nd Street "Y." Alice Marie Nelson '59 —————>

and Leonard Taffs, M.A. '57, presented a benefit concert in the New Gallery of the College Carriage Barn to aid the music program of Bennington's Old First Church. They are scheduled for a recital at the Countee Cullen Library, 104 West 136th Street, New York City, in March.



Linda Monheit Denholtz '59 has joined the faculty of the Westport (N. Y.) Children's School of Creative Drama. A member of the Westport Community Theater, she has played leads in "The Diary of Anne Frank" and Chekhov's "The Seagull." Emily Leshan Samton '60 is on the staff at the Brooklyn Psychiatric Center. In October Abby Fink Zito '59 exhibited paintings at an Ann Arbor Art Association show at the Rackham Galleries. Linda Cracovaner '60 may be seen in a leading role in Elia Kazan's new movie, "America, America." Her professional name is Linda Marsh, and according to Bob Thomas, movie-television writer at Associated Press, she's a contender for the best-supporting-actress Oscar Award. She is about to make her Broadway debut as Ophelia opposite Richard Burton in Hamlet. Carol Kellogg '61 is on the faculty at the Shady Hill School in Cambridge, Mass. In January, Mariel Stephenson '61 presented her Master's show in the Fine Arts Gallery at the University of Missouri. Her exhibit included paintings, sculpture, drawings, jewelry and ceramics. Paula Epstein Eisner '62 and her husband experienced eighteen hours of sporadic gunfire during the Saigon *coup d'état* which overthrew the Ngo Dinh Diem government. The Eisners' apartment was within half a mile of the temporary Presidential Palace, scene of much of the heavy fighting. Lucy Simon '62 and her sister, Carly, were among the star attractions at a hootenanny staged by the American Legion of Clinton, Mass. Last June, Lucy was graduated from the Cornell University-New York Hospital School of Nursing. Judith Hidler '62 is working at the Janis Gallery in New York City. Kathie Schwartz '62 recently completed an eight-week stint in the National Company of "Never Too Late." Linda Horne '62 is serving as librarian and also teaching biology, ceramics, and folk dancing at the New Mountain School in Vershire, Vt. This new institution is emerging through gradual conversion of an old farm, and calls to mind the earliest days of Bennington. Natalie Pascoe '63 is working toward her doctorate in biophysics at Pennsylvania State. Arlene Heyman '63 was awarded a partial scholarship for graduate study at the University of Madrid, Spain. Rosalind Pierson '63 is teaching modern dance at the Hastings Dance School in Hastings, N. Y. Meredith Pierce '63 is a member of the Hartford Civic Ballet. Peggy Ann Adler Walsh '63 has written and illustrated *The Second Adler Book of Riddles and Puzzles*. This is the second she has written and sixth book she has illustrated. Betsy Walker '64 was heard in a violin recital at the Faulkner Recital Hall at Dartmouth in November. Sue Holland '64 is covergirl on the current issue of *Polacolor Pictures* magazine.

alumnae association news: Gladys Ogden Dimock '36, President, is currently in India, having flown there from Los Angeles on January 3rd. She will be gone four months, during which time Jane Berry Vosburgh '58, Vice President, will run the show. Gladys batted down her Vermont farm a bit earlier in December than she otherwise would have, in order to drive across the country and visit alumnae groups along the way. Her parting words are these:

"After 3760 miles and 18 days from Vermont to California, and meetings in seven regional centers from Syracuse to Los Angeles—gatherings at which husbands were present in all but one case (which was a morning affair)—certain impressions bear reporting before others (to be gained presently in India) come along to obscure them.

"My husband bears me out that there is a remarkable dissimilarity among Bennington alumnae. No two are alike. And

yet they share certain strong propensities in common. Thus, they dislike formal organization (no bureaucrats), they are all mentally alert, keep their figures, and marry interesting and attractive men. We saw no exceptions to this generalization, which would be remarkable for any group but especially for one characterized, as we are, by many differences in age, interest, personality, training, background, appearance, dress, and the like. (In dress the only common characteristic is the total absence of hats.)

"From these generalizations, two conclusions: First, husbands add so much to the discussion of Bennington matters that they should always be invited (implored, if necessary) to attend these regional meetings. In this instance, my special thanks go to them. And second, in the matter of non-formal organization, it is possible that we can come up with a scheme that will be sufficiently coherent to be useful and yet sufficiently informal and flexible to be appealing. On this score we are ready now for a full-dress discussion of our regional setup at the spring session of the Association Board and Regional Group Chairmen. The more of the latter who can attend the May meetings on campus, the better is this discussion likely to be.

"Although I have already thanked our hostesses in each case for arranging what to us were wonderfully stimulating occasions, I would take this opportunity to do so again: In Syracuse, Ruth Livingston Wynn, Sarah Knapp Auchincloss; in Rochester, Louise Stockard Vick and Pat Williams Silver; in Cleveland, Barbara Haas Rawson; in Chicago, Joan Greenebaum Adler, Carol Grossman Gollob, and Joan Hyatt; in Minneapolis, Druanne Blackmore Sweetser; in Denver, Ann Breese Sink; in Los Angeles, south side, Barbara Briggs McCulloch, and on the north side, Joan Thomson Day."

* A brief but vital report from ROCHESTER, New York: Our "Little Five" have done it again—accomplished the impossible—or let's say the improbable. We're bringing the Dance Group to Rochester on February 8th to perform at our YWCA, for what sounds like a most exciting evening's entertainment. The brochures—5000 of them—were addressed early in January at a meeting at the home of Sara Lockley Tait '54. Patricia Williams Silver '51 did all the planning and negotiating with the College and the Dance Group, and as usual is functioning like a dynamo. Priscilla Baker Reveley '45 by some miracle managed to get all the printing done in less than a week. Reba Marcus Gillman '38 secured the YWCA for us, and their assistance has been excellent. Now we are working on publicity and we'll hopefully get good coverage from our local newspapers and radio stations. Louise Stockard Vick '36 is chairing all this. We'll all be doing a good deal of leg work in distributing the flyers to the local schools, the art gallery, interested area dance groups and the general public. We hope the Dance Group will perform to a capacity crowd of 500 (that's how many tickets are being printed), and are confident that we will be reporting a smashing success to you in the next *Bulletin*—proving once again what a small but enthusiastic and hard working group of five alumnae can do.

—S.L.T. '54

* On November 6, Mr. Jack Handy from the College Admissions Office came to speak at the request of the HARTFORD alumnae. He met with a group of twelve girls at the home of Hannah Coffin Smith '36. Alumnae attending were Suzi Cremer Smith '57, Barbara Coffin Norris '38 and Beth Olson Marshall '47. Mr. Handy's presentation was far more inspiring than the subject of college admissions would usu-

ally indicate, and both girls and alumnae came away with much of the excitement that is Bennington.

Our fund-raising project this year has been the sale of Vermont maple syrup, under a committee headed by Janet MacColl Taylor '44. Geared to the holiday season, sales rose sharply at Christmas time, netting the Alumnae Fund approximately \$200. About two-thirds of the area alumnae helped with the sale.

—S.C.S. '57

* NEW HAVEN alumnae met this fall at the home of Diana Allyn Granbery '41, chairman. Attending the meeting were Jean Davidson Baldwin '41, Nancy Hirose Brooks '43, Betty Mills Brown '39, Helen Rotch Buxton '40, Joy Carpenter Chadwick '58, Anne Thomas Conklin '40, Elizabeth Harvey '45, Hudas Schwartz Liff '47, Ruth Lee Sherwood '45, and Katrina Van Tassel Wuerth '42. The group was encouraged by learning that last spring's benefit performance of the Paper Bag Players enabled a \$500 check to be sent to the Alumnae Fund and to leave a balance for this year's operating expenses. The season began with a highly successful and enjoyable project, thanks to Helen Buxton, chairman, Betty Brown, her assistant, and Lionel Nowak, star attraction. Mr. Nowak gave a magnificent piano recital on October 18th in New Haven for an invited audience of 70, and the next day spoke at a lunch meeting with 19 girls from seven local schools, their parents, and guidance counselors. This fall also saw a visit to local schools by Mr. Jack Handy—a tour planned by Terry D'Esopo Onsager '61. Arrangements are now under way for this spring's benefit performance of "The Wizard of Oz" to be given by the Rockefeller Traveling Playhouse in April. Joy Chadwick is chairman for the event, Hudas Liff and Anne Conklin are in charge of patrons, Nancy Brooks, publicity. Nancy Forgan Farnam '39 is treasurer, and Judith Bloom Chafee '54 will design the program.

—N.H.B. '43

Two luncheons and an evening get-together initiated the new season for the gradually forming WESTCHESTER COUNTY alumnae group. In order that no alumna would have too great a distance to travel, for our area is rather large, one luncheon was held in lower Westchester at the home of Olga Landeck Heming '51 in Scarsdale on November 12th, and on November 13th Suzanne Bunker Hopkins '51 was hostess at a luncheon for those residing in upper Westchester. On November 12th, Jeannette Winans Bertles '49 graciously opened her home to those interested alumnae who were unable to attend the afternoon functions.

The guests of honor at each of the aforementioned were Helen Webster Feeley '37, Alumnae Director, and Rebecca Stickney '43, assistant to the President. Their presence was intended as a means of enlightening the alumnae on the current happenings at the College; the data which were presented were very informative.

Those attending the functions were Lois Landau Mazer '57, Regional Chairman, Jane Martin Ginsburg '56, Elaine Levin Weil '53, Joan Brauer Alpert '47, Frances Wells Bernhard '51, Jane Saltser Fier '54, Joan Heilig Kahn '56, Barbara Cholfin Johnson '56, Adrienne Schlang Ritter '57, Elizabeth Mamorsky Lazarus '60, Patricia Newman Woolner '44, Harriet Swift Holdsworth '46, Eleanor Carlson Castro '48, Noel Bauscher Meszaros '58, Renee Marron Klepesch '52, Beth Abn Toupin '48, Marjorie DeGreeff Jacobi '40, Katharine Bunker Getsinger '48, Nancy Reynolds Cooke '37, Waldo Brighton Jones '50, Joanna Pratt Goodspeed '48, Grace Ewing Huffman '44 and Katherine Tukey Koffend '43.

We have been brain-picking to arrive at some lucrative



NEW YORK CITY alumnae and friends of the College really had themselves a ball on January 23rd with a performance of **Carol Channing** in "Hello Dolly!" followed by a supper party at Sardi's with Carol as guest of honor. It was a gala occasion for all concerned, and as benefits go (financially, that is), raised more money for scholarships than has ever been done for Bennington College before in one evening. Behind the scenes workers, shown here behind Carol, included **Elinor Brisbane Kelley**, **Kathleen Harri-**
man Mortimer and **Carol Kobin Newman**.

fund raising venture for the spring, but to date no plan has been finalized. In our next report we hope to be in a position to give a resume of the conclusion of a successful and profitable year.

—R.M.K. '52

* **LONG ISLAND** alumnae invited the public to a gallery showing of graphic art by well-known artists at the Fine Arts Association in New Hyde Park on November 3rd through December 22nd. All prints were for sale and 15% of the purchase price of prints sold to Bennington alumnae or friends is to be donated by the Gallery to the Alumnae Fund. **Barbara Elliott Ingraham '54** was chairman of this event, assisted by **Carol Diamond Feuer '51**, and **Sandra Marks Brodsky '52**. **Barbara Nelson Pavan '54**, is in charge of Student Recruitment work this year, replacing **Shirley Cohen Galef '46**. As a new, and admittedly not tightly organized alumnae organization, we have decided to limit our activities to this exhibit as a simple fund-raising effort, and to cooperate with the College in whatever Student Recruitment work it feels will be useful in the coming year.

—B.E.I. '54

* Alumnae in **WASHINGTON, D. C.** will hold a meeting on January 22nd at which **Howard Nemerov** will be the speaker. Mr. Nemerov is on leave of absence from the College this year while serving as Consultant in Poetry in English at the Library of Congress.

* **PHILADELPHIA** alumnae had their fall meeting on October 23rd at the home of co-chairman **Tammy Black Stowe '45** to plan activities for the coming year. Present at the meeting were **Carol Friedman Kardon '56**, **Olivia Donovan McCrossin '53**, **Dorothy Franks Sellers '57**, **Holly Appel Silverthorne '45**, **Joan Borden Stuart '50** and **Penny Perkins Wilson '45**. Discussion centered on tentative plans for the year 1963-64. **Carol Kardon**, who is on the Arts Council of the YM-YWHA in Philadelphia, will approach the Council on having the Bennington Dance Tour. The second alternative, if this fails, will be to join forces with a local school which might invite the Dance Group here. **Howard Nemerov** is speaking at the Arts Council of the YM-YWHA on Sunday, February 16th, and it was suggested that the alumnae be included. **Joanne Brandenburger Surasky '50**, Chairman of the NRT Committee, will give a supper (or dessert-coffee,

depending on the number) for students in Philadelphia during NRT. It was suggested, and is being considered, that we sponsor a small theatre group for a benefit for the Alumnae Fund. Penny Wilson will give a picnic at her home in the spring for all alumnae and their children—a delightful finish to what we hope will be a good year.

* In DETROIT on January 6, a meeting was held to coordinate plans for the forthcoming visit of the Bennington Dance Group, who will give three performances in the area. Sally Winston Robinson '47 welcomed us to her Birmingham home, served us coffee and cinnamon twirls, and we made plans. Posters and tickets were distributed and transportation and housing details were determined among the attending alumnae: Sally Selover Saunders '54, Martha Klein MacDonald '50, Katharine Kidner Wise '41, Bunny Gillett Leitch '50, Kay Brown Smith '50, Mary Ellen Bothwell Quay '49, Patricia Curtis Chabot '47, Jane Hanway Doty '49, and Sally Roberts Pierson '56. Mrs. Waldemar Adams, mother of Natalie Adams '67, Mrs. Ben Schurgin, mother of Michele Schurgin '67, and Mrs. J. C. King, mother of Connie King '64 joined with us in giving their time and interest to making the arrangements. Mrs. Harry Winston, of the Board of Trustees, inspired the visit and has donated her enthusiasm and energy to the venture.

—S.R.P. '56

* 1963 in CHICAGO brought a new regional chairman, Joan Greenebaum Adler '40, who has already shown her abilities to keep things moving after our active chairman Patricia Williams Silver '51 moved to Rochester, N. Y. Joan had a planning meeting September 23, 1963 at her house in Highland Park, attended by Mary Lou Chapman Ingwersen '47, her sister Doris Chapman Hinds '51, Mary Rice Boye '36, Peg Stein Frankel '41, Carol Grossman Gollob '59, and Katrina Boyden Hadley '52. Joan followed up the meeting

with an October newsletter which enclosed a report from Peg Frankel, Chicago area NRT Chairman, giving facts of the 1964 NRT and requesting any job leads Chicago alumnae might have. A 1963-4 Chicago alumnae directory was mailed.

Next item on Joan Adler's Bennington agenda was to organize an alumnae gathering for Gladys Ogden Dimock '36, who with her husband came through Chicago December 2, 1963 on their way west. Joan Hyatt '43 opened her Astor Street apartment for cocktails, and most of the twenty guests went on for a dutch treat dinner. It was a very pleasant evening and we were glad the Dimocks had braved the mid-west blizzards to come to Chicago. Present at the party and not mentioned above were: Marian Sieck Dehne '37, Marion Fisher '57 and Ann Meyer Rothschild '37.

Mary Lou Ingwersen, Chicago area Student Recruitment Chairman, has three 1964 NRTeas organized. A mailing which was mimeographed here in Chicago, but sent from the Admissions Office at Bennington, went to 106 Chicago-and- vicinity high schools announcing the dates of our three teas and asking high school counselors for the names of girls and their parents who they felt would benefit from being introduced to Bennington. We've been referring to this as our "broadside mailing" and our hopes are to make contact with high schools we might never otherwise visit. The teas: Saturday, January 1, 3-5 p.m., Dunham Woods Riding Club, Wayne, alumnae assisting Mary Lou Ingwersen: Mary Hooker Huth '50, Edmar von Henke Hoppe '50; Tuesday, February 4, 7:30-9 p.m. at the home of Caroline Wickett Dern '40 in Winnetka, alumnae assisting Peg Frankel: Elizabeth Bigelow Perkins '57 and Margery Michelson Webb '41; Wednesday, February 19, 7:30-9 p.m. at the home of Margaret Young Myhrum '44 in Chicago, alumnae assisting: Katrina Hadley and Carol Gollob.

Peg Frankel has volunteered to give a gathering for Bennington students who are working here during NRT.

Finally, Chicago is again going to be visited by the Ben-

STUDENT DANCE TOUR


*"Once Beyond
a Time"*

*Choreographed by
Diane Sherer,
with
Lucy James Gilbert
Linda Tolbert
Susan Volwiler
Anna Coffey
David Krohn
Kathryn Posin
Selina Croll*



nington College Dance Tour February 15-18. Two years ago the students danced ten performances in ten days, with alumnae hauling and feeding every inch of the way. However, this time they have done their own booking and housing arrangements. Two local students are key movers in the 1964 plans, **Diana Sherer '66** of Winnetka and **Kathryn Posin '65** of Chicago.

—K.B.H. '52

 **vital statistics:** except where we may have goofed, these are by class and alphabetical by maiden name within the class.

Married: **Honora Kammerer McLennan '39** to Don C. Gifford in Williamstown, Massachusetts. Mr. Gifford has been a member of the Williams College English faculty since 1951. **Martha Ann Dow '53** to William T. Fehsenfeld on October 12, 1963. Their address is 1320 Bolton Street, Baltimore, Maryland. **Dolores Lloyd '57** to Barry Brooks on November 10, 1963. The wedding was performed in North Hollywood, California at the home of Bob Hope, with Sandy Koufax in attendance as best man. Mr. Brooks is a TV producer and script writer. **Virginia Alcott '60** to Capt. Benjamin Sadock of the Air Force on October 20, 1963. Captain Sadock is a graduate of Union College, stationed in Texas. **Carol Carlisle '60** to Carlos Jimenez Meifren in Paris on December 21, 1963. Carol is employed by UNESCO with the International Music Council, and her husband is a chemist. Word of the wedding was received from **Carey Overton '60**, who attended and reported that everyone "had a wonderful time." **Myrna Greenstein '60** to Jeffrey Blyth in October, 1963. Mr. Blyth is the Chief American Correspondent of the *London Daily Mail*, Myrna is associate editor for *Ingenue* magazine. Their address is 300 East 51 St., NYC. **Patricia Groner '61** to Robert Jordan Dubin on February 22, 1963. Mr. Dubin is a graduate of Michigan State and Yale University, presently employed by Schwerin Research, a TV commercial research firm. Pat works at N. W. Ayer & Son Advertising Agency. Their address is 45 East End Avenue, NYC. **Willa deSousa '62** to Daniel Breslaw on September 27, 1963. Willa is currently doing graduate work at Pratt Institute and her husband, a Harvard graduate, is a writer. They live at 244 West 106 Street, NYC. **Nancy Feinstein '62** to Leonard Becker, Jr. on October 20, 1963. Mr. Becker is a graduate of Cornell University. **Sandra Kesselman '62** to Joseph Slotnik in October, 1963. Mr. Slotnik, a 1958 Dartmouth graduate, is a stock broker with the firm of L. F. Rothchild & Company. **Lisa Van Der Wal '62** to Herman J. Van Haagen on December 7, 1963. They are living at Kwinkeplein 18, Groningen, the Netherlands. **Suzanne Hecht '63** to Joseph Juhasz. Her husband is in the United States Navy. **Roberta Ballin '66** to Charles Thomas Fischer on October 19, 1963. Mr. Fischer is a supervisor at Bloomingdale's in New York, and Roberta is employed by Batten, Barton, Durstine & Osborn.

Born: To **Ruth Livingston Wynn '49** her fourth child and third son, David, on September 25, 1963. To **Corinne Silverman Kyle '50** a second son, Peredur Thomas McAlastair, on July 8, 1963. Corinne is a research analyst with McKinsey & Company in NYC. To **Priscilla Taft Palo '51** her seventh child, Timothy Eino, on September 25, 1963. To **Ann Treichler Wolverton '51** a belated announcement of the birth of her second daughter, Nan, on September 12, 1962. To **Katrina Boyden Hadley '52** her second son, Morris Hamilton, on December 18, 1963. To **Judith Rosenberg Hoffberger '54** her second son, Russell, on October 16, 1963. To **Miriam**

Hermanos Knapp '55 her first son, third child, Michael Benedic, on September 9, 1963. The class of 1957 is doing its part: first in the procession of new mothers is **Carol Bennet Schoenberg '57** who gave birth to her second daughter, Nancy Lynn, on September 18, 1963. To **Winston Case Wright '57** her second daughter, third child, Elizabeth Fullerton, on November 16, 1963. To **Natalie Feiler Podell '57** her third son, Andrew Feiler, on September 26, 1963. To **Barbara Golden Prem '57** her second child, first son, Frank Herbert III, on December 12, 1963. To **Constance Golub Gorfinkle '57** her third daughter, Anne Ilene, on November 1, 1963. To **Carol Yeckes Panter '57** her third child and second daughter, Abigail Tahl, on November 29, 1963. To **Susan Pragan Pereira '58** a son, David, on May 7, 1963. To **Kady Durant Edgar '59** her third child and second son, Thomas, on September 19, 1963. The Edgars' new address is 216 North Fairfax Street, Alexandria, Va. To **Ann Doskow Seligsohn '60** a daughter, Deborah Jane, on August 9, 1962, closely followed by a second daughter, Karen Judith, on July 26, 1963. To **Esther Hidary Friedberg '60** a son, Mark, on February 15, 1963. To **Miriam Schwartz Salkind '60** her second child, first daughter, Elizabeth Jane, on November 25, 1963. The Salkinds' new address is Watervliet Arsenal, Watervliet, N. Y. To **Kaye Donoho Benton '61** her first child, Mark David, on September 18, 1963. The Bentons' address is Apt. 1009, Maxwell House, Augusta, Ga. To **Nancy Markey Chase '61** her first child, a daughter, Tamara Susan, on December 23, 1963. To **Nancy Guy Syme '62** her second child, first son, Thayer Coburn, on August 17, 1963. The Symes' address is 1964 Carlisle Ave., Shiloh, York, Pa. To **Jane Vance McCauley '62** a daughter, Elisabeth Sears, on December 2, 1963. To **Peggy Adler Walsh '63** a daughter, Tenney Whedon, on October 18, 1963.

Marc Blitzstein, composer and musician, and Bennington College's 1962-63 playwright in residence, was killed on January 22. Mr. Blitzstein composed many musical works in a variety of forms. At the time of his death he was working on an opera based on the Sacco and Vanzetti case, and on two smaller musical works based on short stories by Bernard Malamud. Mr. Blitzstein was a talented composer who achieved recognition and honors during his life; he was also a kind, thoughtful and generous person, a dedicated man who gave himself to individuals and causes in which he believed. He will be remembered by our Washington alumnae particularly, whose guest of honor he was at the time of their theatre benefit last May of the "Threepenny Opera," one of his best known and most successful works.

Mary Louise De Wilde died in December in a North Bennington nursing home. Until a short time before her death she had resided at "Longmeadow," the cottage built for her by the Jennings family, and which stands just across the College drive from Jennings Hall.

Miss De Wilde was born in New York City in 1868, and was a graduate of St. Luke's Hospital School of Nursing. In 1903 she came to work for the Jennings family, and continued until the death of Mrs. Frederic B. Jennings in the late 1930's, for whom she had been personal secretary.

A charter member of the Bennington Garden Club, it was Miss De Wilde who personally planned and supervised the landscaping of Bennington College. She also had a keen interest in the arts, and, as long as her health permitted, she attended many events at the College and supported numerous charitable organizations in the community.

Louis Horst, composer, pianist, educator and writer in the field of American modern dance, died in New York City on January 23rd as a result of a stroke. He was 80 years old. Until the first of the year he had been active as a teacher of dance composition at the Juilliard School of Music, the Neighborhood Playhouse, and the Martha Graham School of Dance.

Mr. Horst's association with Bennington began in 1934 as a founder of the Bennington Summer School of the Dance, and continued every summer through 1941. From 1943 to 1946 he was a member of the regular College faculty as Resident Artist in Music, and was a mainstay of the Dance Division. He gave direction, inspiration and guidance to many Bennington students, and after leaving the campus continued to do so in many ways, including his reviews of the annual student productions at the New York YM-YWHA.



On December 21, 1963 **Simon Moselsio**, 73, sculptor, painter and for twenty-seven years a member of the Bennington College faculty, died of a heart attack at his home in Old Bennington. He is survived by his wife, Herta.

Mr. Moselsio joined the College faculty in 1933, and retired in 1960. Since retiring he had devoted his time to

painting, and had his first one-man show of paintings in 1961 at the Juster Gallery in New York City. He had had many one-man shows of sculpture in New York, Bennington and at several other colleges, and his works were shown in group shows in Chicago, Cleveland, Philadelphia, the Brooklyn Museum, the New York World's Fair of 1939-40, the Library of Congress, and abroad. His sculpture is in the permanent collections of the Worcester Museum, the Whitney Museum of Art, the Wehye Gallery in New York, the University of Georgia, the Bennington Museum, the IBM collection of Sculpture of the Western Hemisphere, and many private collections. In 1940 Mr. Moselsio received the Diplome de Medaille D'Or for sculpture. He was a Fellow of the National Sculpture Society of New York, a director of the Corporation of Yaddo, and a director of the Southern Vermont Art Center in Manchester. The College plans a memorial exhibition as a tribute to his long service on the faculty.

Mr. Moselsio was known for his versatility with different media: woods, stone, bronze, ceramics, granite, porcelain, copper, brass and semi-precious stone. He often described carving as a pure art, as old as the human race.

Mr. Moselsio's quiet impact and influence on Bennington College, the local Bennington community, and the larger community of ex-faculty and alumnae everywhere, was well expressed in a *Bennington Banner* editorial "... his works will live long after him, as will the spirit of dedicated enthusiasm which he imparted to those who studied with him and indeed to all those who encountered him and knew him. They will think of him often and as often he will be missed." And Mr. John Spargo, in a letter published in the same paper, wrote "... If one seeks a word to express the essential quality of Simon Moselsio, the only satisfactory and adequate word is 'good.'" And so it is. He was truly loved not only for his good qualities, but for his dear ones too, by literally hundreds of alumnae and friends.

Word that **Jane Saltser Fier '54** died of cancer on January 15th comes as a shock and brings great sorrow to all who knew her. Jane was interested in dance and music when she entered Bennington, but a period of exploration and a Non-Resident Term with the American Association for the United Nations led her to major in Social Science. After graduation she found time beyond homemaking for work in the field of publicity and it was in this connection that she recently became active in the Westchester County Alumnae Group. Alumnae there, in sending news of Jane's death to the College, expressed the wish that books in Jane's memory might be given to the Crosssett Library. Gifts for the purchase of books on political economy and international relations, Jane's two particular interests, would be most appropriate.

Jane is survived by her husband and two children, Jennifer, eight years old, and Michael, five, as well as her parents.

ADDRESSES UNKNOWN

Can you tell the Alumnae Office where any of these people are? Some are only temporarily lost to the mailing list, others seem more permanently gone. Any clues you can give will be much appreciated. Send in your 4¢-worth, please.

Sally Abrams '47
 Mary Allison Gilbert '59
 Patricia Anderson Bond '45
 Suzanne Audrain Gerard '41
 Solange Batsell Deschamps '50
 Donna Bear Mullen '55
 France Berveiller Choa '59
 Nancy Bickelhaupt D'Autremont '44
 Elaine Bland Whiting '56
 Harriet Bougen '60
 Marjorie Brown Jump '40
 Sally Brown Lutyens '49
 Virginia Buckley Ewing '57
 Caroline Bunton Ulbing '36
 Carol Burnap Poisman '56
 Joyce Clark Wittman '54
 Ruth Cleveland Gifford '39
 Shirley Creamer Des Lauriers '49
 Sue Crone Conlon '50
 Margaret Cuddy '44
 Ruth de Oliveira '48
 Ann Donaldson '44
 Jana Dreiman '63
 Skipwith Duncan Kendall '52
 Alice Emmons Yeakel '53
 Valerie Falk de Silva '62
 Bettine Field Bruce '45
 Lynd Fletcher de Gaudemar '52
 Elisa Flores-Chinarro '43
 Marleen Forsberg '55
 Althea Friedberg Kliros '56
 Maxine Friedmann '54
 Georgiana Fust '47
 Bourne Gafill '58
 Alice Glantz Daniel '55
 Joyce Goldman '63

Marjorie Goldman Ellenberg '36
 Julie Gordon Kolba '60
 Barbara Greig '51
 Helen Hagerman Crowe '37
 Gloria Haines Root '55
 Mary Hammond Coughran '46
 Constance Hart LeGoaer '48
 Joan Haymann '56
 Charlotte Haynes Caldwell '37
 Ann Hollinger Cheng '41
 Paula Hopkins Hayes '63
 Stephanie Hughes '60
 Kip Humphreys Requardt '43
 Helen Hutt Coutu '56
 Virginia Irvin Hagopian '39
 Myrna Janoff Baldinger '57
 Carol Johnston McGrew '45
 Susan Jones Esponda '51
 Carolyn Kahn '51
 Tracy Keppel Drury '64
 Irene Kerman Cornman '59
 Jacquelin Kohler '45
 Mary LaChapelle Doyle '50
 Elinor Lancaster Belber '54
 Janet Levy Aronoff '58
 Hedwig Lockwood '61
 Stanja Lowe Marley '50
 Carol Martin '47
 Dorothy Mackie Bouriez '48
 Laura McIntosh Kleege '48
 Frances Merrick Nevins '45
 Constance Milhomme '53
 Jane Monihan Holappa '55
 Monica Morris Jackson '42
 Marie O'Donnell '52
 Abigail Oleson Newburger '54

Judy Paris Phillips '41
 Mary Pierce Byron '43
 Mercedes Reyes '58
 Harlean Richardson '59
 Patricia Riley Robinson '48
 Aileen Rose Schonbeck '53
 Miriam Rosenberg '61
 Joan Rounds McVickar '50
 Sara-Lee Rudolph Present '45
 Myrna Ruiz '57
 Denise Rzewski Bredt '56
 Sylvia Saltman '53
 Kate Sanford Nichols '40
 Sarah Sedgwick Ginocchio '56
 Kate Sherman '58
 Ellen Siegel '56
 Nancy Silbowitz Garfield '55
 Stella Spanoudaki Moutoussis '55
 Marguerite Speich Curtius '49
 Eleanor Spencer '53
 Rebecca Starkloff Morris '63
 Helen Stewart '36
 Joan Stockard Sweasy '43
 Ilona Teleki '62
 Barbara Tilden '63
 Caroline Wanvig Mackey '42
 Mary Watts Woolfe '50
 Irene Weisberg '59
 Patricia Wheelock Haer '54
 Nancy Whitney Hurd '48
 Ann White Phillips '53
 Joan Williams Van Dolen '36
 Ann Wilson Schecter '49
 Catherine Wood Champion '37
 Roberta Young Mansfield '45
 Olga Zuloaga Osorio '46

HIGHER MATHEMATICS

About twenty-one students work at the Snack Bar in the Commons Building during the course of a month, and many of them have mentioned that, besides the money they can earn in this way, the job is so taxing that they are able to forget their academic work for a few hours and return to it refreshed. Occasionally they even forget their intellectual abilities for a few hours, too. One night a girl worked there for an hour, and the cash register showed sales amounting to \$790. It seemed that she was only interested in dollars, not cents: every ten cent sale had been registered as ten dollars. Making change also poses problems for those with academic problems at the back of their minds. Another girl was all right as long as she only had to deal in dimes; any fractions involving pennies or nickels were impossible, so the customers always received a dime change even if it should have been less.

The above is an excerpt from notes which Joseph Parry, the Director of Dining Halls at Bennington, sent the BULLETIN about the economics of eating, in general, at the College.

HIGHER EDUCATION

Making money and showing a profit can have their lighter moments. Unfortunately, when it comes to raising funds for education, it is impossible to plead intellectual distraction and simply turn dimes into dollars, and pennies into dimes. Faculty salaries, library resources, housing, and candy bars for that matter, all have an actual market value which no amount of day-dreaming can alter.

Have you tried turning some of your real pennies into dimes, your real dimes into dollars, and your real dollars into higher education through the Alumnae Fund?