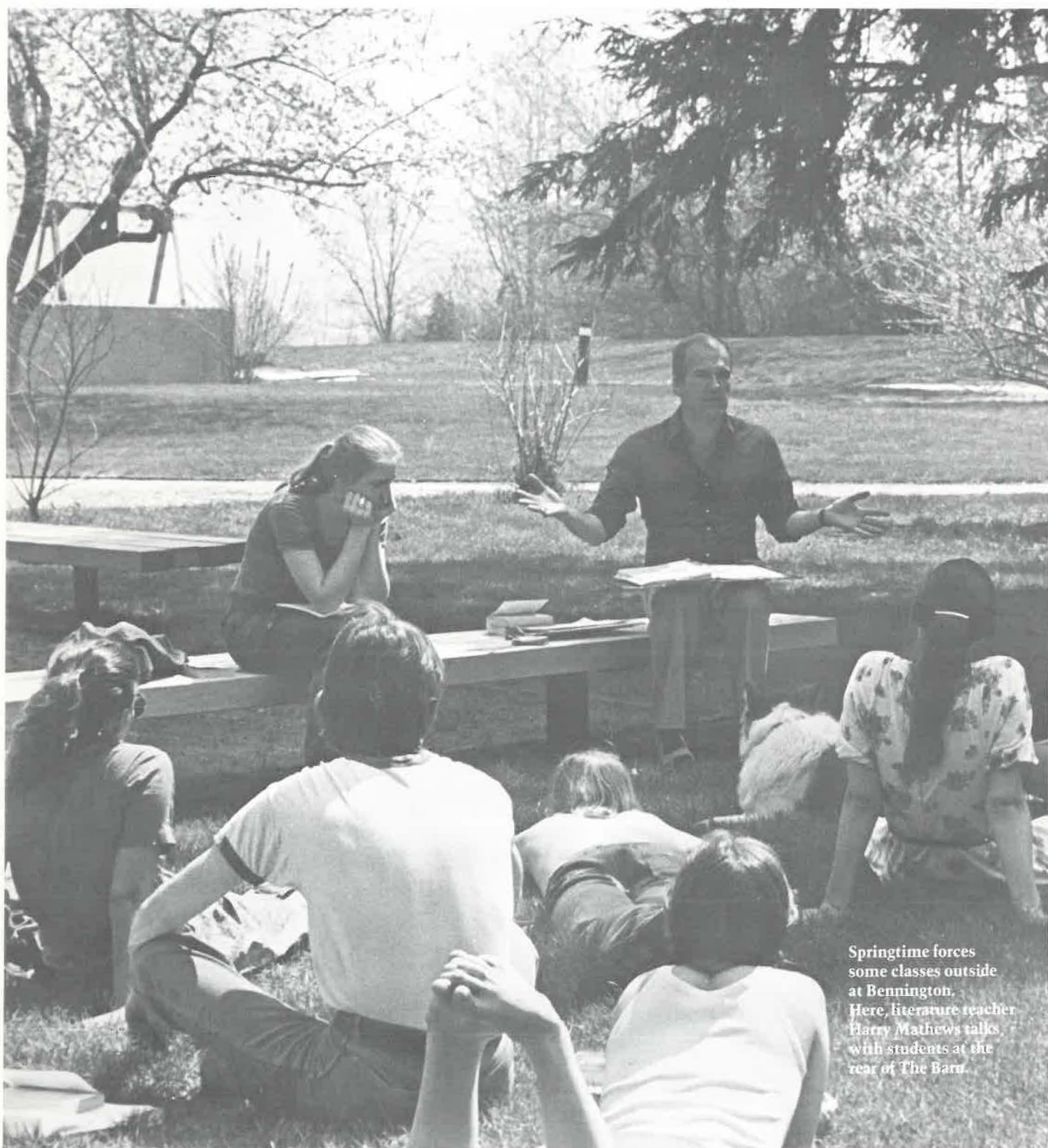


Quadrille

Spring/Summer
1979 Volume 12
Number 4

A Magazine for Alumni & Friends of Bennington College



Springtime forces
some classes outside
at Bennington.
Here, literature teacher
Harry Mathews talks
with students at the
rear of The Barn.

Two scenes from Pioneer Weekend at the College May 11-13: At right, the weather was superb, so the Saturday morning philosophy class conducted by President Joseph S. Murphy and faculty member John Rajchman was moved outdoors to the terrace of the Dickinson Science Building. Below, Michael Finckel of the faculty conducts Ceremonial March by Lou Calabro that has been played at so many commencements. On percussion are faculty musicians Henry Brant, Calabro, Lionel Nowak and George Finckel. At left is the bust of Erik Satie that was unveiled during a performance the previous evening.



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Quadrille

A Magazine for Alumni & Friends of Bennington College.

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'Pioneers' return for celebration of their era

By Catharine Osgood Foster

From the first lineup on the mezzanine near the Usdan Gallery in the Visual and Performing Arts buildings where they registered Friday evening to the last applause at the May O'Donnell dance celebration Sunday in honor of Martha Hill, the 250 or so Bennington alumnae from the early classes were obviously having a wonderful time at their weekend reunion May 11 to 13.

After a buffet dinner in the rooms near the Usdan Gallery, there was an outstanding concert in the Greenwall music workshop. It was a truly inter-divisional undertaking, with faculty and talent



Fletcher Wardwell Gaylord '36 was emcee for the Pioneers dinner May 12.

from the Music, Dance, Drama, Literature and Languages, and Black Music divisions. Two premiere performances were presented: Bill Dixon's *Places* with the composer on the piano and dance by Katherine Ringer, vocal accompaniment by Jennifer Keefe, and Steve Horenstein on the tenor saxophone; then the massive *For a Bust of Erik Satie* composed and conducted by Vivian Fine, celebrating the birth of this French composer who was born May 17, 1866. Georges Guy, who wrote the text, shared duties of narrator with Harry Mathews (who did the translation) and Leroy Logan. The work's *piece de resistance*, unveiled at the last moments of

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the performance, was a huge papiermache bust of Erik Satie peering through limp pince-nez and bearing the quote: "I was born so young into an age that was so old." It was done by Cedric Flower, James White and Mary Yntema.

The large, handsome Greenwall room was also the scene of the awards dinner the following night. Every way one turned, it was possible to see old best friends or even roommates who had not met for 20, 30 or even 40 years, smiling at the ease of recognition and right away chattering about children, grandchildren, careers and accomplishments that pleased them. The atmosphere of ease and friendliness which governed the whole weekend was warm and hopeful.

In addition to College alumnae there was a sizable group of alumnae and old-time faculty and staff from the School of the Dance, which later turned into the School of the Arts at Bennington before it moved to Connecticut College. Roughly separate programs were devised for the two groups, and there was a comfortable passing back and forth as the reuners chose to mix programs.

While demonstration classes in literature, philosophy and social studies, math and biology were going on in Barn 1 and Dickinson, in the Tishman auditorium there was a showing of amazing old dance films followed by a panel from the schools of dance and arts that included Martha Hill, Otto Luening, Norman and Ruth Lloyd, Bill Bales, Ben Belitt, Marion van Tuyl and other dancers, plus some alumnae including Mary-Averett Seelye, Emily Sweetser Alford, Faith Reyher Jackson and Dort McWilliams Cousins, all with vigorous, amusing or heartfelt praises for the enrichment and excitement they had experienced in the pioneer era that the weekend was celebrating. And Martha Hill noted that much of the credit for it was due to Robert D. Leigh, first president of Bennington, who had the vision to pick excellent people for his arts faculties and the daring and enthusiasm to encourage them to go ahead and experiment as they saw fit.

Later at an impromptu session chaired by Otto Luening and Martha Hill, the dance pioneers discussed some exciting ideas they had about possibly reviving the Summer School of the Arts at Bennington, using the magnificent arts facilities and building on the reputation of the fine summer workshops of 1977 through 1979. How it will turn out we do not know, but some seeds were planted during the weekend that could yield exciting results.

At lunchtime we heard from today's adminis-

trators at the College, explaining their current duties and problems, and asking alumnae help — especially for Non-Resident Term students seeking jobs and places to live. After that was a meeting on "What Has Our Special Education Added Up To?" led by Margaret Myers Byrne '40, and workshops showing student work-in-progress in the arts. Next was the film "The Lady Eve," presented by Stanley Cavell for his topic "The Creation of the New Woman in the '30s Comedies." This was led by June Parker Wilson '37. Then everyone went off to doll up for the awards dinner.

It was a great success, even though preceded by a crowded cocktail hour in the subterranean corridor where people persisted in gathering despite efforts to get them out to the splendid terrace outside overlooking the Green Mountains and the wide, familiar view of Mt. Anthony. The evening was high-



Richard Tristman of the literature faculty addresses a full house of Pioneers in Barn 1 on the subject "A Cosmopolitan Critic." It was one of several classes held for Pioneers — in literature, biology, mathematics, political economy, and philosophy.

lighted by several straight-from-the-shoulder speeches by Fletcher Wardwell Gaylord '36, chairman (her co-chairman Caroline Crossett Rowland '37 was unable to attend), by trustee Kate Evarts Merck '46 and President Joseph S. Murphy. Also sandwiched in were greetings from two students and the vice president of the Alumni Association, Lois Schulman Chazen '56. The music was the rousing "Ceremonial March" by Louis Calabro, played at so many Bennington commencements.

Then awards were given. First came **Helen Frankenthaler** '49, who was described by Eugene Goossen (as read to the assemblage by Merrell H. Hambleton '43, chairman of the Board of Trustees) as "a model of the serious and exceptional qualities that are requisite for a long and productive life in art."

Carol Channing '42 was honored because "her talent is gemlike and because she remains among the very best of Bennington's friends" — to quote partially from a tribute by Ben Belitt.

(Neither, unfortunately, was able to attend the dinner because of previous commitments. Channing, on tour in Reno, Nev., had, however, accepted her award by phone "with great joy.")

Other surprised recipients, all of whom were present, were **Yvette Hardman Edmondson** '36, **Mary-Averett Seelye** '40, **Minnette Hunsiker Cummings** '40, **Emily Sweetser Alford** '38, **Lila Franklin Nields** '37, and **Rebecca B. Stickney** '43.

Ms. Seelye, honored for her participation in the arts, has led an active career in drama, dance and poetry ever since she graduated in drama from Bennington, and she is also active for the American Association of University Women.

Mrs. Cummings, honored for her role in public affairs, has for two decades been a Maine state representative and senator — a traditionally male-dominated career.

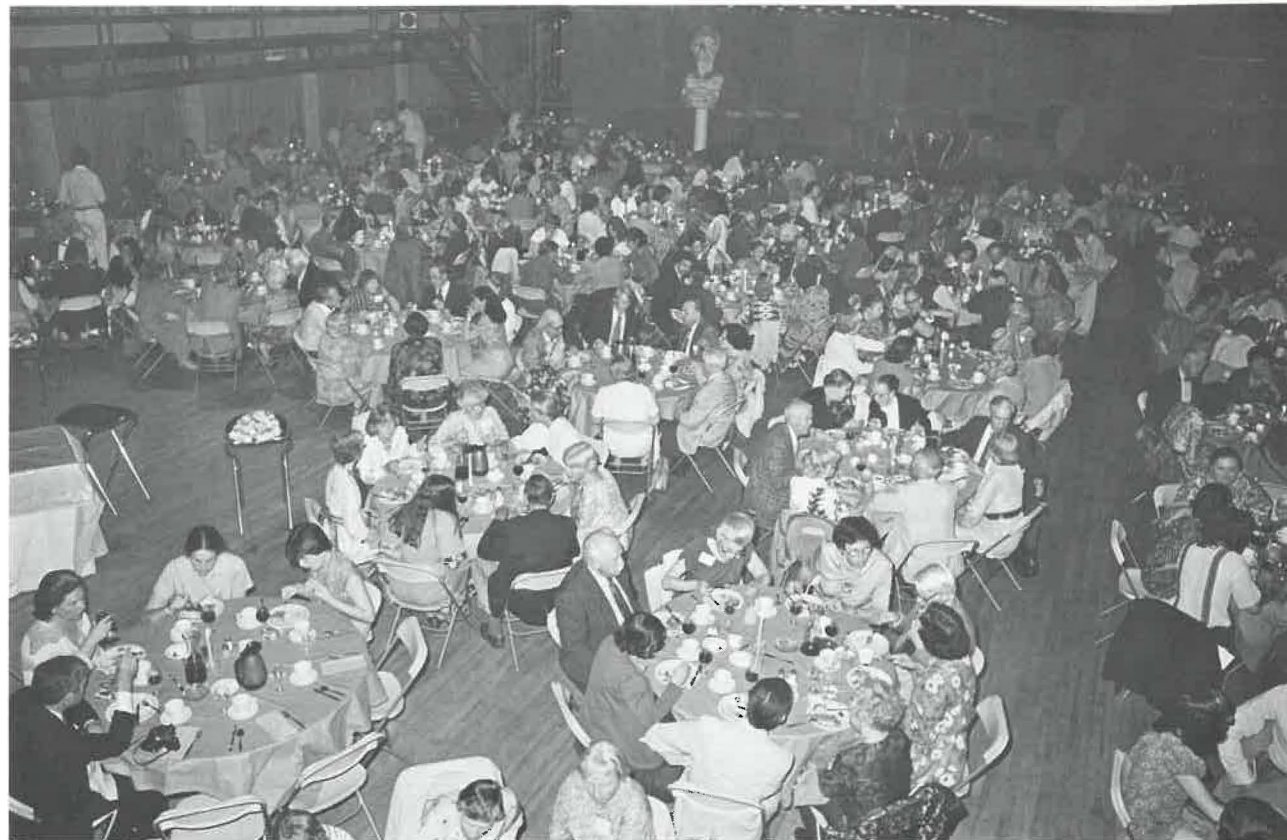
Mrs. Edmondson since 1968 has been editor of the learned international journal *Limnology and Oceanography*, published in Seattle, which has gained in prestige and circulates now in 88 nations.

Mrs. Alford, who was honored for her role in education, has for many years been a teacher in New York City at the Elizabeth Seeger School, of which she was a founder.

Mrs. Nields, honored for her service to the College, since her graduation in 1937 has been active in alumni and trustee activities. She is also of course the daughter of one of the founders of the College, the late Elizabeth Jennings Franklin, who for many years was chairman of the Board of Trustees, and whose family gave the land the College occupies.

The final award was presented to Rebecca B. Stickney, who was described by Mrs. Hambleton as "the definition of loyalty." Now director of the College's Fiftieth Anniversary capital campaign, Miss

continued on page 5



The Greenwall Music Workshop is filled with 363 guests during the Pioneer's Weekend awards dinner May 12. Peering down on them is the bust of Erik Satie which figured prominently in the previous evening's interdivisional concert.



On a panel of those who remembered the Bennington School of the Dance on the Saturday morning of Pioneer's Weekend were, from left, Martha Hill (just out of the photo), Bill Bales, Theodora Wiesner, Marion van Tuyl, Gertrude Lippincott, Catharine O. Foster, Norman and Ruth Lloyd, Otto Luening, Ben Belitt, Mary-Averett Seelye, Ray Green, May O'Donnell, Gertrude Schurr, Nona Shurman and Lionel Nowak.



Members of the May O'Donnell Dance Company performed in celebration of Martha Hill as the final event of Pioneer's Weekend May 13 in — appropriately — the Martha Hill Workshop of the Visual and Performing Arts building.

Photos of May O'Donnell Dance Company by Stan Brostoski

Stickney has, in the words of the award, for 30 years "nurtured this institution" as director of admissions and of student services, and unofficially as hand-holder and general holder-togetherer in time of crisis. She was honored "for devotion to Bennington beyond the call of duty."

The weekend was planned and organized by the Fiftieth Office (which tried to keep Becca's award top secret).

I believe, hope and trust that this weekend demonstration will move people to think very seriously about what each can do over the next three years to insure the future of this extraordinary place. Its survival — as we know it in any case — does now depend on real sacrificial giving from every one of us. Think of buying a Timex instead of a Cartier. Plan that trip to the Galapagos for next year or the year after, not this. That's what sacrificial giving means. ☆

Catharine Osgood Foster, a Bennington College Pioneer, kindly consented to cover the 1979 Pioneer Weekend on short notice.

Alumni message goes forth: Now's the time for support

By Rosalind Moger Bernheimer '62

Never has Bennington College needed our support more strongly.

Faced, as is every small private institution, with uncontrollable rising costs and dwindling applicant pools, Bennington under Joe Murphy's guidance has set out to distinguish itself among its peers, establish its excellence at what it does best, and financially secure its place in the threatening academic and financial decade ahead.

Between 1970 and 1978, private college closings numbered 120. Forty private institutions merged with other institutions, and 16 underwent an out-

cal stage through to a successful resolution. Though we are loath to admit it, our "humanness" has tended to bog us down in the retelling of our successes or to dwell on personality conflicts, failures or other negative points. Many of us may have our personal concerns about weaknesses at the college, but I urge each of us to rise above this and try to apply our energies constructively so we will create an environment that will generate excitement, commitment, positive feelings and support for our college.

Raising money is not easy, nor are most people comfortable with admitting its necessity. Bennington has avoided, of course better than most, instil-



Rosalind Moger Bernheimer '62, Alumni Council chairman, is caught in a typically enthusiastic pose during a working session of her council.

right shift to public control. The total of 176 vanishing and changing institutions is expected to be almost doubled by the late 1980s.

The time has come for a unified and concerted and successful confrontation between the alumni and the facts. Bennington's perennial hand-to-mouth existence will no longer allow it to survive in this dooming competitive climate. Only with great commitment from large segments of our alumni can President Murphy's challenge be met, and can Bennington survive and thrive.

Only by our being able to organize ourselves as an effective association can we help in seeing this criti-

ling a sense of responsibility for its existence in its alumni. This association must live and function with this fact. But we must not allow this attitude to perpetuate itself, and we must find the means for re-educating older alumni, and for educating current students, so they will not have this attitude in the future.

As much as we would like to believe otherwise, we are not unique. The following quotes are taken verbatim from another alumni organization report, and I have changed the names to accuse the guilty — as opposed to protecting the innocent:

"The alumni of Bennington are absolutely indis-

pensable ambassadors of the College to society as a whole. For alumni of all ages, persuasions, backgrounds and interests, Bennington College may no longer be a given, unexamined good. Many alumni now have a sense of being outsiders from the College, and more significantly, a sense of being kept at a distance by the College. It does not matter whether that impression of distance represents reality, since the impression is the fact that the College must deal with."

Most significant is the acknowledgement that "the active burden of establishing and maintaining a positive relationship between the College and its alumni falls upon the College; it is organized to do this and the alumni are not; the College seriously needs this relationship and the alumni do not."

A well-organized alumni office, supporting a well-organized alumni association will, it is hoped, create "far more involvement between the College

and the alumni groups. The two major reasons for doing this are: one, to avoid burdening the few persons who carry far too heavy a responsibility now, and two, to reach more than 90 per cent of our alumni who at any given time are uninvolved in any significant alumni activity.

"Past operations of the College have counted on alumni support, both for dollars and in tacit approval of major decisions. The future must demonstrate much different relationships. The College must seek alumni ideas, alumni involvement, alumni services."

We must ponder the question of how the alumni association can best support the College in this critical period, then work through the specifics for providing the real means for following through. We know what must be done, and now is the time to carry it out. ☆



Louise Stockard Vick



George Coyne



Kay Crawford Murray



David Crowell



Barbara Ushkow Deane

Annual Fund Council is formed

An Annual Fund Council has been formed to expand the role of the alumni in fund raising.

"Since the alumni are the 'consumers' of what is produced here in terms of mailings and personal contact seeking support," said Alumni Director Mary Jane Lydenberg, "it seemed only fitting that alumni be partners in the effort of creating and scheduling these appeals."

A one-person office must have this kind of outreach, she concluded, to carry out the vital tasks of informing alumni and securing their involvement to generate the needed funds each year for the College's operating budget.

Louise Stockard Vick '36 is chairman of the Annual Fund Council and has been active in recruiting class agents who will touch all bases of support and cover all years of the College's nearly half-century of history.

Kay Crawford Murray '56 has offered invaluable advice and organizational skills, reports Lydenberg, and managed the special gift (\$100 to \$499) personal solicitation campaign in the metropolitan New York region.

George Coyne '77 is chairman of special gifts, and will be contacting these prospects everywhere in the nation outside of the metropolitan region. He will also recruit special-gifts committees in selected regions for next year's drive.

Barbara Ushkow Deane '51, who is also chairman of the Bennington Associates Program (gifts of \$1,000 or more), has been especially active in securing leadership gifts. This vital task involves personal solicitations and acknowledgments. She is described by Lydenberg as "indefatigable."

David Crowell, one of Bennington's first male drama students in the mid-30s, serves on the new council and brings "commitment, unparalleled loyalty and lots of expertise from his professional life" to bear on problems of raising money for Bennington. "We all listen when David speaks," comments the alumni director.

The council will soon be expanded. And of the potential new membership, Lydenberg says, "I hope for the same level of commitment and performance from new recruits to the fund council that we're getting from the present members." ☆



(1)



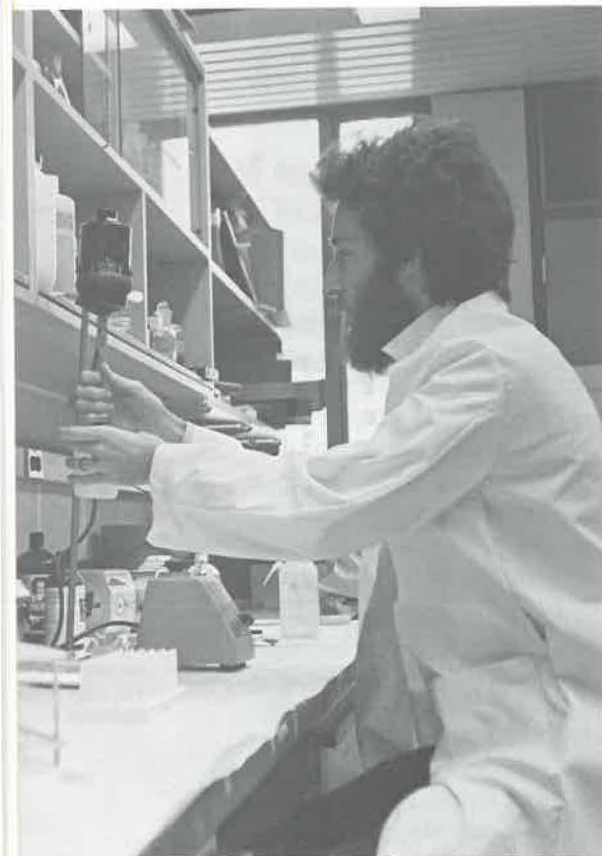
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NRT '79

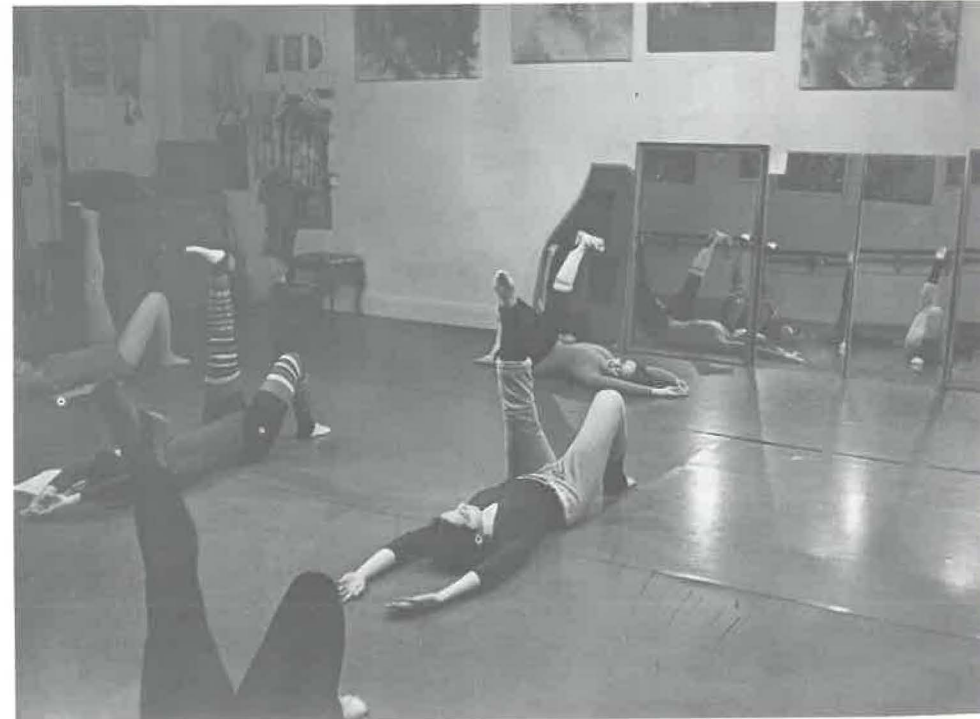
Bennington students completed a most successful Non-Resident Term this past winter. They could choose from among more than 1,200 jobs (more than half of which were paying positions). Fascinating tasks abounded, and a pictorial sampling is shown here. (1) Eve Kaplan removes casting ridges from a sculpture at the Johnson Sculpture Atelier, Princeton, N.J.; (2) Tim Littlefield did research for the Joint Economic Committee of Congress, Washington D.C.; (3) Paul Berkowitz was involved in experiments relating to fertility in mice at the Harvard Medical School, Boston; (4) Mindy Tower

Photos by Charles R. Putney

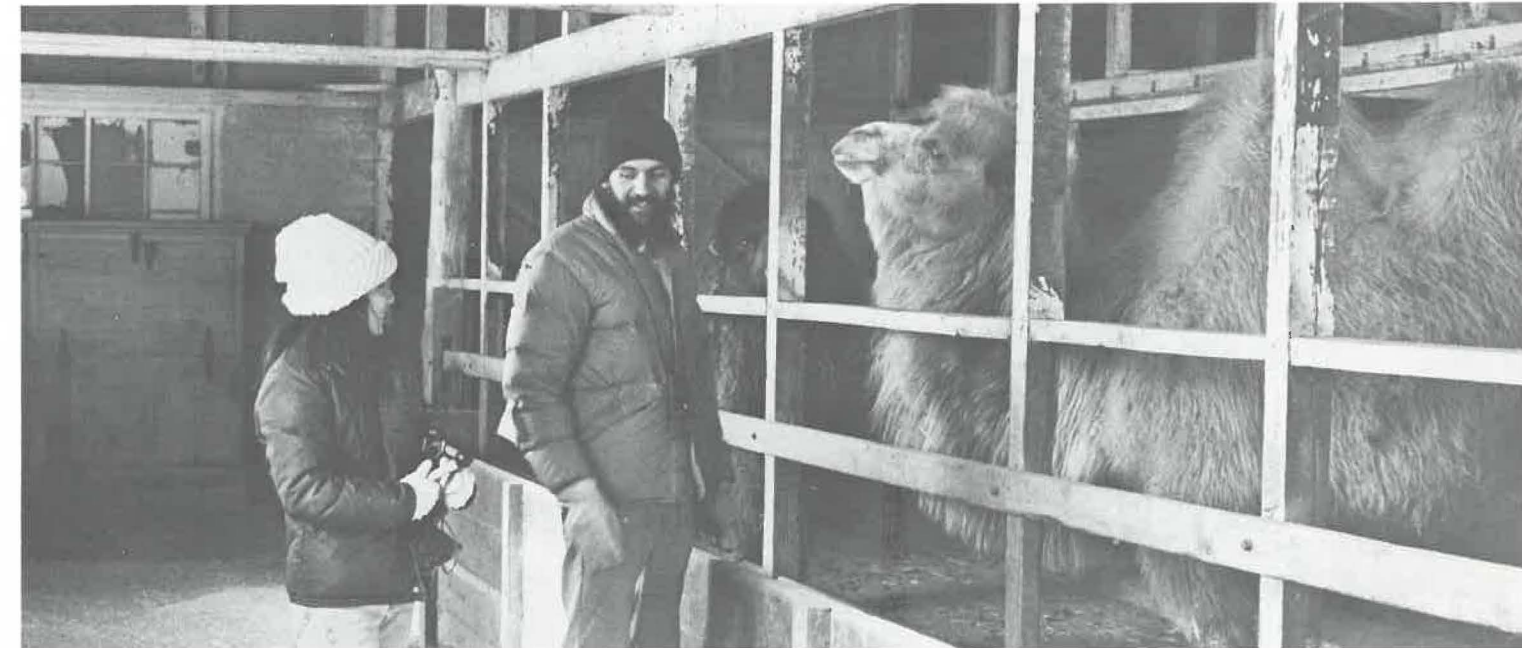
trained with dancer Judith Scott, while doing office work for Scott to support her training, in New York; (5) Douglas LeBrun and Makiko Buma observe the mating habits of two-humped Asiatic camels at the National Zoological Park's Observation and Research Center, Front Royal, Va.; (6) Jennifer Swanson with a medieval restraining throne at Christie's in New York; and (7) Florian Louisoder did a variety of chores, including working with this small alligator, at the New England Aquarium, Boston.



(3)



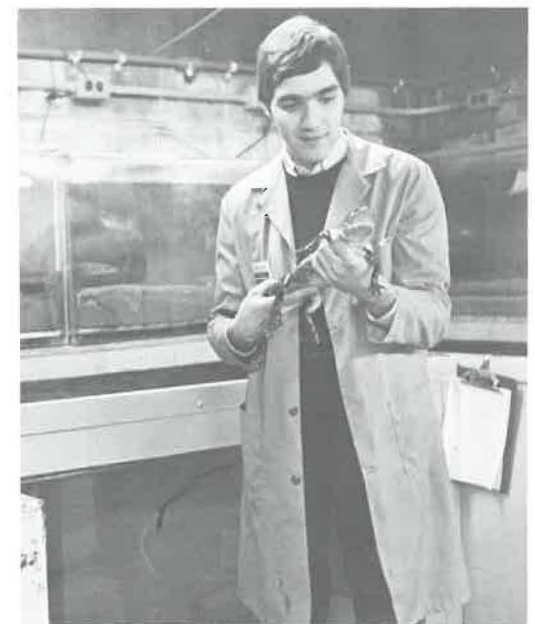
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Name dropping about Bennington's authors

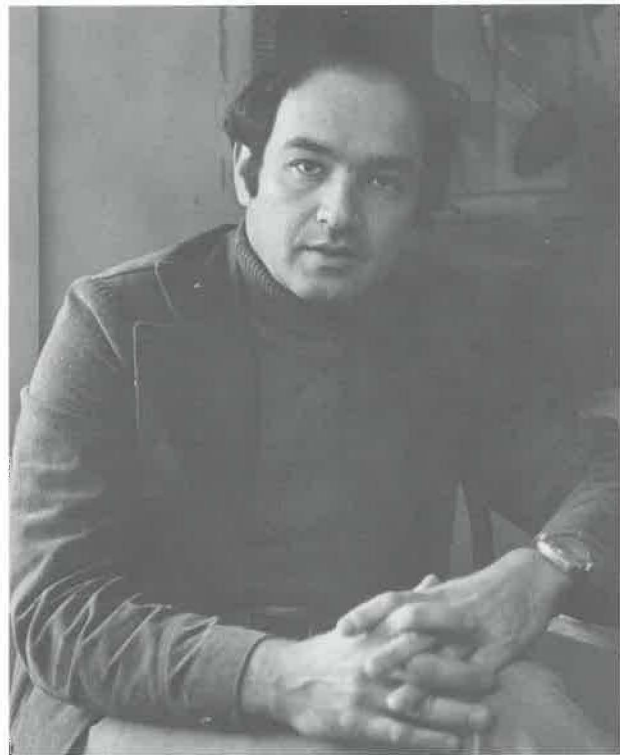
It has always been easy to name drop about literature at Bennington, and never easier than now with three faculty members having works published during the 1978-79 year.

Chronologically, Nicholas Delbanco's novel "Sherbrookes," the second in a trilogy, was published in late December and quickly received a good deal of critical attention.

Bernard Malamud's latest novel, "Dubin's Lives," was released early in 1979, and has since climbed into The New York Times best-seller list.

Stephen Becker's latest work, "The Last Mandarin," was published in late spring, 1979.

The works of the three writers are quite different



Nicholas Delbanco

Alex Brown

from one another, and, say the three, they have not affected each other in terms of their art. Although the three writers do interact, there is "no community of writers" at Bennington, according to Malamud, although when all are in Bennington they take part in what he calls the "Village Poker Game. We understand and like each other without talking much about it," says Malamud.

Each of the writers has a perspective on writing and teaching, and views them somewhat differently.

For Becker, who was on the faculty during the fall term, and has taught at the College for short stints several times, the fact that there are other writers here "is comforting. We're all fully formed as writers." If they comment on one another's work, "it's usually in a complimentary fashion, because we've all been the victims of stupid reviewers. We can all count on a number of stupid, bad reviews."

Becker teaches because he likes to, he says, but he wouldn't dream of trying to teach while writing. He once came to Bennington with the intention of finishing a work and found it impossible.

This arrangement has worked out "just fine," but Delbanco says he could sustain writing activity all year.

Why, then, does Delbanco teach? "I love to talk about books with people who can't leave the room." Eventually he would like to have fewer teaching responsibilities so that he can leave more time to writing.

Like Becker, Delbanco has developed an attitude toward reviewers: "It's a rare review that tells you anything about your own work," he says, adding that this is especially true of daily newspaper reviewers, who must handle a great deal of material. Monthly publications are likely to have more considered essays, because they are more important to the publications.

For Malamud, "it is hard to find a community of writers" anywhere, whether New York or Bennington, although Bennington College does provide writers and artists an environment in which to work. It is, in fact, part of Bennington's commitment that writers and artists on the faculty are able to both teach and follow their artistic endeavors, says Malamud.

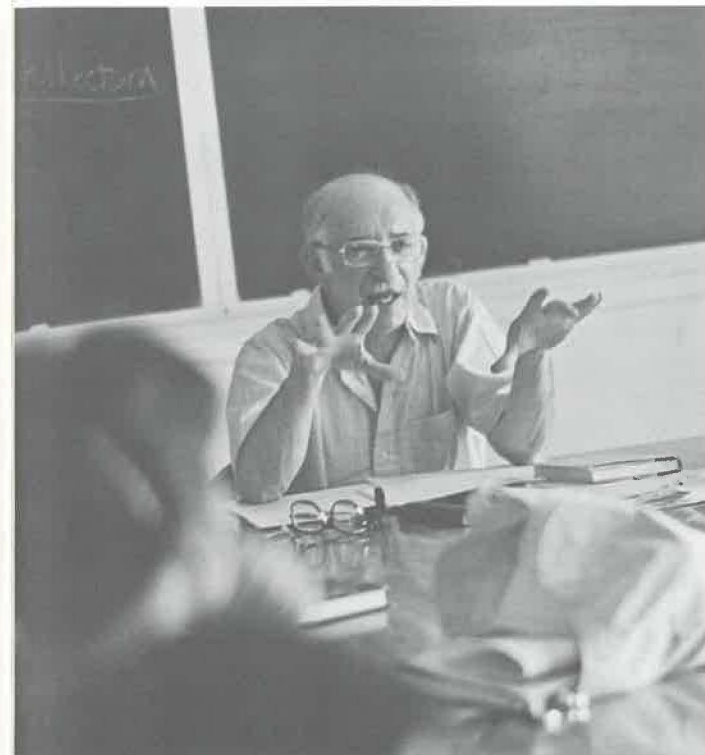
"I like to teach, have found pleasure in teaching," partly because it breaks what Malamud calls the "solitariness" of writing, and partly because of the "brightness of the students' minds." Some students are so good, he says, that they clarify things.

During the spring term, Malamud has been teaching a course on Virginia Woolf. Ideally he likes

to switch regularly between teaching literature and writing workshops, but lately has done more workshops. Some writers, such as Philip Roth, "won't touch workshops," while Malamud says he likes "the pleasure in the discovery of a workshop."

All three writers, however, find that students don't affect their writing. Delbanco says "students are exciting people to be around, if the class is good, and there is no question that it has been important to teach substantive literary works." He hasn't, though, received much direct material from students.

While Malamud and Delbanco, of late, have been teaching literature courses, Becker taught a writing workshop during the fall, as well as a course in literary style. As a writer teaching writing, "I do not trust fancy writing from students until I know they can do plain writing," says Becker. His emphasis is on



Bernard Malamud

basic factors, correct language, story, conflict, and resolution, character and description, yet he finds every student deals with the elements in different ways.

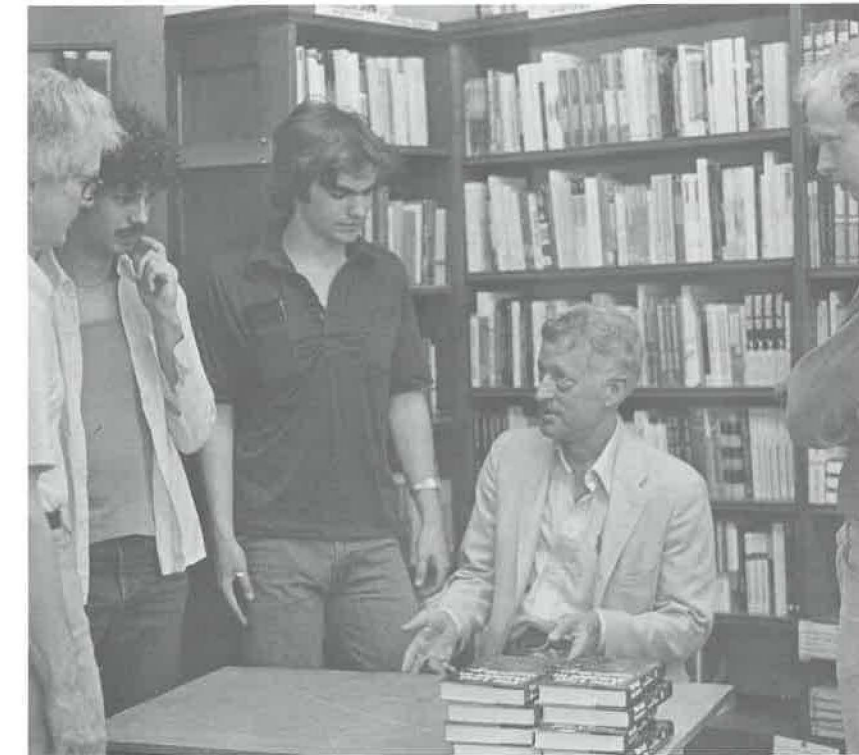
In teaching creative writing, Becker does find some resistance to the kind of discipline he asks. "What bothers me most is the ignorance of the English language and its uses from high school graduates. What I resent is having to teach so much high-school English.

"Many students take creative writing not because they're passionate or they have something to say, but because it's fun. You never know who is going to turn out to be a quick learner, so I don't pre-

judge," says Becker.

Delbanco uses the Bennington Summer Workshops as his opportunity to teach prose fiction writing where, he says, "the level of seriousness, energy and commitment is just extraordinary." Although he will assign some exercises, Delbanco prefers that students work on their own project.

"I try to tell them what not to do—not what to do," says Delbanco, who sees himself "functioning as a conductor. A workshop is no better than its performers." ☆



Stephen Becker, autographing copies of his *The Last Mandarin*.

Robert D. Leigh's high expectations yielded some victories, some losses

By Thomas Brockway

Robert Devore Leigh had high hopes for the educational contribution of the student houses, a sports program and evenings devoted to the performing arts and lectures. Within the student houses the president confidently expected students and faculty (resident and co-opted as honorary members) to engage in spontaneous intellectual exchange and get up impromptu plays, concerts and debates. The expectation was never realized, possibly because students and faculty saw enough of each other as it was, student actors and musicians were deeply involved on a larger stage, and students, like faculty, found conversation with their peers endlessly absorbing.

The students were well satisfied with their houses as living quarters, and house meetings were occasionally devoted to matters relating to the creation of a college. But as time went on the great issues were discussed elsewhere and meetings descended to inquiries about housekeeping matters, such as who left her dirty dishes in the kitchenette.

Two members of the first class recall the routine gatherings without nostalgia. Edith Noyes Muma describes them as "dull, childish student-government sort of meetings" and Asho Ingersoll Craine suggests that house meetings were a bore because such problems as unemployment were not discussed there.

(Coeducation and a college economy may have raised the prestige of house meetings. A first-year student recently told me that she eagerly looks forward to the Sunday evening house meetings where there is good conversation and also good food. Since the college now serves only two meals on Sunday, everyone is hungry by evening and there is competition between the sexes to see who can provide the most tasty and satisfying refreshments.)

Sports? At Bennington?

In the light of Bennington's relative indifference to athletics, it is surprising to discover that the College had a director of sports in its first year. When Martha Hill declined appointment as director of physical education and agreed instead to teach dance two days a week, Dr. Leigh appointed

Thomas P. Brockway, faculty member emeritus and college historian ex officio, continues his series on the fascinating early days.

Grace King to plan and carry out a sports program. Miss King had directed athletics in summer camps and had just received a master's degree in hygiene and physical education from Wellesley. During registration she interviewed students "in order to arrange for the type of physical recreation suited to individual needs and interests." Plans for a gymnasium had collapsed with the stock market but there were tennis courts, a playing field for hockey, courts for outdoor basketball and volleyball, and neighboring mountains to scale.

Miss King immediately launched an ambitious program of sports and hikes, and before the first term was over, students had climbed Mt. Anthony, Bald Mountain and Greylock, a tennis tournament had been held and a tennis ladder maintained, the houses had competed in volleyball, and the students had beaten the faculty in field hockey. That game was remembered by Jean Guiton, who taught French. Recently he wrote about "les jeunes filles en fleurs of 1932" and recalled that "one of them socked me in the eye with her hockey stick when I was rash enough to play left wing for the faculty." When the weather threatened outdoor activities, Miss King organized classes in tap dancing, tumbling and pyramid building.

This program appealed to some students, but others felt that they had paid their debt to exercise in school and questioned the value of organized athletics. Near the end of the fall term a student diarist referred to "great discussion" about a Winter Sports Weekend to follow the winter recess and reported that "lots of us, against it, are campaigning to defeat it." It was defeated.

If the program encountered student indifference and even hostility, Miss King had a rival in Martha Hill, whose dance classes had growing appeal for both serious dancers and students who had no objection to physical exercise that was not required and might even be classed as art. Miss King was not reappointed and, with his eye on the budget, Dr. Leigh told the Community Council that athletics should be supervised by students and faculty, not by a paid director. He said special instructors might be brought in for short periods, but in fact most of the money saved went to pay a second instructor in dance.

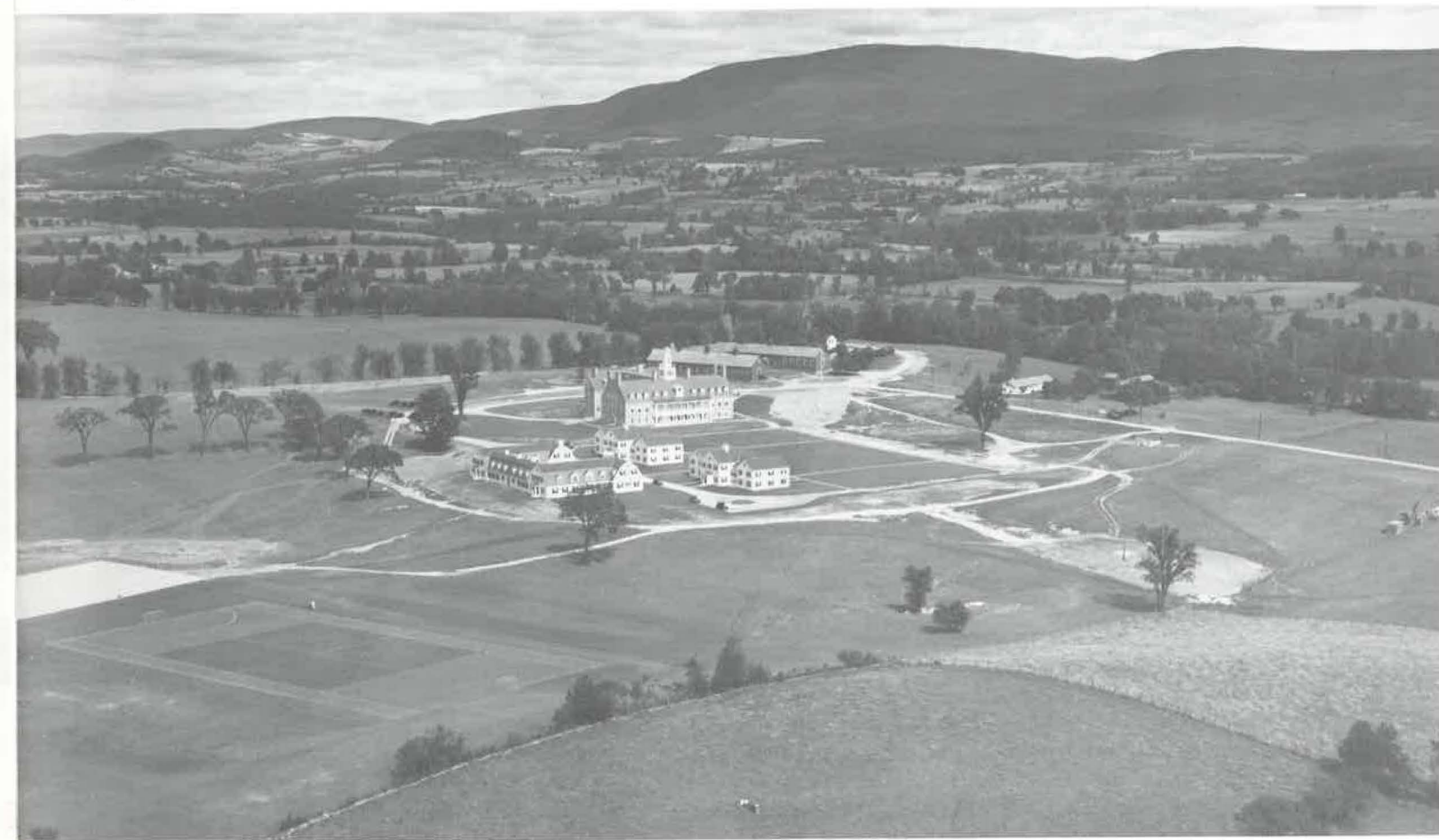
For a few years a hockey coach came in briefly and

a Bennington team lost to Williams 3 to 1 in a swinging game. Polly Ingraham coached hockey during her brief stint with the science faculty before going on to the presidency of Douglas College and then of Radcliffe. It was then that the Bennington girls threw a scare into an Amherst team before losing by a close score. One year Hazel Hotchkiss Wightman volunteered her services at a tennis clinic, but Frank Tschorn, superintendent of buildings and grounds, had played tennis for Columbia and so he was Bennington's unpaid and underworked tennis coach from 1934 to 1948.

The demand for coaching was sporadic, and what was done about sports tended to be makeshift and short-term and hardly supported the catalogue's description of a lively athletic program: Facilities were available "for regular participation in golf, riding, tennis, hockey, swimming, skating, skiing, tob-

and Nancy got membership stretched to include free golf lessons. She organized tennis tournaments, got Bob Billings, president of the Brattleboro Outing Club, to coach skiing at Woodford, raised gas money for trips to Mt. Washington for late skiing, and became a champion skier herself. In women's competition she was the United States slalom champion in 1940, first in downhill and combined in 1941 and a member of the Olympic team. Nancy Reynolds Cooke was elected to the Ski Hall of Fame in 1972.

In her annual report on the community's health in 1935, Dr. Wilmoth Osborne put adequate facilities for indoor sport "ahead of infirmity requirements as a health issue for the entire community." At the end of the Leigh era the Eurich evaluation brought out the fact that one-third of the students and faculty thought there should be more emphasis on sports and recreation.



This aerial photo was taken by Fairchild Aerial Surveys Inc. on Sept. 7, 1932, the day after Bennington College first opened for classes. Those are cows grazing on the hillside in the foreground.

ogging and minor indoor and outdoor sports."

Student initiative, however, brought about bursts of activity from time to time. In the second class, Nancy Reynolds finally proved to be our athlete laureate and as a student spurred interest in golf, tennis and skiing. Dr. Leigh had paid the Mt. Anthony Country Club a blanket fee for all students

The prospect for indoor sports brightened when the College acquired the Jennings mansion and satellite structures for the Jennings Carriage Barn. It was initially known as the Recreation Building. The lower floor was lined and fitted out for badminton, basketball and volleyball; pool and pingpong were continued on page 25

An alumni degree-completion program

Anita Andres Rogerson this year finished something she started 24 years ago — her Bennington education. She hasn't been idle since she left Bennington without completing her degree, but she's always wanted to finish, and now, through Bennington's Alumni Completion of Degree Program, she's done it.

Mary Sutherland Gussow, out of school for more than 30 years, is now in the middle of finishing her degree at Bennington too, after having ventured into several other academic pursuits she found unrewarding.

Rogerson's campaign to complete her degree began more than eight years ago when she started writing letters to various offices at the College, including the dance division, asking that she be permitted to complete her degree. At that time the only alternative she was offered was that she return to campus for several days each week to work within the established program of the dance division: this she did not feel she could do and still fulfill her family and teaching responsibilities. It was only with the development of the Alumni Degree program, motivated under President Joseph Murphy, that her wish became possible.

A Bennington degree in dance was "something I wanted for myself," said Rogerson, who added that a dance degree from another institution just would not interest her. She completed three years at Bennington as a dance major, starting in 1955, but left to marry.

After leaving Bennington, Rogerson had four children, but continued taking technique classes, and kept involved in dance. She later came into teaching dance at Groton, where her husband teaches, and has developed the dance program at that school. When she first taught at Groton, the boys expressed an interest in dance but had to take it on a volunteer basis. With coeducation, dance has become part of the curriculum at Groton, and Rogerson has been the moving force behind that development.

Why a Bennington degree now? "I never felt any pressure from anyone but myself," she says, adding that administrators at Groton and her students have not even hinted that she should have a degree. She did feel, however, that while she was able to begin teaching at Groton because of her husband's affiliation with the school, should he transfer, or should she want to teach elsewhere, the degree would be more important.

Rogerson also likes to finish what she starts, she says, and recalls the comment her father, former trustee F. William Andres, made when she dropped

out: "I never thought you would not finish something you had started." That has been at the back of her mind, she says.

To complete her degree, Rogerson was required to take one course outside the dance field at a school of her choice and complete a senior project. To this end she took a Harvard University summer course on "Understanding the Creative Process."

This past fall Rogerson, with the help of her Groton students, presented a workshop on the opportunities she has had to work in the dance, which included a sampling of her recent choreography. Martha Wittman of the dance faculty also went to Groton to observe a student performance there.

In granting credit for life experiences, including her work at Groton, Rogerson says: "The dean and the committee recognized the fact that I had taken a good number of courses while I was at Bennington, in addition to having spent a summer at Connecticut College Summer School of the Dance. Also I had studied at Lesley Graduate School and Harvard Summer School, and completed a yoga teachers training course along with the technique classes." Her work in developing the program at Groton was crucial to her receiving her degree now, she feels.

In putting together a resume of her activities in the dance, Rogerson said it "made me realize how long I'd done some things. It's always impressive when you can put something down on paper."

Now that she has her degree Rogerson doesn't have any extended plans for additional study, other than the technique classes in which she has been involved since her first departure from Bennington. She has thought often of getting a masters in dance therapy, however.

While Anita Rogerson has completed her degree work, Mary Gussow is still in the middle of her effort. Finding herself back on the Bennington campus after 30 years was at first unnerving, but she later discovered that "Bennington is now, as it was back then, in 1942, concerned with me as an individual in a friendly non-rigid way. Often my other educational ventures met with unconcern and even a kind of vague hostility," while at Bennington this was not the case.

Between her departure from Bennington during her junior year ("armored with the conviction that I had had a sustaining educational experience"), and her return to Bennington this year, Gussow tried several other educational experiences. After raising a family, she attended a small Baptist girls college in the South — where 90 per cent of graduating seniors were engaged to be married — and then tried to enter a large university, where she was told she

would have to repeat many of her Bennington courses. She then enrolled in an agricultural and technical college, with the proviso that she would earn a degree only if she took gym — at what was then an all-male school.

"The entire time I was there, I was never acknowledged as female. I received mail addressed to Mr. M. Gussow entreating me to pay my athletic fee, register for ROTC, pick up my ID card; or mail addressed to Mr. and Mrs. R. Gussow containing slightly ominous warnings that their son (me) was not complying with college requisites," Gussow recalls.

After returning to New York, where she lives now, Gussow tried to enter several schools, but met opposition because of her lack of high school algebra. When she tried to enroll for high school algebra she was rejected because she was over-age and, besides,



Anita Andres Rogerson, left, working with a student at the Groton School, where she directs the dance program.

already had a diploma.

The impetus for returning to Bennington was her sudden responsibility for an 82-year-old, brain-damaged mother-in-law, says Gussow, who "unquestioningly accepted, all her life, the roles assigned to her by others, and when finally she was stripped of these roles, she was without personality, dignity, purpose."

Gussow was concerned that while she was observing a great deal she was not digesting it. "It was just at this point that I received a Bennington announcement of the anticipated continuing education program. That's where I'd been going in the first place before I got sidetracked."

As she began on her degree program, Gussow said, "I haven't a very clear-cut idea of what I expect from a Bennington degree. I know that I want to do more

research on age-related organic brain syndromes and I want to continue working on my mother-in-law journal," which she had begun when her mother-in-law first moved in. "Mostly I think of this as a personal search and a personal commitment to finish something I started over 30 years ago."

The primary efforts in Gussow's studies have included a familiarization with senility, as well as the loneliness, depression, rage and disorientation of senility, and a synthesis of the information she has gathered and application to her mother-in-law's situation.

After the obstacles which had been placed in her path at other educational institutions, Gussow kept expecting the same at Bennington. "I keep anticipating impossible barriers. My feeling was that they believed in the seriousness of my intent, understood the fact that I still, in spite of my advanced years, had domestic responsibilities, and that they were going to give me credit for my prolonged and sporadic forays into academic jungles. They were not necessarily going to be easy, but they were going to be reasonable. There were not going to be any impossible barriers and instead of saying 'no' Bennington would continue to say 'yes'." ☆

Christmas presents from Einstein — or how Golda Meir paid my ConEd bill

By David H. Lowenherz

The Marquis de Lafayette has paid last month's rent. Einstein graciously provided Christmas presents to my family and Golda Meir took care of the Con Edison bill. "How nice," you think. "I wonder when David will be released as 'sane'?"

What I write is true; even Montesquieu is paying for a trip to Europe. No, I am not 250 years old, do not have connections in high places, and am just about as coherent as the next person. I pay my bills, like most everyone else, by working — my work happens to be as a dealer in autographs and manuscripts. The buying and selling of letters written by the famous

Very truly yours,

Owille Wright
Membership Committee.

Some autographs, Lowenherz finds, are models of clarity and penmanship.

(and infamous) is what puts the bread on my table.

Who collects autographs? Most of us probably. We have all been tempted to walk up to a just-spotted celebrity and ask for a signature for our child (though you do not have one, clearly you are not going to be so infantile and ask for it for yourself, are you?). The serious collector is generally not interested in a signature alone, but rather a letter or document mentioning something for which the person is well known in history: Hemingway about a book of his; or Lincoln writing to a General. The autograph collector is generally one who has wide-ranging interests, great curiosity, a love for research, and a fair dose of hero-worship. Goethe, J.P. Morgan, Sr., Franklin D. Roosevelt, John F. Kennedy, Jerome Kern, and Stefan Zweig were all collectors.

Today, everything seems to be collected — bottle caps, doorknobs, depression glass (my lemon squeezer is now a "collectable" — an ugly word) to name just a few. Yet, the modern age of autograph collecting began in the early 19th century. Most collectors today tend to specialize, concentrating on the life of a person, group of people, event or period. For Americans, the Presidents is the most popular specialty. The English, logically, like to acquire material from their Kings and Queens (most often in

David H. Lowenherz '74 has evolved an unusual approach both to making a living and to writing an article about it.

the form of a document with the Monarch's signature, as handwritten letters are very scarce). The French seek to complete a set of Napoleon's Marshalls of the Army. Years ago, when more and better material was available for collecting, the autograph enthusiast, or philographer, as he is sometimes called today, would handicap his search for material. He might try to obtain, for example, a holograph (i.e., handwritten) letter from each signer of the Declaration of Independence, dated during the magic year of 1776. This would be near impossible to duplicate today. One must settle, then, for paying \$150,000-\$200,000 for a complete set regardless of the date.

Every specialty has its own challenge: A complete set of autograph letters signed by the President of the U.S. while in office would represent a very significant, even aesthetic accomplishment. But such letters are difficult to obtain from recent Presidents. Almost all official correspondence is typed and then signed for the President by a machine called the "Autopen". A real rarity would be an autograph letter signed by President William Henry Harrison. He was in office for only 31 days, and a letter written during that period would be a bargain at \$20,000. A good letter written anytime prior to his presidency goes for only about \$300-\$500.

A less expensive way to assemble a collection of the Presidents would be to acquire their signatures only. Clipping a signature from the letter of a famous person was a 19th century habit which still causes, in today's collector, a bad case of teeth gnashing.

But all fields at all prices can be collected, including: 20th century authors, 19th century musicians, scientists, statesmen, women's rights activists, generals, Nobel Prize winners, astronauts, assassins, movie stars, financiers, philosophers, and more.

A madness similar to "bibliomania" can sometimes grab hold of the collector of autographs. He or she will go to any ends to obtain a particular sought-for item. When this mania is combined with what one can sometimes experience at an auction, "auction fever", watch out! The successful bidder may leave the auction house with pride and a sense of victorious accomplishment mixed with an acute case of shock and poverty. It is a rare combination of feelings.

As in every hobby, condition and rarity are important factors in judging the value of a letter. But of even greater importance is content. It seems, for example, that Henry James spent a good part of every

day writing lengthy letters declining invitations to dinner. These kinds of letters, "thank you" and "no thank you" notes are not of interest to the philographer unless he merely wants to have a sample of James' handwriting. George Bernard Shaw, however, who along with Napoleon wrote more letters than anyone else, never penned a boring note. Even an invitation, and its refusal, could have spice:

GBS to Winston Churchill: "Enclosed are two tickets to the opening night of my new play. Bring a friend if you have one."

Winston Churchill to GBS: "Cannot make it on opening night. Will come on the second, if you have one."

Sometimes the personality or intellect revealed in a letter is different from the general public's impression of the writer. Sigmund Freud's letters are often harsh and bitter, and Gerald Ford wrote some of the most interesting, politically honest and revealing letters of any President.

*Approved by Napoleon
Paris 26 X
Napoleon*

Others apparently didn't care what their signature looked like. This is Napoleon's — merely "Nap."

There is often a sincere appreciation of the beauty in the handwriting and signature on a letter. A "bold signature" is a favorite dealer description, and yet it is so appropriate when applied to that of Queen Elizabeth I of England. The strength, intelligence and majesty of that Monarch are fully revealed. The fine script of George Washington is often appreciated as much as its content. Certain famous people cared less about the way they wrote: Napoleon had trouble reading his own handwriting and his signature is often accompanied by splotches of dark ink sprayed across the page as he often broke the point of his pen when signing his name.

Every collector and dealer dreams of making "the great find" of the century. They hardly ever do. As a matter of fact, many important discoveries are

made by those who are complete strangers to the field of autographs. I, for one, keep my eyes open for "the find of the month."

And it has been here, among the less spectacular items, that I have made many profitable discoveries as a dealer and collector (a scarce broadside of a poem by Robert Frost, and original poems by Elinor Wylie).

Curiosity and the desire to satisfy it with the proper amount of research is one of the keys to successful buying. Sometimes a letter already fairly priced will increase in value because the date on which it was written was a critical one in history or the life of the individual. An obvious example is the note, recently sold at auction, by Abraham Lincoln. It was like so many hundreds of others that crop up all the time. It was written, however, less than 24 hours before he was assassinated. ☆

*Let Mr. Cumbach
be appointed a Pay-
master, when it can
be done without viola-
tion of previous pro-
visions, or committee.
April 30, 1861
A. Lincoln*

A. Lincoln's signature is well known, but his handwriting is enigmatic.

Ecologist Flaccus writes of log cabins

Edward Flaccus of the science faculty recently built a log cabin on his family's property in New Hampshire. Not content with that, he took the next step and wrote a book about how the cabin was built.

It is not, however, only a how-to book. It is a book that talks about the process of putting up the cabin, and about those who were involved. It speaks of the dogs present for the construction, and the plants surrounding the cabin's site.

The easiest way to show some responses to the book is to quote from reviews:

"*North Country Cabin* is partially a how-to book, one which explains in detail the arcane methods of constructing a traditional cabin. But it is not



Edward Flaccus

one of those technical manuals long on fine print and short on fine writing, nor is it dense with data about the various rot-resistant qualities of hemlock, douglas fir and loblolly pine.

"Flaccus has written a conversational book, deftly packed with useful information, but full of chatty digressions about his pets or the floral succession of mid-summer in upcountry New Hampshire. At times it is almost too conversational, as when Flaccus halts the discussion of cabin-building to tell us about old times or gives the reader details of unidentified friends.

"He has woven his memories, his thoughts, his experiments in log building into a very personal narrative, but one which is easily followed and enjoyed by others."

Rob Woolmington, Bennington Banner

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"You can enjoy this book even without the foggiest intention of building a cabin. On the other hand, if you want to build one, the book gives sound advice.

"Edward Flaccus was in no hurry, the book doesn't hurry. The reader should take time to enjoy the comments.

"The pen drawings by the author are delightful — birds and beasts, species of trees for identification, construction details. There are sketches of basic tools for those who wouldn't recognize a chain saw or a draw knife. I was glad to learn that a 'standard axe' is the kind to which I was an unwilling companion in childhood (we burned wood for heating and cooking), and the 'double bit cruiser axe' was what our neighbors had. Theirs was better. Ours probably hadn't been sharpened since before I was born."

Dorothy M. Johnson, The Missoulian (Mont.)

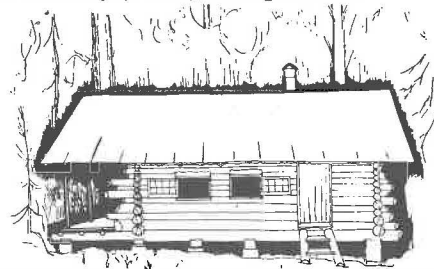
"The \$1,000 — that's right, \$1,000 — that the cabin cost him went to lumber for floor joists, window frames, roofers, and some other finished material.

"Of course, that figure does not include labor, and that is where the botany connection comes in. Flaccus teaches at Bennington College, and there were always plenty of students willing to make the rather long weekend commute to Tamworth for a little honest work, skiing or swimming, guitar picking and just being outdoors.

"A large part of the experience was the constant presence of nature everywhere; a mushroom feast, trout in the stream, and the inevitable black flies and, ultimately, carpenter ants and mice.

"A visitor seeing the finished product of the weekends and weeks of work can imagine the process that brought a log cabin to the spot in the woods, but the author of this book has explained that there was much more to the building experience for himself and his fellow workers than the hours of work invested."

Christopher Morgan, Carroll County (N.H.), Independent



North Country Cabin, \$5.95, may be purchased directly from Mountain Press Publishing, P.O. Box 2399, Missoula, Mont. 59801 ☆



It was a nice day, so the alumni career panel discussion on publishing was held out on the lawn.

Alumni return to discuss careers in advertising, psychology, publishing

By Tam Stewart

Advertising

Alexander T. Foster looked like he'd been on vacation. Being a copywriter for Ogilvy and Mather, an enormous advertising agency, had done him no harm at all. He seemed taller and thinner. He wore a neatly trimmed mustache, cowboy boots and jeans, and a white jersey with a satin A across his chest. A, I guessed, was for Advertising.

And what was Foster doing in Franklin House living room on a quiet spring afternoon? (He graduated a year ago, a literature major with a great love of drama.) He'd come to talk about his new job along with five other folks in advertising, three of whom were also alumni. Quite a few students were there to listen. They sat on the floor and on tabletops and paid strict attention.

You wouldn't think, right off, that Bennington College students would have much interest in advertising, a business often seen hounding decent sensibilities to the far corners of the earth, a career with a reputation for being flagrantly cold blooded, feeding on

three-martini lunches, the gullibility of housewives tenderized by soap operas and Valium, and chop-licking in cave-like offices in totemic, mirrored skyscrapers. But that's reputation.

Speaking clearly and quickly, Foster explained his work: he writes television commercials, at the moment for Swanson, the people who make frozen pies you can just toss in the oven Sunday afternoons. Foster was put on the account because in his resume he mentioned that he retained sports trivia very well, and since these particular pies are geared for big hungry guys, they gave the task to Foster. Researchers provide him with the target audience and aspects of the product, and he sits down with an artist and together they develop the outline for the commercial. As of now, Foster has four on the air.

He talked about landing a job in advertising. Send letters to everyone, was his first piece of advice. You never know. And include a resume, the master key of advertising. Fill it with letters of recommendation and sample ads. Be

brave and daring and aggressive.

Someone asked how Bennington had helped to prepare him for this world of calculated luck? Bennington is a college with many angles, he replied, and it's possible to get acquainted with and play around with a lot of them. Diversify, he said. There aren't many schools that let you do it so freely. The vigorous classroom discussions at Bennington also helped.

Advertising is a group effort, he went on. They have sessions in which ideas get teased and whipped until something comes of them. Creative writing at Bennington is also very strong, he said, and that gives you an edge because crisp and zappy writers are rare these days.

George Coyne '77 spoke next. Coyne works for Young and Rubicam, and he also looked healthy and prosperous. He responded to the issue of college preparation for advertising right away. Ad agencies aren't looking for a particular type of person, he said — someone with a death grip on telecommunication, for instance — but almost always have their eyes peeled for unique,

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talented people, youngsters unspoiled by regimes. (Coyne was a drama major.) But he told this story: after the interview at Y&R in which he was told he had a job, Coyne asked, "Why me?" Because you're the Ivy League type, said the interviewer. The audience laughed cautiously.

Coyne is a media planner. Media planners determine what strategy to take to achieve an effective campaign. They try to reach the target group through the appropriate medium. Naturally, media planners are subjected to the same strategy and are put to work on the sort of campaign they seem best suited for. Coyne is now on a National Distillers account that handles Old Grand Dad. When he was placed on the account he took ads in college newspapers across the country, and within three months there was a remarkable increase in sales. Had no one thought of Old Grand Dad on campus before? Coyne had, and it was paying off.

Ellen Count '59 took the floor and talked about how it was to be the promotions director at Redbook magazine. She's in charge of making sure that Redbook gets advertised in the right places at the right times.

Count was describing another aspect of her work when someone interrupted with a question: weren't the members of the panel carefully avoiding the moral implications of their jobs? Didn't they feel as though they were somehow selling out? It was clearly a question many had thought to ask but hadn't dared. The panelists looked at each other as if to say, "Why always this?"

Finally George Coyne replied that you don't work for an ad agency for spiritual reasons. Essentially, at least for him, it came down to paying rent. Coyne's motto was: let the buyer beware. A shiver ran through the audience. Pencils stopped. It was like the shock that runs through a herd of zebras when lions appear. "Does that answer your question?" asked Coyne.

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Caleen Jennings '72 spoke next. She's a copywriter-researcher for Gerald Schoenfeld Inc., a small outfit that only deals with fledgling products. General Foods, for example, came to them with Postum, a molasses and bran instant drink, hoping that Schoenfeld could help them sell more of it. Schoenfeld discovered that nobody really knew what Postum was. People didn't know it was all-natural, or thought only old folks drank it. Schoenfeld copied all the hot-beverage ads (Lipton and Maxwell House, for instance, and substituted the word "Postum" for the big brand name. They ended up with "Postum, good to the last drop," and about forty others. These ads were brought to various consumer groups, read off, and the groups were asked what they remembered about Postum. Schoenfeld brought this information back to General Foods, which altered its marketing accordingly. And Postum is selling very well.

Jennings said, in terms of Bennington's role in preparing her, that the NRT experience was invaluable. Without the NRT, she said, she would have left college without a thing to say about herself. NRTs gave her material to put in resumes.

The emphasis on new, clear thinking at Bennington also made quite a difference later on. "You're really ahead of the game coming from Bennington" she said. "People are so shocked that you have even the barest degree of intelligence, and are so impressed by the fact that you came from there, that you're automatically invested with certain degrees of creative ability. Bennington gave me something quite abstract. Other colleges give you basic skills, but Bennington gave me the ability to see what I was doing in terms of a larger design. I think you'll be pleasantly surprised to find out just how far ahead of the pack you are."

Deb Harrington, not an alumna, is assistant director of the NRT Office. She agreed with much of the above, and went on to tell about her

job selling ads for WBTN, the local radio station. She traveled the area trying to convince merchants to buy air time. At first most of them declined. Meanwhile, Harrington took a good look at their businesses, and when she returned, it would be with a handful of custom-tailored tapes of proposed ads. Slowly she sold air space, but some hard-bitten Vermonters held out until she'd visited 25 or 30 times.

Bruce Nicolayson, also not a Bennington graduate, spoke last. Since there wasn't enough time to go into detail about his life as creative director for Ogilvy and Mather and how that led him to his current occupation as novelist and movie writer, he told about the lighter side of advertising. Once on a Folger's coffee account, there was the idea of "bringing the bean to life." A woman dwarf was hired, put in a bean suit and taken to a huge party in Peter Folger's living room. The bean was sensational, marvelous. She danced around and sang and no one knew she was a hooker until she propositioned Peter Folger.

Working in an ad agency, said Nicolayson in reference to the morality question, was like working in an intellectual whorehouse.

Tam Stewart '78 is a graduate student in prose fiction.

Psychology

On March 24 four Bennington alumna returned to participate in a seminar on careers in psychology and related fields. Participating were Nancy Glimm '71, Connie Frontis '71, Myrna Baldinger '57, and Joan Gold '55.

Glimm, who is a milieu therapist at the Human Resources Institute, led off the seminar by discussing her work at the in-patient psychiatric unit of this private Boston hospital. She works with severely ill adults whose problems range from drug addiction to severe neurosis and psychosis.

After receiving her degree in painting, Glimm moved to the Boston area and supported her art

career by working in an art supply store. Eventually she decided to find a job that would put her "in touch with people" and enrich her life. She went back to school, earned a master's degree and began to teach painting to the resident patients at a long-term psychiatric hospital.

At the Human Resource Institute, Glimm admits patients and carries a three-patient caseload. Even though she did not major in psychology at Bennington, she said the college helped her by inspiring self-confidence. "Bennington provided me with a tremendous amount of courage. First, when I was here, to carry through with my art work and later the courage to switch careers and try something new."

Connie Frontis coordinates social services in a federally funded nutrition project which offers outreach programs to the elderly in Connecticut. Part of her job is luring people, many of them shut-ins, into her programs. She describes the hot-meal program as the "carrot" used. "These people don't just need meals, they need other services like legal counseling, educational services, and dietary counseling." Some of the programs offered include theater workshops, oral history projects, seminars on coping with Medicare foibles, and a creative movement class taught by dance therapists.

Director of Student Services Jean Short Aldrich introduced panelists Baldinger and Gold with the remark that "only two Bennington alumna could walk in cold, not knowing they were going to be panelists and speak at a seminar."

Baldinger asserted that, "the years I spent at Bennington were the most memorable of any educational experience I've ever had." She was a psychology major at Bennington but finished her degree at Hofstra. She taught elementary school for sixteen years and over the last four years became interested in children's learning problems. She returned to Hofstra to

get her M.A. degree and to study special education. "Bennington taught me that I could be anything I wanted to be if I put my mind to it, I could try all kinds of things, things that might have seemed out of reach. It's difficult to decide in your middle years of college what you want to do, I'm still searching."

Gold explained that she left Bennington in 1955 when Francis Golfing suggested that she go home, get married and have babies. She is now working toward a Ph.D. in clinical psychology from the New School. Gold brought up a subject she was surprised no one had already mentioned. "Psych is a very hard field, and unless you're really motivated — it's almost impossible to get into a program." She stressed the importance of grades, GRE scores and the Miller Analogy test.

Publishing

Publishing is a field that can be entered from a number of directions, and has a number of specialties, Bennington students were told during an alumni career seminar in April. No matter the entry point or the specialization, however, students were told that success takes both hard work and being in the right place at the right time.

Karen Latuchie '76, an editorial assistant at Alfred A. Knopf, said that neither Bennington or Barnard had prepared her specifically for publishing. After 20 to 30 interviews she was hired by a textbook publisher, which gave her an entry into the field. After two years she joined Knopf, where she has been able to take on as much work as she can handle.

Christine Rago '75, publicity director for Houghton Mifflin, started during an internship with the University of Chicago Press, then moved to the Yale University Press, and finally her present position. "You progress as quickly as you are able," she said, and found, like Latuchie, that taking on a heavy burden of work paid off.

Joanna Bendheim '75, an asso-

ciate editor with *Westchester* magazine, came to her interest in publishing through NRTs. She extolled the advantages of working, at first, for a small publication, where a great deal is learned about every aspect of the business.

Robert Boyers, editor of the *Bennington Review* and *Salmagundi*, pointed out that his editorial work, particularly on *Salmagundi*, which he founded was essentially non-paying. What small magazines do best is discover new talent, and because their chief motivation is often to provide for the publication of their own work, and the works of their friends, after those desires are gratified the magazines go under.

Daniel Okrent, an independent publisher, and husband of Becky Lazar '72, said entry level salaries in publishing are poor because so many people want jobs — there is also a virtue in the tight job market in that it assures that those who get jobs really want them. After moving from one publisher to another, including being head of a small house, Okrent became editor-in-chief of Harcourt Brace. He later retired (at age 29) to do independent publishing.

Florence Temko, a free-lance writer, said she entered publishing by making the rounds of publishers with an idea for a book on orgami.

William Sarnoff, chairman of the board of Warner Publishing Company, and father of Jeff Sarnoff '80, entered publishing at the top by being named to his position from another division of the Warner conglomerate. Although there were adjustment problems involved in not knowing much about the field, Sarnoff said he finds the work exciting — both in dealing with a great deal of money, and in dealing with fascinating people.

Sarnoff also suggested that when the first job is landed, students stay at it for two years, working as hard as possible, and acting as though the company can do no wrong. If at the end of two years the rewards are not what was to be expected, moving on is the best remedy. ☆

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State of the College: Curriculum

By Charles R. Putney

At a time when colleges in the United States — most publicly Harvard, but others in varying degree — have been debating the value of having a “core” curriculum of courses, Bennington’s Dean of the Faculty Donald R. Brown likes to observe that Bennington doesn’t have a curriculum, it has a faculty.

Brown, at the end of the 1978-79 year, will complete a three-year term as part-time dean of the faculty. Over his years at Bennington (this is the second time he has served as dean), Brown has developed attitudes about the mechanics of the Bennington education and the people who make that education possible — the faculty.

That Bennington doesn’t have a curriculum — a fixed selection of courses from which students must choose before specializing in one area — “is not only workable,” according to Brown, “it is highly desirable.” Students and teachers must delve deeply into particular topics that interest them and that they find profitable rather than choose from a range of courses.

“It’s easy to find ourselves tempted to think that there is a social science curriculum, for example, or that there can be an elaborate progression of courses. My own conviction is that this is a mistake, partly because we are so small,” says Brown. With about 70 faculty members, there are at least 36 different disciplines that are represented, says Brown, and it’s obvious that none of them can be covered as broadly as at a university.

What Bennington has to offer is an alternative. “What you can concentrate on is putting together individual teachers and students, and expect to draw on the strengths of that relationship — primarily the opportunity of teachers to work from areas of strength, and the opportunity for students to address that teacher in relation to the teacher’s strengths and purposes.

“It leaves both the teacher and the student free to dwell on what seems to them to be the next important point to be made or the next question to ask,” says Brown, who feels the relationship of student and teacher at Bennington can best be compared to apprenticeship: “What it allows is the opportunity for the student to watch someone else doing what they take to be worth doing, but learning directly the enticements and pitfalls associated with doing it themselves.”

Sometimes students and teachers learn together, as when a teacher offers a tutorial in a new area in response to specific student interest. The teacher and student explore together, which can sometimes

have a profound effect on individual faculty members. These tutorials, and student interest, can also effect change when new faculty are being sought — on such occasions the expressed needs of students are considered when new faculty members are chosen.

The capacity for change, Brown thinks, is one of the greatest advantages of having “a faculty rather than a curriculum.” Changes at Bennington, in the recent past, have been changes of expansion rather than transformation or subtraction. There have been very few cases, says Brown, where one specific discipline has been dropped in favor of another (although this year it is the case with the elimination of Russian and augmentation of Spanish).

Brown has mixed feelings about the kinds of changes which might come through studied evaluation of what is offered. Bureaucratically, he says, he sees the need for such evaluation, but philosophically he has problems with the idea that one range of subjects can be demonstrated to be more important than others, simply by inference from traditional values.

“My own feeling is that when transformation comes to American colleges, it’s going to come in rather different terms. Virtually every institution is undergoing curricular review, and it’s a general conservative tendency to go back to what might be called the more traditional skills,” says Brown. “No one has yet succeeded in defining a core curriculum and attained anything like broad agreement.

“Because you’re starting with the curriculum itself — starting with an artificial structure — the expectation that you will find some clues as to what is or is not important is faulty. I’d rather start with an eye to the student and ask what are the kinds of skills an individual ought now to be able to demonstrate, and then build a curriculum around those skills.”

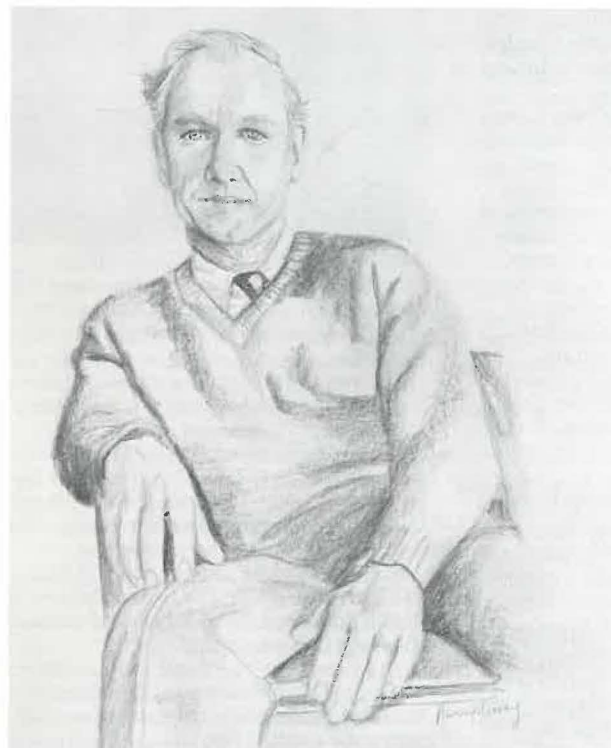
Because faculty are so important at Bennington, the selection of that faculty is crucial. Brown, who is involved intimately in that process, hasn’t seen major changes in approach over the time that he’s been at the College. There is an ambiguity in the selection process, he says, which is heightened by the fact that in searching for faculty there is usually no aim to fill a specific academic niche, such as late 19th-century American philosophy. Thus, in the selection process, it is likely to come about that there will be a choice among several people, each of whom is excellent in a separate branch of a specific field.

“I think we want people who have been broadly trained, and practically trained. I find myself that in some of the divisions there is a greater tendency

toward formal academic training than I had expected at Bennington.” If, in looking for a social scientist, the selection process begins by contacting graduate schools, there is already a predisposition to emphasize training rather than established teaching experience or professional practice.

At the heart of the selection process, Brown notes, is the search for the combination of training and the good teacher. While a search may start with the graduate schools, candidates are evaluated in terms of the characteristics being sought. “One of the hardest jobs is to deal with both the vitae, the paper version of the person, and then with the real person. It is hard to find out, unless recommendations speak directly to this, about teaching ability. We should be very dependent upon the visit of the candidate to the college,” says Brown.

Bennington’s reputation is a great advantage. The



Sketch by Nancy Murray '80

Dean of Faculty Donald R. Brown

kinds of people who apply to Bennington are almost always “familiar with the college, and realize that they have some affinity with such a place. In a recent search for a politics teacher there were well over 200 applications; when the message gets out that is filling a position there is always a large number of applicants.

“The key to the faculty selection process is the division. The success of the faculty selection process reflects directly on the degree to which the division involved has some clear and shared sense of what they want,” says Brown.

The extent to which divisions may change also “reflects the fact that each division is a collection of

individuals rather than a curriculum. Interaction among those individuals is bound to bring about changes,” and new interests and new teachers lead once again to changing perspectives.

Because the division is where change can occur most readily, Brown is optimistic about the divisional evaluations now in progress. Each division will be visited by a committee of trustees and independent observers, a process already begun with the Music and Drama Divisions.

The first visiting committee has given a draft version of its report to the music faculty, who have the opportunity to respond before the final report is given to the Board of Trustees. “Generally speaking, I think it can be said that all of the strengths and weaknesses in a typically Benningtonian division were found. Committee members noted the absence of some things. On the other hand they were very appreciative of the strengths associated with the faculty itself, of course contact with students in general, and the productivity of the enterprise,” says Brown.

The evaluation process has not been moving as quickly as was first planned. A visit to the administrative offices has also now been completed, and plans are being made for the fall term. Because, as Brown says, “the divisional setup is the heart of the Bennington educational enterprise,” these evaluations will be extremely important.

As someone in a central point who can encourage self-evaluation in the divisions, as well as the visiting committees, Brown sees both as crucial steps in the assessment of Bennington’s educational activities. The thrust for evaluation comes on top of the regular administrative duties in the Office of the Dean of the Faculty — which is, traditionally, a part-time position.

For many years, Brown points out, the college had a “dean of the college,” who acted in the absence of the president, and who helped with some of the burdens of administration. As administrative burdens increased, and the split into the dean of the faculty and dean of studies offices was made in 1963 — a split designed to retain both as half-time teaching positions — it was felt the most appropriate arrangement.

Brown, who admits he would not want to give up teaching, has ambivalent feelings about the growing pressures of the dean of the faculty position. “It’s obviously a full-time job, but there is a question of whether it should be treated as such,” says Brown, who is very much in favor of teaching deans, and at the same time recognizes the need for more active management.

“The need is there,” says Brown. This is something, he added, which the visiting committee on administration will undoubtedly take a look at, as the evaluation process continues. ☆

Obituaries

Charles L. Stevenson who joined the Bennington faculty last fall as a part-time instructor in philosophy after 30 years as professor of philosophy at the University of Michigan, died in his Barn office March 14. He was 71. Although he was not teaching during the spring term, Dr. Stevenson was very much a part of the Bennington community.

In philosophy, Dr. Stevenson was best known for his work in meta-ethics, and was a great influence in the U.S. and England. Meta-ethics is a branch of philosophy in which the language of ethical discourse, and the methods by which ethical and judgments can be supported, are studied.

In a volume published to honor three philosophers at the University of Michigan in 1978, Arthur W. Burks wrote, "Charles Stevenson is clearly one of the most important and influential moral philosophers of the century. His *Ethics and Language* is perhaps the most original work in meta-ethics since G.E. Moore's *Principia Ethica*." It has



Charles L. Stevenson been suggested that Dr. Stevenson's work almost immediately changed the course of ethical theory, changes which are still noticeable today.

He was well known in his field, and was a president of the western division of the American Philosophical Association. His first publication was *Ethics and Language* (1944), which was followed by *Facts and Values* (1963).

Dr. Stevenson was also known in the community as an avid musician, and an accomplished pianist. At the time of his death he was developing a theory of aesthetics to parallel his work in ethics.

After receiving a B.A. in English literature from Yale University in 1930, Dr. Stevenson studied philosophy at Cambridge University under G.E. Moore and Ludwig Wittgenstein, two of the leading philosophers of their day. He completed a B.A. in philosophy at Cambridge in 1933, and a Ph.D. at Harvard, with a concentration in ethics, in 1935.

Among other awards, Dr. Stevenson received a Guggenheim Fellowship in 1945-46, and was a fellow at the Center for Advanced Studies in the Behavioral Sciences in 1957-58.

He is survived by his wife, the former Nora Carroll, and son Daniel in Old Bennington, as well as three other children from an earlier marriage, and eight grandchildren.

A memorial program of music and readings by members of the family will be held at 2 pm. Saturday, June 30, at Memorial Hall in Wilmington, Vt. A reception will follow at the Stevenson farm on Boyd Hill Road in Wilmington.

Katherine Litz, a choreographer, actress and dancer who was associated with many members of the Bennington Summer School of the Dance, and who was on the College faculty in 1953 and 1954, died in New York Dec. 19, 1978, at the age of 66.

Born in Denver, she studied dance with such teachers as Doris Humphrey, Charles Weidman, Agnes deMille, Hanya Holm and Mary Wigman.

Somewhat of a cult figure, she was known for her sense of humor and for the deftly eccentric characters and mood she created, according to her obituary in the New York Times. She shared a well-developed sense of the ridiculous with Weidman, the choreographer with whom she performed from 1936 to 1942 while a member of the Humphrey-Weidman modern-dance company.

She danced on Broadway in *Oklahoma* and *Carousel*, she choreographed and danced leading roles in *Susanna and the Elders* in the 1948 *Ballet Ballads*. She also worked with Sybil Shearer and Paul Taylor and appeared in dramatic roles with the Judson Poets Theatre.

At her request there was no funeral or memorial service.

Word has been received of the death, on May 2, 1978, of **Ann Agry Darling** '40. Long a resident of the Washington, D.C., area, she had moved several years ago to Thetford Hill, Vt. A social science major, she had, among other things, owned a needlepoint "cottage industry," selling college seals to school stores for resale. She was also active as vice president of the District of Columbia Women's Democratic Club, and as a volunteer for the Washington Opportunities for Women. Prior to her residence in Washington, Mrs. Darling for many years lived in Wilton, Connecticut.

Mrs. Darling was extremely active with the Bennington Alumni Association, both in the regions where she lived and nationally, and had a long record of service to the College.



Mariana Lowell Barzun circa 1930

Mariana Lowell Barzun, a violinist and member of Bennington's original faculty, died of lung cancer in Boston March 28 at the age of 74.

She was the wife of Jacques Barzun, the former Columbia University scholar and critic.

She was born on Beacon Hill May 28, 1904, a daughter of Isabel Shaw and Frederick Eldridge Lowell. Her mother, a Philadelphia Quaker, was the granddaughter of the 19th-century feminist Lucretia Mott.

She attended the Longy School of Music in Cambridge and in Paris studied with Nadia Boulanger. She also studied violin at the Paris Conservatoire.

Soon after her return to the United States she joined the then-forming Bennington faculty, and remained there, teaching and performing, until 1946. She and Barzun were married in 1937. For several years she was a member of the Bennington String Quartet, a professional group supported by the Carnegie Foundation to bring chamber music to various colleges and universities.

After leaving Bennington, and until within a few months of her death, she was active in music in New York City, and was involved in the annual spring concert of the Cosmopolitan Club.

In addition to her husband, she leaves a sister, Dr. Alice Lowell; two brothers, Dr. Francis Cabot Lowell and Frederick Eldridge Lowell; two sons, Dr. James Lowell and Roger Martin; a daughter, Mrs. Gavin Parfit, and six grandchildren.

Mariana Lowell at Bennington: A tribute

By Otto Luening

Mariana Lowell Barzun was recommended by Thomas Whitney Surette, the eminent American music educator and advisor of the Guggenheim Foundation, and appointed a member of the Bennington College faculty when the College opened in 1932. When I came to Bennington in 1934, Mariana was the first music faculty member I met. We lost no time in exchanging ideas about our musical and educational backgrounds and ideals.

I was impressed by Mariana's forthright manner, her passion for chamber music and her ideas about what we could and should accomplish at Bennington, and her infectious sense of humor. We agreed that experience with the elements of music and in ensemble playing and singing, listening, reading some history, and studying theory and composition were essential for both cultivated amateurs and professionals. There would be few of the latter, she thought, but the music faculty could emphasize the richness and validity of amateur music making both to the students and to the community at large.

From the beginning days of the College, Mariana was a tower of strength and helped to establish the diversified musical life that has distinguished the Bennington Music Division.

Her personality and strength of character had their effects on everyone. She had a knack for sizing up people and situations almost instantly, and time generally proved her judgments to right. Her straightforward way was always discerning. Even when disapproving of a plan, an opinion or a performance, she would discuss and mention the strong points contained therein and try to have these recognized and developed.

She was a dedicated and tireless teacher with high standards, but she always adjusted to the backgrounds of her students and went on from there to help them to develop their talents. Because she had their welfare in mind, she was loved and respected by her students and they worked for her. She was endlessly patient in straightening out details of bowings, vibrato and intonation, but she insisted that occasionally works be played from beginning to end without stopping because of mistakes. The form or the "gestalt" of a work and the overall expressive content were what she wanted her students to experience.

Mariana was a very good violinist but she was very nervous whenever she performed. Eventually she told me that she had decided the only way to overcome nervousness was to "practice and play and practice and play." Most of the rest of us on the music faculty were also nervous during concerts, so her slogan did much to improve our performances.

Also a superb ensemble player, Mariana gradually became interested in playing viola in ensembles and was soon an outstanding player of that instrument. As a violinist she was the guiding spirit of the faculty piano trio that included Gregory Tucker and Mar-

garet Aue. Their performance of Beethoven's Archduke Trio was memorable. My own difficult trio was given a convincing reading. I played with her, and Tucker, Bach's G Major Flute Trio and during the rehearsals got to know what a fine understanding she had of the Standard Baroque, Classical and Romantic chamber music literature. On other occasions we would join with our colleagues to play Mozart flute quartets and I think the performances were animated and stylish. When Henry Johnson joined the faculty we performed Max Reger's Serenade, Op. 141 A, for flute, violin and viola. We gave the work our best in rehearsal, and of the performance we were told that it was rich in sound and brilliant technically. Mariana's participation in the performance of unusual chamber music works, both with students and faculty including a number of student composition, continued until she moved permanently to New York after her marriage to Jacques Barzun. She introduced me to the chamber music of Henry Purcell, Gabriel Faure, Jean-Baptiste Loeillet and to other composers I did not know.

When we organized the orchestra, at first a string group, Mariana played every rehearsal, but she also coached every one of the violin and viola players individually. Because of the beautiful Purcell chamber music she played, I was led to discover his *Fantasias* for three, four and five parts, which the orchestra diligently and played beautifully. Hans Lange later performed them with the New York Philharmonic Orchestra in New York with sensational success. When Paul Hindemith visited the College, the orchestra played his *Ploener Musiktag* so well that he asked to play along in the viola section, then conducted the work and finally listened to the orchestra play Stamitz work. He then invited Mariana to play a Stamitz duet for violin and viola d'amore with him, and coached her student Phoebe Arnold.

When, after her marriage, she moved to New York, she saw to it that her work would be carried on at Bennington by recommending Orrea Pernel, the brilliant English violinist, to succeed her.

A new generation of fine young string players has grown up in the musical climate that Mariana helped to create in Bennington. She built the foundation for the fine string playing and ensemble tradition that is an integral part of Bennington College. We cherish her memory.

Otto Luening served on the music faculty from 1934 to 1944 and returned as the Hadley Fellow in 1975.

In the Beginning (2)

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played in the attic. The building was not used much during World War II when the NRT was lengthened to three months, but in the 1950s a snack bar was added and there was a brief obsession with pingpong. The finals of the student-faculty tournaments were staged in the Carriage Barn pit amid cheering along the packed catwalk. One year, both finalists were faculty: Lionel Nowak won the champagne, Francis Golffing the bubblegum. Eventually the building was claimed for other purposes with no concerted outcry from the community, no one offered to build a gymnasium, and no president accorded priority to any physical activity except dance.

(What Pioneer could have foreseen that a Bennington College soccer team, all-male, uniformed and coached would finish the season with six wins, two losses and one tie? Incredible. But it happened in the fall of 1978.)

Evenings in the Theatre

Three or four times a week everyone climbed the Commons stairs to the theatre to hear a lecture or to find out what the dancers, actors or musicians had to offer. Workshops and formal productions acquainted the College community with its most talented students, male and female (the "drama boys" came in 1936), as they appeared in the classics in drama, in music composed by the old masters, the faculty and students, and in dances choreographed within the month. In the early years before the music faculty had agreed to perform regularly, the concert program included Efrem Zimbalist, Egon Petri, Felix Salmond, William Primrose and Paul Hindemith, the Don Cossack chorus and the Budapest Quartet.

There was no difficulty in finding speakers in those depressed times, for almost anyone would come for \$25 or came out of curiosity *continued on page 32*

Bennington Briefs

New Faculty, Spring Term

Wright Morris, novelist, critic and photographer, was named the Ernestine Cohen Meyer Fellow. Morris, the creator of 27 published works between 1942 and 1977, and a three-time Guggenheim Fellow, has been in residence during the second half of the term. While here he conducted a weekly lecture-seminar, "Reconsiderations of Photography," a personal view of the history of photography, where it has been, where it is now, and where it appears to be going. He worked with the students on their term's project which was a photographic documentation of the town of Bennington, did critical analysis with individual photography students, and read from some of his works. There was also a display of Morris' photographs in the Barn. This appointment inaugurated the fellowship in honor of the late Erni Meyer.

Meno Spann was appointed Katrina Boyden Hadley Fellow in German literature for Spring 1979. A graduate of the University of Marburg, Spann has published works on Heine and Kafka, as well as three German grammars and several readers. He has taught at Northwestern University, the University of Iowa, and Michigan State University. While at Bennington Spann lectured to the community on "Classicism as a Religion." Susan Shatter taught in the visual arts division while painter Pat Adams was on sabbatical. Shatter has had one-woman shows at the Fischbach Gallery in New York and the Marcus-Krakov Gallery in Boston, and has been in group shows at the Boston Museum of Fine Arts, The Fogg Museum, the Institute of Contemporary Art in Boston, and the Corcoran Gallery in Washington, D.C. She has received a Massachusetts Creative Artists Grant, a Radcliffe Institute Fellowship, an Ingram Merrill Grant, and a U.S. Department of the Interior com-

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mission. She has also taught at Boston College, Massachusetts College of Art, and served as a visiting artist at the University of Pennsylvania.

Vivian Fine an award winner

Composer Vivian Fine of Bennington College has been honored by the American Academy and Institute of Arts and Letters for her work in music. The award carried a \$4,000 prize, plus a recording of one of Fine's compositions by Composers Recording Inc.

Fine was one of four Academy-Institute award winners. The awards are given to honor and encourage qualified non-members and help them continue their creative work. The winners are selected by a jury of composer members of the Academy-Institute.

Among past winners of the award, who were later elected to the Academy-Institute, are John Cage, Elliott Carter, Henry Cowell, George Crumb, Gian Carlo Menotti, Gunther Schuller and William Schuman.

Fine, who has been at Bennington since 1964, was a student of Ruth Crawford Seeger and Roger Sessions. She studied piano with Djuna Levoie-Herz and Abby Whiteside. She has received grants from the Ford and Rockefeller Foundations and in 1974 and 1976 from the National Endowment for the Arts.

Pat Beck's book

Friends of the late Pat Beck have collected 10 of her short stories and published a commemorative volume titled "A Gift of Kindling and Other Stories."

Beck, who attended the College in the early 1940s and later in the 1950s, died last year at her North Bennington home after a series of medical complications deriving from diabetes.

A committee of friends gathered

funds for publication of her stories from the sale of her paintings and from contributions. After paying the costs of publications, any residual from the sale of her stories will go to the McCullough Library in North Bennington.

Jane and Lucien Hanks spark-plugged the effort and hold the copyright to the book. Others who helped were Henry Cristman, Margaret DeGray, Mary Delia and Curtis Flory, Catharine O. Foster, Ruth Levin, Frances Ross and William R. Scott.

Scott, a retired book publisher, designed the book, hand set and printed the headline type in his own print shop. The rest of the typesetting and printing was done locally.

The nature of the contents is hinted in the following paragraph from the committee:

"The ten stories in this collection offer a marvelously varied bouquet of light and dark, bitter and sweet, frolicking and awesome shapes. To be sure, New England characters, vainly trying to outsmart both neighbors and nature, predominate. Yet many less familiar themes also occur: the rulerless antics of children born to self-indulgent parents wintering in Spain, or the harrowing tests of Christian orthodoxy devised by a convent pupil, or the machinations of an innocent who all but murders the younger brother left in her charge. Rarest of all is the beleaguered Kate who fights to preserve the sanctity of body and soul from ruthless disease."

The McCullough Library in North Bennington is handling sales of the book. Copies may be ordered from the library (zip code 05257) at \$5 each, including postage.

Henry Brant elected to Academy/Institute

Henry Brant of the music faculty was among 14 artists, writers and composers elected to the American Academy and Institute of Arts and Letters this spring. Membership is a distinct honor as well as an opportunity to participate in a variety of programs directed by its own members.

One of the primary activities of the Academy and Institute is its annual awards program in which more than \$200,000 is given to artists, writers and composers. Vivian Fine, also of the music faculty, received such an award earlier this year.

Other new members elected with Brant include Roy Lichtenstein, Joan Mitchell, and Larry Rivers, painters; John M. Johansen, architect; former Bennington fac-

ulty member Tony Smith, sculptor; Joseph Brodsky, Robert Hayden and John Hollander, poets; Rene Dubos, bacteriologist and writer; Susan Sontag, novelist and essayist; Irving Howe, literary critic and historian; and Ulysses Kay and Ned Rorem, composers.

Brant was born of American parents in Montreal in 1913. He studied at the Juilliard and Rubin Goldmark and privately with George Antheil. His awards include the Prix Italia, two Guggenheim Fellowships, a New York State Council of the Arts grant and a National Endowment grant. He has been on the Bennington faculty since 1957.

Steiner talk available in Troy chapbook

Copies of a numbered-edition chapbook containing the text of the first Ben Belitt Lecture are now available from the College's Publications Office.

The lecture was delivered Oct. 3, 1978 in the Carriage Barn by George Steiner, the British author and critic, and was titled *The Uncommon Reader*.

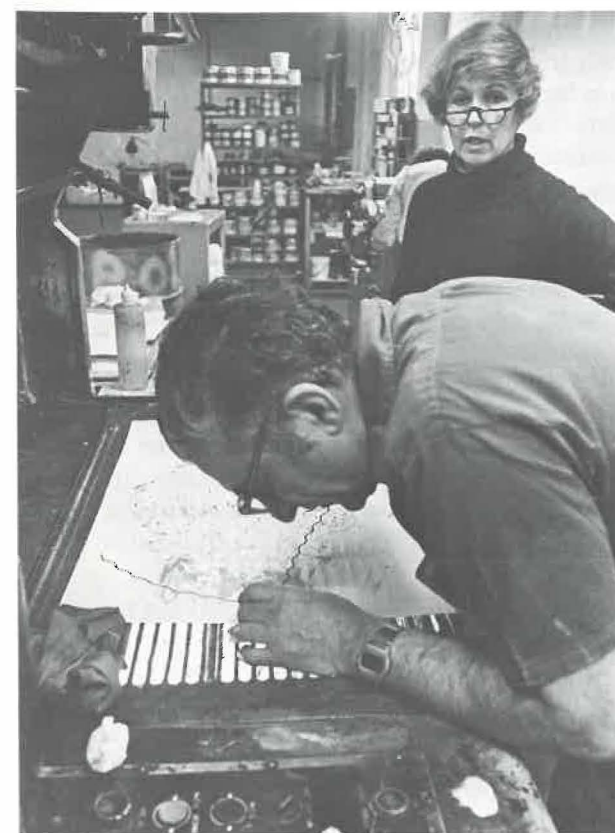
The chapbook contains a color print of Chardin's reader, who was the focal point for the lecture.

Edith Barbour Andrews '41 established the lectureship to honor Ben Belitt, and she specified that the lectures be published in honor of another of her instructors, the late William Troy.

Copies of the chapbook are available for \$7.50 each including postage and handling charges.

Associates to receive Pat Adams lithograph

Faculty artist Pat Adams works with printer Jim Sleeman at Poly Two Press in North Bennington during production of her lithograph titled "Endlessly Rocking." From this limited edition, signed prints will be sent to all members of the Associates of Bennington College — those who contribute at least \$1,000 a year to the Annual Fund — as an expression of the College's appreciation. The project was a collaborative effort of the artist and the printer with Jim McWilliams of DesignWorks of North Adams, Mass. Each print went through the press 14 times as Adams added lines and colors. The title is from the Walt Whitman poem Sea Drift, "which evokes the motion which springs off the page," the artist explains. In addition to the colors and undulating lines, there is a coating of varnish over parts of the image, plus a hand application of tidbits of mica, eggshell and pastel sprinkled on a strategically placed triangle.



Bennington Briefs

Low-cost vacations for alumni on campus

The opportunity for a low-cost summer vacation in Vermont — as serene or as exciting as you want to make it — is being offered to friends and alumni of the College this year.

Notices were distributed in May of the availability of inexpensive vacation "packages" that utilize the Bennington campus and its housing and food-service facilities during July and August.

The campus can be used as a temporary home, either as a base for day excursions to nearby tourist attractions and arts festivals, or for mingling with participants in the 18 summer workshops that will be on campus during July. Guests may attend a wide range of rehearsals, readings and concerts produced by workshop faculty and students.

There is almost a guarantee that the weather will be flawless, and the summer scenery in western New England can be spectacular. A partial list of attractions within an easy drive would include music festivals at Tanglewood in Lenox, Mass., and Marlboro, Vt.; programs of music and dance events at the Southern Vermont Art Center in Manchester, Vt., and at the Saratoga Performing Arts Center; summer theatre at Williamstown, Mass., and Dorset and Weston, Vt.; and the summer dance festival at Jacob's Pillow in Lee, Mass. At Big Bromley in Peru, Vt., where many alumni have skied over the years, the Alpine Slide is all the rage as a

summer attraction.

There are many off-the-beaten-path antique shops in all three states, and auctions are advertised frequently.

Swimming is not possible this summer at Lake Paran in North Bennington because the dam is being repaired, but relatively new state parks are located in both Shaftsbury (about eight miles away) and Woodford, with fine facilities for swimming as well as picnicking and cookouts. And there are countless miles of wilderness for hiking, backpacking or orienteering.

Golf courses are located in Bennington, Williamstown, Manchester, Dorset, Windham and elsewhere nearby. The campus, of course, has its four clay tennis courts, where instruction is available on an individual or group basis for children and adults.

Bennington Workshops end, in most cases, with the end of July, but campus facilities will still be available in August.

The price is \$100 for each adult and \$60 for each child under 12, and includes accommodations in student housing, including linen service, plus three meals a day in Commons (or box lunches for day trippers). Compare those fees with the costs of staying in commercial motels and dining in restaurants, and the nature of the bargain will be evident.

Coordinator of the program is Alumni Director Mary Jane Lydenberg, whose office may be contacted for details and reservations.

Senior takes award

Bennington College senior Catherine Marker has won a Music Teachers' National Association composition competition.

"Configurations," Marker's award-winning work, has been performed at the regional MTNA meeting in College Park, Md., by Marker and soprano Peggy Richardson, a recent Bennington graduate, as well as at the National MTNA meeting in Seattle, Wash., and on Vermont Public Radio. "Configurations" is a song cycle in four movements for soprano and piano, and is based on poems by A.R. Amos.

The award carries with it a modest cash prize and a recording of the work for distribution to MTNA members. The performance in College Park has already resulted in an invitation to perform the work in Boston, according to Marker.

Marker began studying piano and composition with Rosamond van der Linde, a Bennington College graduate living in Old Bennington, eight years ago, and while in high school won the eastern division of the MTNA's competition at the high school level. She has also won the Vermont area competition at several levels. At Bennington College, Marker has studied piano with Lionel Nowak and composition with Louis Calabro and Vivian Fine.

NRT work leads to anthropology reading

Ian Gonzalez, a Bennington College junior, addressed the Latin American Studies Association on April 5 in Pittsburgh. Gonzalez presented a paper he and anthropologist Nancie Gonzalez, his mother, coauthored for a seminar on "Caribbean Migration: Implications for the Sending Countries." For Ian the talk was the culmination of Non-Resident Terms of field work in Central America and the South Bronx. The paper, "Five Generations of Gari-

funa Migration: The Final Chapter?" was funded in part by the Ford Foundation.

The Garifuna or Black Carib, emerged as a distinct ethnic group in the 18th century on the island of St. Vincent and later appeared on the Atlantic coast of Central America in Honduras, Guatemala, and Belize. Their sociocultural system is a mixture of African and South American Indian elements. In the paper the Gonzalezes state that "the group has long been known both locally and in anthropological literature for their distinct language (Island Carib), religious ceremonies honoring their ancestors, their now unique dance patterns, and their consanguineal household organization with emphasis on the maternal kin".

Ian spent his sophomore NRT in Central America visiting towns and villages, covering some of the same ground Nancie Gonzalez had when she prepared her initial study of the Garifuna in 1956. In Central America, Ian re-established connections, charted kinships and genealogy, and interviewed Garifuna about the extent of support they received from kin in the United States. Many of his interview subjects were Garifuna males in their middle and late teens and early twenties. He questioned them about their future plans and was frequently mistaken for a missionary. Gonzalez also gathered names and addresses of Garifuna in New York City. During this past NRT he interviewed Garifuna in the South Bronx, Brooklyn and Harlem. He was joined by December graduate Karen Solstad who photographed the Garifuna in New York.

The Gonzalezes' research indicated that due to shrinking labor opportunities in Central America, the Garifuna culture might have dispersed had it not been for funds sent home by Garifuna immigrants to the United States. "Ironically", according to Gonzalez, "a pattern emerged from our research showing that the

young Garifuna immigrants were content to stay in New York, consequently losing much of their language and culture."

Gonzalez is the editor of Bennington College's literary magazine, *Silo*. This year *Silo* is broadening its base by seeking submissions from over one hundred colleges and universities and would welcome alumni submissions and support. *Silo* may be ordered from the Publications Office for \$3.50 per copy.

Frankenthaler show

Bennington College Bay Area alumni in March enjoyed a preview of a showing of the paintings of Helen Frankenthaler '49 at the John Berggruen Gallery. Henry Hopkins, director of the San Francisco Museum of Modern Art, had been invited to discuss Miss Frankenthaler's work, but since she honored the group with her presence, he made only a few brief comments on her training and background.

About 70 alumni came in out of a drizzle to feast their eyes on seven large engrossing canvases and her work with the artist.

Letters:

"That isn't me"

Editor
Quadrille Magazine

I was just perusing the most recent *Quadrille*, and found quite a charming and delightful account of a person who shares my name, graduating class and career. The information as presented in the article on the Visual Arts seminar unfortunately, does not pertain to me.

It is important to clarify my activities, in order to prevent any further confusion. As I stated, both to the panel group before the seminar, and to the students who attended the seminar, my first job

after leaving Bennington was as an assistant to a graphic designer in Chicago. I spent the next year or so in my own painting and etching studio, doing my own work, and supporting myself by printing editions of etchings, including the infamous "duckies and owls," for Chicago area artists. In 1976, I began a graduate program in anthropology at Northwestern University, specialized in archaeology, and gained my field experience by excavating with the Foundation for Illinois Archaeology in Kampsville, Illinois. Upon completing the requirements for my M.A., I went to work for the R.S. Peabody Foundation for Archaeology in Andover, Mass. as an editorial assistant.

I wish that you had checked up on the material you present as my biography, because you could not have been any less accurate. As we used to say in the Villager, "Close, but no cigar."

The Real Catherine Askow '74

Author's query

The centennial year of the birth of the late South Carolina novelist Julia Peterkin will be observed in 1980; she taught at Bennington for one term in 1936.

In commemoration of this event, the South Caroliniana Library of the University of South Carolina is trying to locate and acquire for its Julia Peterkin Collection copies of whatever survives in private hands by or about her: letters, photographs, newspaper clippings, programs, short published writings, etc.

The library would also be grateful for accounts from Bennington alumnae of their memory of her presence at the College. It would be appreciated if those with items or recollections would contact me at the following address.

Thomas L. Johnson
Assistant Librarian
South Caroliniana Library
University of South Carolina
Columbia, S.C. 29208

Quadrille / 29

Bennington Alumni Vacation/Bennington College/Bennington, Vermont 05201

Yes! I'm interested in alumni vacations. My choice of week(s):

- | | |
|--|--|
| <input type="checkbox"/> Week of July 1 | <input type="checkbox"/> Week of July 22 |
| <input type="checkbox"/> Week of July 8 | <input type="checkbox"/> Week of August 12 |
| <input type="checkbox"/> Week of July 15 | <input type="checkbox"/> Week of August 19 |

Name(s)

Names and ages of children

Address

Zip

Faculty Notes

Books printed by **Claude Fredricks** appeared in special exhibitions devoted to fine printing at the Grolier Club in New York and the Guy Bailey Library at the University of Vermont. Articles by him have recently appeared in *Fine Print* and *Parenthese*. There was a production of his play *A Summer Ghost* at the University of Guelph.

While performing with the Contemporary Chamber Ensemble, music faculty member **Jacob Glick** had the pleasure of performing a Bennington alumna's works on two different occasions.

On March 9, in a performance at the Library of Congress, "Breakfast Rhythms I and II," for clarinet and five instruments, composed in 1976 by Joan Tower '61 was included with pieces by Roberto Gerhard, Elliott Carter, and Richard Wernick. The concert was funded by the Elizabeth Sprague Coolidge Foundation.

The following week, on March 13, the pieces by Tower, Carter and Gerhard were performed, along with a work by George Crumb, by

the University of Massachusetts Arts Council, Amherst.

In addition to her composing, Tower also directs the DaCapo Players and teaches at Bard College.

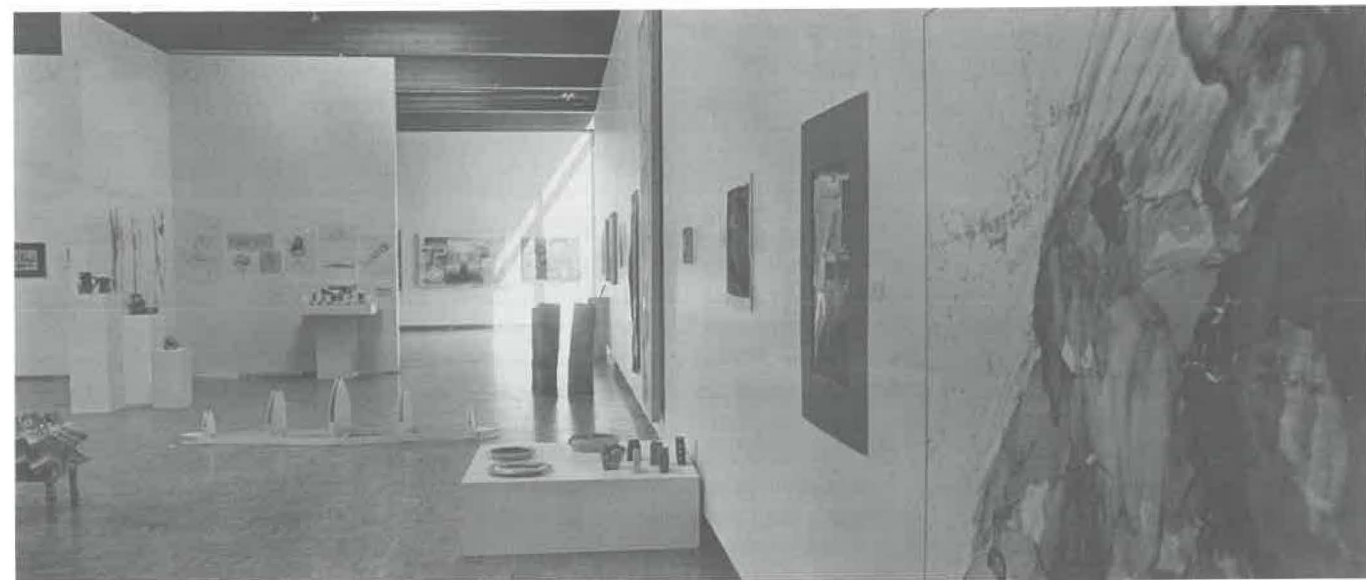
Vivian Fine's *Momenti* (1978) for piano solo was premiered in New York City by Lionel Nowak. He also performed them at Bennington College; and there were other performances by various pianists in New York, Washington, D.C., and at Union College. Her *Quartet for Brass* (1978) was performed at the Guggenheim Museum and Hunter College Playhouse in New York, and at Union College by the Metropolitan Brass Quartet. *For a Bust of Erik Satie*, a short Mass (1979) was performed during the recent Pioneers Weekend at Bennington. Written to a text by Georges Guy and utilizing also translation by Harry Mathews, it is scored for soprano, contralto, narrators and six instruments. Harry Mathews, Georges Guy and Leroy Logan were the narrators in this performance; the stage design was by Tony Caruthers and students; the sculpture by Cedric Flower and students. The composer conducted.

Sophia Healy showed handmade paperworks in a group show at Nina Freudenheim Gallery in Buffalo, N.Y., called "Paperworks: Stanley Boxer, Nancy Genn, Sophia Healy, Ellsworth Kelly, Frank Stella," Feb. 17 to March 29, 1979.

In April, **Ed Nell** gave a talk at a post-Keynesian conference at Vassar, and also a talk at a conference titled "Inflation in the Modern World" at the Brookings Institution. Last summer Nell visited Mexico and spent a day as a consultant to Banamex; he also gave a lecture on oil to executives of PEMEX and four lectures on contemporary economic theory at the Azcopotzalco campus of the Autonomous University of Mexico.

In January, **Grahame Shane** lectured at the Architectural Association School, London, on "The History of the Street, 19th and 20th Century." He lectured in Milan, Turin and Palermo universities' architecture schools on the same topic in February; and recently had articles published in *Architectural Design*, London, and *Real Life*, New York.

The Usdan Gallery was the site this spring for the second Vermont Intercollegiate Art Exhibit (the first was held at Middlebury in 1977) organized by the Vermont Academy of Arts and Sciences. Several works of Bennington students were seen along with those of neighbors such as Southern Vermont College, Middlebury, Goddard, Johnson State and Green Mountain Junior colleges.



Paris, India studied by Abroad Program students

During the fall term, 28 Bennington students shared the broadening experience of travel and the enrichment of immersion into another culture.

It was the first Bennington Abroad Program, a frankly experimental venture designed to offer a term away from the campus, to provide a chance to become much more than just a tourist or traveler in a distant land.

While Sylvie Weil-Sayre showed 17 students around her native Paris, anthropologist Joanna Kirkpatrick took 12 students to India. (If the numbers don't add up precisely, it was because Kirkpatrick's program was joined by her son, John Dadabay, a student at the College of Idaho.)

Both the Paris and India programs were declared modified successes by their instructors, who noted only that matters of detail might be changed before the terms are repeated.

Abroad Programs are held during the fall mostly for logistical reasons, to help balance numbers of students with campus housing accommodations. In fact this past year the number of seniors who graduated in December coincided almost exactly with the number who were away in Paris or Calcutta.

In Paris, students did less traveling than those in India, though they did take a trip to the Chateaux de la Loire along with several outings to parts of Paris. Weil-Sayre taught one class and Harry Mathews (who rejoined the faculty on campus this spring) taught another. Students specialized in art, literature, music, film and drama.

Weil-Sayre reported as the term neared its end in December that "...most students have had contacts with French culture and French people that go far beyond tourism. The photography and video courses played a large part in

forcing students to go out of their way to acquire a personal view of things and to use everyday life in France as a basis for creative expression."

Some housing problems were encountered, largely because of the scarcity — and consequently the expense — of housing in Paris, though they managed mostly on



Anthropologist Joanna Kirkpatrick led 12 students through India and Nepal.



Some of the Bennington Abroad students pose in front of the Chateau de Chenonceaux in the Loire Valley (others had missed the bus). From left are Julie Heller, Cecilia Cody, Robert Grosbourne, instructor Sylvia Weil-Sayre and her son Nicholas, Mark Lyon, Judith Gershman, Lisa Plotkin, Rachel Pia, Noa Weiss, Howard Gross and Pamela Nicholson. Gershman was the program secretary and Grosbourne the art teacher.

Photo courtesy of Mark Lyon

their own to find accommodations. Reid Hall was used as an academic home space.

In India, the Ramakrishna Mission Institute of Calcutta was "home" for six weeks of the term, and students became immersed in the Bengali subculture, with lectures from scholars, poets, writers and political figures. Calcutta is the capital of West Bengal province.

Bengal and Calcutta, Kirkpatrick acknowledged, have a "terrible image" in the West, but she said that as soon as one gets acquainted with the culture and its people, those fears quickly dissipate.

The Benningtonians were exposed to painters, dancers, musicians and other "people of substance, wit, ability and talent... so you begin to see the city through their eyes," she said.

As they arrived, Calcutta was experiencing its worst flood in 500 years. "It looked like Venice," Kirkpatrick said. Yet she observed that there was no looting or public disorder, and street boys commandeered boats to secure supplies of fresh water. The students remained high and dry.

Students had a choice of foods, either Western or Indian. Western included meats, vegetables, rice, bread, fruits, eggs, coffee, tea and yogurt (meat was usually chicken or "mutton," i.e. goat). Indian style meant mostly fish dishes and lots of curried vegetables, lentils and rice.

The academic program was divided into two broad parts: each student kept a detailed journal and pursued research or an independent project in consultation with Kirkpatrick; and a series of lectures was arranged with the aid of the American Institute of Indian Studies. Students concentrated in music, anthropology, literature and social science. There were, unfortunately, no students from the sciences or dance in this group, though there was great potential for studies in these fields, she added.

After Calcutta, the group visited ancient temples, then went to Nepal for about 10 days, some via Darjeeling and others by air. In Katmandu, the Nepalese capital, two students went trekking in the Himalayas while others toured a treasury of temples and works of art in the high altitude and coolness of November. But the scenery was not so spectacular as legend holds because of the monsoon season and a great deal of fog in the mountains.

The rest of the time was spent in Madras, where lectures were given by two fellows of the American Institute of Indian Studies, and a week more for exploration of the temples of the holy city of Madurai. On Dec. 8 the group convened to exchange experiences, and prepared for the return to the Occident.

It was Kirkpatrick's fifth trip to the subcontinent; she had devoted the 1978 NRT to scouting out sites and preparing for the fall program. And students who took part had all taken her preparatory course last spring.

As to the finances of these programs, students pay regular college tuition less room and board, and the College pays round-trip air fares and most of the travel expenses while near the program site, as well as administrative and academic transportation costs. In the case of India, room and board was much less than in the U.S.

The Paris program will probably be repeated in the fall of 1980.

The College's goal is to offer two Abroad programs each fall, with varying locations. In the fall of 1979, thus far, only one such program is planned, and that is drama instructor Leroy Logan's in London, where emphasis will be on British theatre and literature as well as architecture. There is already a waiting list of students. ★

In the Beginning (2)

continued from page 25

iosity. The twentyfour speakers who came in the first year ranged from obscure friends of the faculty to e.e. cummings, Buckminster Fuller and Frank Lloyd Wright.

Students had a voice in choosing subjects and speakers, there was a strong communal sense and no one wanted to be left out of the lively postmortems that often went on afterwards in the student houses. The result was that the meetings were attended by virtually the entire College community including in the beginning some of the kitchen help. Firmly established in the first year, the custom of attending evening meetings, whatever the subject, whoever the speaker, continued into the 1940's.

Religion at Bennington

This was not true, however, of the Sunday evening meetings arranged by the Rev. Vincent Ravi Booth. Booth had conceived the idea of a college in Old Bennington in the early 1920s and the College was then offered a campus on the slopes of Mt. Anthony. Its proximity to Dr. Booth's church and his dominant role in its genesis eliminated any need or thought of a chapel or chaplain. Dr. Booth at least expected his church to be well attended even after the summer folk had boarded up their houses and returned to Troy, Cleveland and Chicago.

When the College was given a campus in North Bennington there was no church in sight, Dr. Booth was no longer in command, and Dr. Leigh was asked what he planned to do about religion. After conferring with Father James Whitcomb, headmaster of the Hoosac School, and Dr. Frank Gavin of the General Theological Seminary, Leigh announced that the College would not arrange religious services on campus but would provide transportation for students wishing to attend services in the several villages.

Dr. Booth could not hope that this arrangement would swell at-

tendance at the Old First Church since there were few Congregationalists in the first class. But he thought that something might be promoted on the campus in spite of the president's opposition to worship sponsored by the College; and so he proposed a Sunday evening series which would include secular songs as well as hymns, brief prayers and no sermon but a scholarly talk on his own deeply religious subject, Dante's *Divine Comedy*.

Dr. Leigh agreed so long as the "services" were considered an experiment, and Dr. Booth signed up Prof. Charles Safford, head of music

first year those pioneer freshmen were not easily satisfied. When the Rev. Arthur Lee Kinsolving of Boston's Trinity Church spoke, an alumna recalls that they liked what he said, but were "a bit suspicious of him because he was so handsome, smooth and articulate."

Notable in later Leigh years were a series of talks on the religions of the East by Prof. James B. Pratt of Williams College and a series on religion in the poetry of Villon, Racine and Baudelaire by Wallace Fowlie of the Bennington faculty.

Dr. Leigh felt that religion would be adequately dealt with in courses

If the (athletic) program encountered student indifference and even hostility, Miss King (director of physical education) had a rival in Martha Hill, whose dance classes had growing appeal. . .and might even be classed as art.

at Williams, to lead the singing, and Safford's wife to play the piano. Unfortunately for the experiment, attendance fell off and the series faded away. A member of the first class recalls Dr. Booth as "an earnest, slightly Messianic figure, an evangelist from an antique mold... (who) seemed to be out of tune with what we had come to Bennington to find."

Dr. Booth might have had better luck if he had waited a few years until those brash freshmen were seniors or even a few weeks until the excitement of their arrival and shared dominion over the new college had abated. After the first months Dr. Booth was seldom seen on the campus and he could count few students in his Sunday morning congregations, but once a year the Old First Church was filled by town and gown when College singers and strings players performed at his Christmas candlelight service.

In spite of the demise of the Booth series, Sunday evenings were reserved for talks on religion, and Dr. Leigh budgeted for an occasional speaker from away. In that

in history, literature, philosophy and psychology and had no intention of appointing a professor of religion. But he changed his mind when Laurens Seelye offered his services. Seelye was on furlough from American University in Beirut where he was professor of religion. When Leigh found that he was willing to teach religion part-time at a salary of \$900 he appointed him for the year 1934-35. His course in religious values and his numerous tutorials soon made it clear that there was student interest in religion and he was offered reappointment at a more respectable salary. Instead of continuing at Bennington or returning to Beirut, Seelye became president of St. Lawrence University, but he was here again to witness the graduation of his daughters in 1940 and 1947. From 1936 on Margaret Patterson (later DeGray), appointed to teach philosophy, was happy to meet the student demand for courses and tutorials in religious values and comparative religion.

Leigh's policy on religion was not seriously challenged, though it

failed to satisfy everyone. He once said he had turned down several offers of a chapel and in his last year a trustee tried to institute religion on the campus. As she retired from the board in 1941 Miss Frances Perkins, Roosevelt's Secretary of Labor, electrified her fellow trustees by moving that the College forthwith appoint a man of learning and piety to be chaplain. Instead of putting the motion to vote, the chairman appointed a committee which eventually reported negatively on the proposal.

And so the Leigh approach lived on. There were evening meetings devoted to religious subjects, there was serious discussion of religion in class and out, but the College bus transported few students to local churches. A member of the first class, Elsa Voorhees (now Hauschka) has explained why this was so: "To most of us traditional religion was too formalized, too full of postulates we were unwilling to accept. Faith? We were so brimming over with faith there was hardly time to express it; we lived it in our creative educational experiences, in the positive, hopeful, mind-exploding challenges of our stormy transit from adolescence to (we were confident) mature adults."

The Counseling System

In Dr. Leigh's Educational Plan of 1929 the task of guidance and advice was assigned to a battery of experts and even program planning involved "college officers" rather than faculty. When it appeared that Bennington College would never open for lack of funds the elimination of experts was one of the president's first economies, and goaded by necessity he gradually convinced himself that his carefully chosen faculty might be entrusted with the function of counseling. When the College finally opened in 1932 every faculty member found himself responsible for five to ten counselees, each of whom he was to meet for an hour each week. The purpose of the meeting was not immediately

clear but Dr. Leigh insisted that the student-counselor relationship was to occupy "a strategic place in the college plan."

This was particularly true in program planning, for Leigh was equally opposed to required courses and to free electives, and the student's choice of courses accorded with her needs as well as her interests. The counselor's advice was not always heeded by strong-willed students, but his judgment was crucial at two times in his counselee's Bennington career. Toward the end of her second year she was promoted to the Senior Division if her counselor could certify that she was cap-

given copies in the 1950s.

A counselor was expected to refer his students to the College psychiatrist if they had emotional problems, but a few instructors chose to share their psychiatric lore with their counselees. Mabel Barbee-Lee, Bennington's first director of admissions, and chairman of the Student Personnel Committee, had doubts about counseling as practiced. Many years later she questioned "the efficacy of the counseling system where a young, inexperienced instructor was responsible for his counselee's emotional well-being as well as for her intellectual development." (*The*

As she retired from the board in 1941, Miss Frances Perkins, Roosevelt's Secretary of Labor, electrified her fellow trustees by moving that the College forthwith appoint a man of learning and piety to be chaplain.

able of "sustained and independent work" in her major. Without the counselor's endorsement she was likely to be "counseled out." Again in her fourth year as her graduation was being considered, the counselor, who was then her tutor, was the key witness both on her total record and the quality of her senior project.

A curious duty of the counselors was the transmission of instructors' reports to his counselees. Twice each term these reports were sent to the counselors who were to let the counselees know what they had done in each course without directly quoting from the instructor. The theory was that the instructor would write a more candid report if he knew the student would never see it or hear it read verbatim. Also, the counselor knew the student better and might indulge in some judicious editing. Yet counselors never enjoyed this function and counselees wondered what was being omitted and why and from what they were being protected. The custom was gradually eroded, students were allowed to see and copy their reports in the 1940s and

Gardens in my Life, p. 135).

The students had no objection to young, inexperienced counselors but complained bitterly when they were short-changed. On Nov. 11, 1937, the Student Educational Policies Committee discussed counseling on the basis of a survey done by its Social Studies representative. The committee then informed the president that some counselors were over-indulgent and let their students "slide through;" some were overly severe; some didn't meet with their counselees for weeks on end; and some failed to help a counselee who was not doing well but simply pushed her into another division.

Nevertheless, the president remained enthusiastic about the educational values of the counseling system. In addressing a convention of school heads in February, 1938, he said that in teaching elsewhere he rarely had one or two students in any year whose "work and progress I followed so closely, whose methods I could know and criticize so directly, whose real objectives I knew so intimately, as every member of our faculty does in relation to five

to ten students."

Barbara Jones taught and counseled at Bennington College from 1932 to 1941 and then for another six years, as the president's wife, followed its progress. In her book on the College, published in 1946, she wrote that, "The ideal counselor must be ready to accept the student's dependence on him, and still try to help her stand on her own feet. He must know when to encourage, when to criticize, so that she will get some accurate understanding of what and where she is in her college life and work with relation to her plans and purposes."

Mrs. Jones went on to say that "such an ideal counselor is rarely found... (and) the policy of giving every teacher counselor responsibilities, however sound in conception, has encountered difficulties. It has always been apparent that some excellent teachers were not good counselors." To a degree students have solved this problem by shunning reputedly indifferent counselors, but a first-year student is likely to accept the fate the office has devised, and apathetic counseling has doubtless contributed to the decision of some freshmen to leave during or at the end of the year.

Still the counseling system was generally applauded at the end of the Leigh era. In the fall of 1940 the students rated it fifth in 41 features of the College which had contributed to their development. From then to now the faculty have continued to counsel and the latest catalogue insists that counseling is "an integral part of the Bennington education."

The Long Winter Recess

What was to develop into Bennington's Non-Resident Term was first described by Dr. Leigh as a long winter recess "for travel, field work and the educational advantages of metropolitan life" for both students and faculty. Neither the president nor the trustees considered the recess to be of academic value, and the summer vacation was shor-

tened to compensate for the time lost between Christmas and Washington's Birthday; but both agreed that Vermont was no place to spend the winter. Dr. Leigh told Mrs. Barbee-Lee that the idea of a prolonged winter recess had occurred to him because "he had never liked cold, snowy weather." When the trustees discussed the innovation, the decisive argument seemed to be that the recess would provide a "desirable break in the Vermont winter." (Minutes, April 30, 1929).

When College opened, Dr. Leigh in accord with his abhorrence of wasted time, specifically assigned to each student and her counselor

were not likely to find paid jobs while a fourth of the nation's labor force had none. There was no dearth of volunteer jobs in every city, however, and students soon found that even mundane tasks at a settlement house might be more rewarding than routine academic projects. The faculty judgment was that fairly humdrum experience in a new social environment often resulted in a marked increase in maturity and sense of direction.

Unlike the students, faculty members were under no compunction to accomplish anything at all during the winter, but it might have been otherwise had the

Neither the president nor the trustees considered the (NRT) recess to be of academic value. . . but both agreed that Vermont was no place to spend the winter.

the task of planning "effective use of the recess in line with her college objectives." The result was that many students were merely given reading and writing assignments. But at home students found it difficult to concentrate "amid the distractions of family life," and it was soon agreed that in the future no one should undertake a task which might better be carried out at College. In that first year six students made their debut and though one wrote a 36-page paper comparing the custom with coming of age in Samoa (which Margaret Mead had described), Dr. Leigh wryly remarked that "concentration on social life may yield values which escape the observation of a college faculty but it contributes very little to academic progress."

On the positive side, there was general satisfaction with the results of volunteer work. Conspicuously absent from announcements about the winter recess between 1929 and 1932 was any mention of the jobs that were to become the common fare of later winter terms. Whether or not the genteel tradition can be blamed for this omission, Bennington students

president had his way. Late in the first term Dr. Leigh proposed that he and the entire faculty spend the winter in Bermuda poring over student folders and so discover how well students had been advised, whether they had chosen the right trial major, how much work they had done and what should be recommended for the spring term. One may suspect that Dr. Leigh had in mind an opportunity both to further the faculty's education in the Bennington way (he was constantly worried about backsliding) and to give himself a more active role in the constant talk about the students' progress and problems which the faculty had found so fascinating.

Attractive as a winter in Bermuda might appear, a number of the faculty were appalled at the idea of devoting their first break to re-living the term that had exhausted them, and they were joined by others who also looked forward to a quiet winter of recuperation wholly free of students or talk of students. In the end Dr. Leigh withdrew his proposal but he could not conceal his disappointment that his faculty's dedication must be ac-

cepted as finite. As it turned out, the Leighs wintered year after year in Sarasota, Fla.

The first trial of Dr. Leigh's ploy to escape the Vermont winter went far toward establishing the winter recess as a fixture in the Bennington calendar. At the end of the Leigh years both students and faculty rated the Winter Field and Reading Period third in a list of features of the Bennington program. Perhaps more important for the continuation of the scheme was the satisfaction of the student's employers and supervisors. Their appraisals of student performance in 1941 contained 455 complimentary, 22 critical comments, with the implication that the arrangement would continue.

Most commonly, students were commended for their adaptability, initiative, dependability, aptitude, intelligence and ability to take criticism. Among the adverse comments, two students were considered immature, two had "annoying personalities," two were irresponsible, three followed instruction but took no initiative, and one was "precocious without enough emotional stability to balance." A College bulletin on the NRT in the 1950s quoted similar compliments and complaints.

When Lewis W. Jones succeeded Dr. Leigh in 1941, emphasis was shifted from experience related to the College major to general education gained by direct involvement in affairs of the workaday world.

Our allotted space having given out, we postpone telling you how student-faculty differences shaped Bennington's only ceremonial, what happened to Dr. Leigh's scheme of organizing the alumnae; how a faculty committee decided against tenure; and much more. But it is time to say again this is no more than a first draft, subject to correction, so please send me your comments. (R.D. 1, North Bennington, Vt. 05257) ☆

Class Notes

'36

Edwina Babcock Hess sends the good news of the birth of her fourth grandchild, Rebecca Anne Hess, in September, 1978. Edwina is doing some tutoring, and also experimenting with writing verse.

'37

Doris Bauder is working on the third edition of the cookbook "Cuisine Sans Cholesterol." The second edition sold out.

Christina Boardman Buckley sends best wishes to all members of the class of '37 and announces that she is enjoying her husband's retirement.

Emily Hornblower Earley is still serving as a coordinator of environmental information for the Institute for Environmental Studies at the University of Wisconsin, Madison. She edits the IES technical reports. Emily's chief extra-curricular activity is serving as chairman of the stewardship committee for the Nature Conservancy, Wisconsin chapter.

Anne Runkle Hose sent, along with her check for the Annual Fund, news of the birth of her fourth grandchild, David Alexander Kiss in October, 1978.

'38

Reba Marcus Gillman shares two big items of news: her husband and she both performed in a local production of Gilbert and Sullivan's "Tolanthe." This was a first for Leonard. After that, they took a four-week trip to London, Paris and Israel to celebrate their 40th wedding anniversary.

'39

Margery Osborn Erickson has been teaching calligraphy to 7th graders in Garrison-on-Hudson.

Faith Reyher Jackson writes that her husband celebrated retirement from the Smithsonian by directing a new museum on Long Island, and consulting and teaching at St. Mary's College. Faith celebrated by leaving her school — with trauma — and got into consulting herself. She also likes being a grandmother. She and her husband are planning for their first real wine grape crop in '79.

Jean H. Lee has retired after 38 years as a social worker. She is developing a history of social-work events and philosophies.

Gretchen Van Tassel Shaw writes that she is still working for the National Park Service, and that in addition she's working toward a certificate in natural history field studies at the Department of Agriculture Graduate School.

Phyllis Wright Turner's husband, Hamlin, died in March. She plans to do hospital volunteer work once she gets a cardiac ailment under control. The class extends sympathy at this difficult time.

'40

Joan Ellett Benjamin told us of a recent show of her sculpture at the Far Gallery in New York City.

Virginia Todahl Davis is not only chairman of the second phase of the College's capital campaign, she also serves on the board of trustees of the Antiquarian and Landmarks Society of Connecticut, on the Connecticut Council of the Society for the Preservation of New England Antiquities, and is supervisor of a historical and architectural survey of North Stamford under a grant from the Connecticut Historical Commission and Stamford Board of Realtors.

Vera Hall Dodd is living in an old stone mill in rural New Jersey, where she raises sheep and teaches piano.

Helen Newcomer Rawlings sends word that she is painting and helping to build a community library for Mendocino, Calif.

'41

Bennington alumni and their families played a large part in the restoration of a marvelous 1863 gothic concoction in Denver called the Lace House. Edward D. White, husband of **Anne Breese '46** and **Edith Barbour Andrews '41** were importantly involved in the project.

Elaine Pear Cohen reports that she has completed numerous sculpture commissions in Rockville, Md., Philadelphia, Pa., and Woods Hole, Mass. More good news: her book is in its second printing.

Anne Clark Culbert is making jewelry and ceramic sculpture and serves as an artist in local schools. Her son Robert graduated from Ohio Wesleyan last June, and her son John will graduate this June from Ohio University.

Agnes Quisenberry Meyer writes from Chicago that she missed last winter's big snow by visiting friends in New Zealand, enjoying birds, flowers and ferns — as far south as Stewart Island. She praises the remarkable unspoiled beaches there.

'42

Charlotte Watson Cole writes that her husband John is a ranger at Organ Pipe Cactus National Monument, Arizona, and that she is a volunteer helper at the visitor center information desk and the Park Service library.

Dorothy Coffin Harvi is working all-out these days as chairman for Massachusetts, New Hampshire, Maine and Rhode Island for the 50th Anniversary Campaign at Bennington.

Celine Roll Karraker is founder and president of Interlude Inc., a psychiatric halfway house. Celine is also a founder and performer in the Redding, Conn., Early Music Consort.

Elsa Woodbridge Kistler writes that now that all six children are married, she is busy collecting grandchildren — seven right now. Elsa's husband stays busy as head of anesthesiology at Brattleboro Memorial Hospital, while Elsa "fun farms" — milking three goats, raising her own pigs, chickens, ducks, keeping bees, etc. She mentions that she also runs her own small business, "Green Mountain Woolens."

Helen Levine Koss has been re-elected to her third term as a member of the Maryland House of Delegates and named chairman of the Committee on Constitutional and Administrative Law. She is the first woman to be named chairman of a major standing committee.

Rebecca Lucas Ueland announces the birth of her first grandchild, Justin Christopher, in September, 1978.

'43

Terri Blumberg Hoffman and her cardiologist husband, Stanley, with their two sons David and Michael have converted a thousand acres of ranch land, almond orchards and walnut groves to a vineyard and winery complex producing premium varietal table wines. Former residents of Beverly Hills, they acquired the ranch in the '60s. In 1973, they took a gold medal for their chardonnay in England. Their label is HMR Wines in San Luis Obispo county.

Lisa Adams Moulinier writes that she and her husband counsel handicapped individuals who come to vocational rehabilitation, and when time allows sail in the Sea of Cortez.

Muriel Cummings Palmer is executive director of the Park-McCullough House in North Bennington and is a board member of the Bennington Chamber Music Conference and the Composer's Forum of the East.

continued on page 38

Alumni Association bylaws broadened

Bylaws of the Bennington Alumni Association were changed at the April meeting to expand participation in the nominating process.

Instead of receiving a ballot containing a "choice" between an approved slate and spaces for write-in votes, alumni will in the future receive a questionnaire that seeks suggestions for nominees to fill positions on the College Board of Trustees.

Armed with nominations from the entire membership, the nominating committee will assemble a slate for presentation to the Alumni Council. Joan Holt Oates '54, chairman of the nominating committee, reports that this procedure will give the entire association a feeling of input, and it will enable her committee to contact nominees to see if they are willing to work for the association. It will also provide more opportunity to balance each year's slate.

The new system, she points out, "can only work if you return the questionnaire after you receive it in the fall."

The first such questionnaire will be distributed in the fall of 1979.

Rosalind Moger Bernheimer '62, president of the Alumni Association, was re-elected for a two-year term in April. Terms of the other officers do not expire until 1980.

Members at-large elected for a two-year term at the April meeting were: James Bloom '73 of Highland, N.J.; Mary Rhodes Cook '52 of Washington, D.C.; Joy Goldsmith '60 of Chicago, Ill.; Jane Neal Keller '52 of Weston Mass.; and Carol Foley Surkin '59 of Waban, Mass. ☆

A tapestry designed by **Margaret Parker**, who attended Bennington College for two years (1965 - 67) before graduating from the University of Michigan in 1969, has been acquired for the permanent collection of the United States Capitol in Washington, D.C. The work has been hung in the reception and conference room between the House and Senate chambers in the center of the east front of the Capitol building.

The tapestry, "Night in the Forest" is just under 12 feet by 10 feet, and is made of wool on linen warp. It was originally designed as a backdrop for a play of a dance/theatre group on tour, and was painted on large cotton sheets. It was later woven at Parker's direction by an Egyptian family of weavers. This is the fourth and largest tapestry she has completed and was given to the Capitol art collection by Dr. Michael Papo of Chelsea, Mich.

Parker has lived in Ann Arbor since her graduation with a B.F.A. from the University of Michigan. She is devoting her energies to painting, graphics, and set design for plays and operas in Michigan and New York, and has been involved in the formation of the Michigan Artists' Caucus, a collective action group for Michigan artists, and the first Michigan Chapter of the Artists Equity Association.



Margaret Parker's Night in the Forest, which was installed in Room EF100 in the U.S. Capitol.

Peggy Adler Robohm, who attended Bennington for one year in 1959 before launching into the world of publishing and illustration, was recently the focus of a feature story in the "South Shore Times" in Guilford, Conn. Robohm, who recently married after a divorce, is now living in Madison, Conn., where she has become involved in a number of civic activities.

Her main thrust, however, has been illustrations for books, posters for the New York Zoological Society, and most recently puzzle books for children. She has developed a series of metric puzzles, and has adopted a hedgehog as her favorite cartoon character. The book "Math Puzzles" was published by Watts in September.

The "Shore Lines Times" pointed out that doing math puzzles was a natural for Robohm, whose father Irving Adler (of Shaftsbury, Vt.) is the author of more than 80 school texts on science — a field he entered after being discharged from the New York City School system during the height of the McCarthy era. Robohm recalled of that era "I was on the picket lines when I was only just out of kindergarten. It seemed natural to us that we should support our parents. It seemed natural to them that their children should support them," she is quoted as saying. She now does little involving politics, but is very involved in raising her two teenagers, and the three teenagers of her husband, Richard Robohm.



Peggy Adler Robohm



Bennington Workshops

July 1 to 28, 1979 Bennington College

fiction

taught by
Nicholas Delbanco
George Garrett
with visiting artists:
Rosellen Brown
John Gardner
John Irving
Bernard Malamud
Grace Paley
Hilma Wolitzer

non fiction

taught by
Alan Cheuse
Richard Elman
with visiting artists:
Edward Hoagland
Seymour Krim
John Leonard
David McCullough
Nancy Milford
Jack Newfield
Victor Perera

poetry

taught by
Stephen Sandy
Helen Chasin
John Frederick Nims
with visiting artists:
John Ashbery
Ben Belitt
Heather McHugh
Charles Simic
W. D. Snodgrass

a child's world of books

taught by
Sally Sugarman
with visiting artists:
Remy Charlip
Ed Emberley
Nancy Larrick
Lore Segal
Glenna Sloan

cello/bass

taught by
George Finckel
Christopher Finckel
David Finckel
Michael Finckel
Lewis Paer
Don Palma
with visiting artists:
Marianne Finckel
Richard Menzel
special guest appearance:
The Times Square Basstet
other guests to be announced

composing

taught by
Louis Calabro
Marta Ptaszynska
with visiting artists:
Arnold Amstein
Otto Luening
David Moss
Leon Thompson

flute

taught by
Sue Ann Kahn
with visiting artists:
Samuel Baron
Lois Schaefer
Harvey Sollberger
accompanist: Edwin Lawrence
assistant: Eleonore Pameijer

sound/voice listening

taught by
Frank Baker
assisted by
Michael Downes

VIOLIN CLINIC

taught by
Lilo Kantorowicz Glick

acting

taught by
Leroy Logan
Remy Charlip
Laurence O'Dwyer
Eve Shapiro
The American Mime Theatre
with visiting artists:
Olympia Dukakis
Mildred Dunnock
Geraldine Fitzgerald
Tammy Grimes
Estelle Parsons
Austin Pendleton
Nikos Psacharopoulos
Paul Rudd

criticism & performance

taught by
Wendy Perron
with visiting artists:
Sally Baner
Deborah Jowitz
John Rockwell
Stephanie Woodard

dance/video

taught by
Tony Carruthers
Jack Moore
Lisa Nelson
Barbara Roan
with visiting artists:
Blondell Cummings
Erin Martin
Claire Le Messurier
Christina Svane

painting

taught by
Thelma Appel
Carol Haerer
with visiting artists:
Pat Adams
Budd Hopkins
Neil Welliver

Workshops meet
July 1 to 28, 1979
on the 550-acre
Bennington College campus
in southwestern Vermont.



For more information and
applications write:
Bennington Workshops
Bennington College
Bennington, Vermont 05201

continued from page 36

Margaret Goodhue Whitman took off for her sixth trip to China in the past five years, starting with Shirley McLaine's first Woman's Friendship Delegation. She has returned annually as a tour leader or co-leader with the U.S. China Peoples' Friendship Association. Along with courses in Chinese history and culture at NYU and Columbia, she is also on the lecture circuit.

'44

Marjorie Hill Noon traveled extensively in Europe last spring visiting elementary schools. She continues to conduct teacher workshops and to lecture on elementary education. Marjorie and her husband, who retired this spring, will soon move to New Hampshire. She is resigning her position as director of the primary division of the Pingry School.

Rebecca Grafton Sparks is enjoying farming in Charlottesville, Va., a small beef operation (Hereford - Angus cross). "An active early retirement!" Her son Craig Ward is a member of the U.S. Cross-Country Ski Team and her daughter Carol is doing an OB/GYN residency at the Maine Medical Center.

Patricia Newman Woolner appeared this year with the New Repertory Ensemble of New York. She danced and choreographed John Cage's "The Perilous Night" and choreographed Dinu Ghezzo's "Kanonos 2." Members of her Yard Dance Company also performed.

'46

Constance McMillan Carpenter had a show of her paintings at the Alternate Space Gallery at West Broadway in New York in February.

'47

Mary Lou Chapman Ingwersen reports that she has five paintings juried into the Chicago Art Institute rental and sales gallery.

Elizabeth Olson Marshall, chairman of the dance department at the Ethel Walker School, spoke in March on "School-wide Programs Involving All of the Arts" at the National Association of Independent Schools.

'48

Simone Cadgene Attwood was featured in a Greenwich (Conn.) *Time* article on corporate wives. (Her husband Bill is chairman of the board of *Newsday*.) Simone is a partner in a New Canaan realty firm, enjoys her three children, and travels extensively with

her husband. Two stints as an ambassador's wife have taught her to juggle all three roles with aplomb.

Diane Bishop Gersten has a new job as managing attorney for Kramer, Lowenstein, Lessen, K&S in New York.

Margot Starr Kernan showed her photographs at the Foundry Gallery in Washington, D.C. in 1978, and exhibited again this year in London. Her D.C. show was titled "Moving Pictures" and much of her work is devoted to finding ways to express movement within the single frame of a still photograph.

'49

Sally Brown Lutyens is in her second year of teaching at the College of the Atlantic. Somehow she's also found the time to write a second opera, which is scheduled for a first performance at the Newport Opera Festival this summer. Rhode Islanders and Bay Staters take note.

Susan Pierce Stewart writes from Ridgewood, N.J., that she is completing her second year as managing director of the Pro Arte Chorale.

'51

Barbara Paige Cobb, who uses the name Barbara Bauer professionally, is still working painting photo-oil portraits and restorations for photography studios all over the U.S. Her daughter Maria, 14, helps with the portraits; son Ernest, 16, does darkroom work. Theresa, 18, "has a job and prefers not to go to college."

Mary Carpe Desantis is the beauty and health editor at *Cosmopolitan* magazine. She has a daughter graduating from Yale this spring.

'53

Katharine Brainard teaches at the Westchester Conservatory of Music in the Suzuki program in violin and cello. Katharine's background includes studying with Enrico Fähriz, George Finckel, William Durieux and master classes at the International Suzuki Institute in Switzerland.

'54

Ann Bradley Martin showed her fabric collages in December at the Frame Hut in Belmont, Mass. The subject matter for her work comes from early manuscripts and historical events. Ann has degrees from Harvard and the University of Copenhagen, Denmark.

'55

Judy Backer Grunberg is living near Chatham, N.Y., "with four men; three are sons; the oldest now a freshman at MIT." She does "sporadic work" in graphics, batik, photography, and sells fold-dyed scarves "when I have the time to do them." Judy also notes "a glorious two days with Toby Carr Rafelson in L.A. last summer."

Joanne Goldstein Katz received an M.S. degree and now works for the Boston School Department as a tutor in special education. Her two children are Howard and Susan.

Carol Rubenstein read her own poems as part of a poetry series at the Bragr Times Bookstore in November, 1978, and at the Studio for Creative Movement in February, in New York City. She also read a program from her Borneo translations at the Museum of Natural History in January. One of the translations, "The Honey Tree Song of Raseh" was in *New Directions* 37.

After **Ellen Weber Rosen** took an M.S.W. from Adelphi in '74 she became involved in child welfare. She's now employed as a supervisor of prevention services. Ellen also has a part-time private practice in psychotherapy and family therapy, as well as serving as a field instructor for Hunter College. On top of all this, she volunteers in admission for Bennington.

'57

Anna Bette Shaler Barnes is living in New York City with her 8½-year-old daughter Shayler Barnes, and is writing a novel.

Stephanie Brown Carleton graduated as an art major but then spent some eighteen years raising four children and "being creative in the kitchen." Returning seriously to art, she finally settled on watercolors and her work has been in the 1977 and 1978 North Carolina Watercolor Society shows, the Traveling Watercolor Show of the North Carolina Museum of Art, at the Durham Art Guild, and at Dartmouth College.

Hadassah Houtz Hoffman is completing her M.A. in dance therapy and doing her internship at Bronx Psychiatric Center. To implement her research, she will assess and videotape a group of chronic psychotic geriatric patients. Hadassah expects to receive her degree this June.

Mary Louise Earthrow! Lewis is the nominating director of the Honolulu Junior League. She has also chaired the Ways and Means, Research and Nominating committees. Mary Lou is executive vice president of the Honolulu Symphony Society, and chairman of the board of trustees for the Foundation for Study in Hawaii and Abroad. She also serves on the board of the Hawaii Opera Theatre and the Punahou School PTA. She is past director of the Historic Hawaii Foundation.

'58

Ana Berliant Glick, M.D. passed her boards in psychiatry in 1976 and is full-time attending psychiatrist at the Washington Heights community service at the Psychiatric Institute in New York City. She also has a limited private practice.

Tordis Ilg Isselhardt of Bennington has received a grant from the National Endowment for the Humanities to undertake a study of historic site interpretation at a wide variety of locations in the U.S. She will also conduct an extensive survey of historic sites, their goals and resources. Her findings will be published, possibly in a book. Tordy has also been named to the board of the Vermont Council on the Humanities and Public Issues, which channels NEH funds to projects in the state.

Bourne Gaffill Morris in a recent newspaper article opined that women are generally fairly represented and intelligently approached in advertising today. And she should know. She's senior vice president of Ogilvy and Mather and managing director of its Los Angeles office.

Jane Berry Vosburgh writes: "was last year and will be this year: (volunteer) publicity chairman of WQED (ETV Pittsburgh) Great TV Auction and Party Auction (for arts and antiques.) Am now its (paid) pledge volunteer coordinator."

Jane also volunteers at Carnegie Institute for their Scaife Art and Natural History museums, writing features and news articles in the publicity department.

Elizabeth Clement Lewis '51 and Jane represented Bennington at a College Day in November sponsored by the Women's Alumnae Club Council in Pittsburgh.

'59

Harriet Turteltaub Abrams writes that she is teaching silkscreen printing on fabric in her studio, and did a workshop in March at the McQuon Upper School in Chestnut Hill, Pa.

Ellen Count has been appointed promotion director of *Redbook* magazine. For the past year Ellen has been with Time Inc. as merchandising manager of *People* magazine.

'60

Judith Albert Croner's business Resources Unlimited provides services to newcomers to Marin County, California. Among these services are tours of Marin sights, an introduction to community life, the culinary scene, and the art world and fashion.

Frances Grossman Bull Fitzgerald exhibited watercolors at the Louis K. Meisel Gallery, Prince Street, New York.

A matrimonial woodcut



Nancy Halverson '79 and Tom Melvin '75, used the woodcut above (by Tom) as a wedding announcement following their marriage Valentine's Day, Feb. 14, in Chappaqua, N.Y. Christy Svane '77 was bridesmaid.

Franka Culberg Jones loves living in L.A., and finds city life wonderfully exciting after years of rural Connecticut. She sends news of her family: eldest son Geoffrey is a freshman at Occidental; Nicky is a high school junior and plans to go East to college; her daughter, Nina, is also a high schooler and the youngest, Andy, 9, is enrolled in a science center school. Franka is involved in free-lance art consultation and working for the H.D. Foundation in Westwood.

Pamela Hill Wicker, trustee of the College and chief of ABC-TV documentaries, has produced, among others, "Asbestos: The Dusty Way to Death," "Arson: Fire for Hire" and "Youth Terror." She was recently seen on the cover of American Film magazine.

'61

Judith Schneider Bond writes that she and her family have returned from a year's sabbatical leave in Cambridge, England, where she worked in a biochemical research lab with the aid of a Research Career Development Award; her husband has a Fogarty International Fellowship.

'62

Patricia Johanson writes that her "Leaf Fountain" has been acquired by MOMA. She has also exhibited at the Cooper-Hewitt and showed architecture projects at the Rosa Esman Gallery this Spring. Pat is also on the grants selection committee of the New York State Council on the Arts.

'63

Nancy Comstock Baldwin is director and instructor in the Essex, Conn., dance program. Before her marriage, she was director of the dance program at Skidmore.

Janine Beichman from Tokyo sends word of her new baby, Miyabi Modry Yamamoto, born in May 1978. Janine teaches at Sophia University, as well as translating and writing.

Georgia Atkins Buttrick expects to receive a master's degree in human development from Harvard in June.

'64

Barbara Brannon Heath is expecting her second child in June. In September, she will start a part-time job as director and instructor in legal writing at Loyola Law School in Chicago.

'65

Wendy Erdman and friends played at Folk City in New York City in April.

Ann Abel Hatcher was featured in the *New York Times* recently, which reported on her thriving Eagle Bridge (N.Y.) business, children's Fantasy Furniture. Working in wood, Annie's storybook furniture — custom made, stenciled, hand-painted and carved — is elegant. The *Times* writer considered them "amusing heirlooms that will no doubt be passed down through generations." Catalogs will be available.

Sophia Healy, a member of the College art faculty, was represented in a show titled "Paperworks" at the Nina Freudenheim Gallery in Buffalo, N.Y. Other exhibitors were Stanley Boxer, Nancy Genn, Ellsworth Kelly and Frank Stella.

Kathryn Posin and her dance company appeared at the Scottsdale Center for the Arts last fall. She was also in residence with her company at the Syracuse Civic Center and held a Guggenheim last season. The *New York Times* has said of her: "a real choreographer who always has a firm command of whatever movement vocabulary she happens to be using." The *Los Angeles Times* praised her company for being "superbly conditioned to appear free and spontaneous while embodying complex athletic and eloquent modern dance conceptions."

Julie Snow, from Watertown, Mass., is still writing songs and performing in the Boston area. Three of her songs have been recorded recently on the Philo/Fretless label by Lui Collins, a Connecticut-based singer-songwriter.

'66

Margaret Kallman is still a deputy district attorney, but now handles civil cases such as suing absent parents for child support. "Very different after two years of criminal cases," she reports.

Cynthia Scott Cole Mairs was recently promoted to sales manager of the Falls Church, Va., office of Time Realty.

Barbara Matthews Spar is in her second year at the Massachusetts School of Professional Psychology, a four-year doctoral program in clinical psychology. She's doing her internship and "delighting in the wonderful development" of her son John, age 3.

Sally Bowie Walker, Planned Parenthood's sex-education project coordinator in Massachusetts, toured the state with Youth Expression Theatre, which is modelled on New York's Family Life Theatre. Through the use of psychodrama, the project hopes to help high school students explore more than the physical aspects of sex.

'67

Laurie Kohn Steele conducted Copland, Erb and Mozart April 27 at Hellman Hall in San Francisco. The program was called "An Evening of Mostly Modern Music."

'68

Diane Clemmons has been appointed deputy director for the Rome, Ga., Tourism Board. Diane, in addition to providing the first English version of a collection of French poems, "Four French Poets of Today, 1968," and translating other works, has held public-relations posts with businesses in the U.S. and France.

Lydia Allen Feely writes that she is divorced and has moved to a new farm in Maine where she lives with a friend and five children. She is also in nursing school at the University of Maine in Augusta.

'69

Kathryn Lee Girard is co-directing the National Women's Center Training Project at the University of Massachusetts under a grant from the U.S. Office of Education. She will be setting up regional training sites and working with women's centers in Tennessee, Ohio, California and Washington. Kathryn's article on conflict appeared in *MS* magazine last fall.

Lis Lerman, choreographer and dancer from D.C., specializes in teaching older people how to do informal modern dance. She is the founder and director of The Dance Exchange, which operates as a school, a studio and an outreach program. This winter, one of her more interesting efforts was to conduct daily dance sessions in federal office buildings during employee lunch hours.

Gay Johnson McDougall was awarded an L.L.M. degree (master of law) from the London School of Economics and Political Science in October, 1978. Her area of concentration was public international law. Gay is now living in Atlanta, Ga.

Beverly Brown Red has added winged, horned and antlered hats to her line of imaginative "soft sculpture" toys called Vegimals. Freemountain Toys of Bristol, Vt., has been enjoying lighthearted success for four years now.

Margaret McCain Schechter celebrated 1978 by graduating from law school and marrying Mark C. Schechter.

'70

Erika Bro Cohen writes that she is enjoying the growth and companionship of her first child, Rachel Greta born in April, 1978. Erika is also teaching 3 year olds at a parent-run nursery school. In the summer she teaches dance and drama at Camp Discovery in Nova Scotia, which she describes as an artsy wilderness community for children 7-16.

Jan Cook has exhibited her paintings extensively. Last fall she had an exhibit at the Park-McCullough House in North Ben-

nington, and she has had shows at Yale, in Greenwich and Westport, Conn., and in Taiwan. In March, her paintings and drawings were shown at the Fairleigh Dickinson University Library in Madison, N.J.

Emily Ismel Raphael writes "we continue to live in Park Slope, Brooklyn." "We" includes Adam Harris Raphael, age 1.

Hilary Apjohn Trigaux toured nine European countries in the summer of 1978 performing with the Connecticut String Quartet. She also plays in four orchestras.

'71

Irene Borger has been awarded a chancellor's fellowship and is a teaching assistant in dance ethnology at UCLA.

Ann Price Goethe, M.D., is completing a fellowship in child psychiatry. Her husband John is also a psychiatrist.

Anna Lillios is a Ph.D. student in English at the University of Iowa where she occasionally runs into her former Bennington advisor, Nicholas Delbanco. This summer Anna will be in Athens doing research on modern Greek literature.

Jill Nooney, who took a master's degree in social work from Smith, is a counselor at Phillips Exeter. She and her husband, John Fransway, live in Epping, N.H.

Vicki Woolner married Tom Samuels in December, 1978, and writes that while she is keeping her own name professionally she will use his socially. Vicki is making and exhibiting prints and doing free-lance graphic design. She recently presented her works in an exhibit titled "Modern Artists and the Book" this past spring at the Northeastern University Art Gallery, Dodge Library.

'72

Steven Ashe completed his Ph.D. in physics at Yale in 1977 and then spent a year with the Advanced Study Program at the National Center for Atmospheric Research in Boulder, Colo. He is now a research fellow at the Center for Earth and Planetary Physics at Harvard.

Anne Bergstrom recounted an August '78 family reunion in Maine with brother Peter '74 and his wife Susan Still '73 and their children Madelin, 3, and infant Nicholas. In December, 1978, Anne married J. Camille Gallant, a chartered accountant. She now has four step-children ages 8-16 who are with her on weekends. Anne teaches music in Halifax, N.S., and especially enjoys teaching her flute class and flute ensemble. She also plays in a chamber group. This summer she will be studying with Robert Aiken in British Columbia.

From **Joan Balter**, news that she has finished four years of violin-making training in Salt

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Bennington Review

The **Bennington Review** began publication in April 1978. A testing ground for contemporary arts and letters, it appears each year in April, September and December. It is a lavishly illustrated magazine, with handsome color reproductions and full-page photographs of writers and artists. At 8½ x 11, it is much larger than other "little magazines," and publishes—in addition to poetry, fiction and articles—regular columns by a permanent staff appearing in each issue. They are:

Richard Schechner / theatre	Ronald Paulson / art
Howard Nemerov / books	Nancy Goldner / dance
Malcolm Bradbury / new fiction	Charles Molesworth / photography
Marshall Berman / culture watch	Barry Targan / crafts
Leslie Epstein / film	Robert Boyers / arguments

Current Issue / April 1979

Eric Rohmer:
An Interview

Stanley Kaufmann:
On Orson Welles

George Garrett:
A Novel-in-Progress

Suzanne Osterweil:
Paintings

Mary Kinzie:
Three Poems

Henry Pachter:
Paris Looks at Berlin

Robert Lowell:
Notes and a Farewell

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Lake City and has moved to Berkeley. She works in violin repair and builds instruments in her home workshop. She says, "It's all Gunnar Schonbeck's fault."

Megan Bierman has moved back to San Francisco with her husband and daughter, and has begun an exciting new venture for teen-agers, The East Bay Young People's Theatre Company.

Grey Gundaker has moved to Philadelphia where she works in the education division of the Art Museum. Grey is still painting, working primarily with watercolors.

Martha Siegel writes that she's sharing a house in Brooklyn with dear friends, playing her cello — with Argentine singer Suni Paz at various concerts and festivals all over; playing with Motherchord, a women's chamber ensemble and with the "We Accept Checks Trio." Martha is also teaching at the United Nations International School. With all this she somehow finds time to study for her master's degree in cello at Brooklyn College.

Laura Strock Strasberg is running a business named Laura's Rainbow. She makes original applique and patchwork quilts. She takes mail orders and also sells through stores and at craft fairs.

'73

Cathy De Moll is teaching music at her alma mater, Kimball Wheeler, a small boarding school in Makawao, Maui, Hawaii. She'd like to hear from people.

Susan Gordon Kaplan writes that after spending 2½ years studying medicine in Guadalajara, Mexico, she is now a student at Thomas Jefferson Medical College. She expects to graduate in June, 1980.

Melissa Marshall worked, following graduation, as a staff artist for the New York Botanical Garden, then received a master's degree in Botany from the University of North Carolina, writing a thesis on the vascular flora of Bennington County. While in school, she worked as a free-lance scientific illustrator. Melissa is in her second year of law school, hoping to specialize in environmental law.

Jennifer Sullivan graduated from Brandeis summa cum laude and was inducted into Phi Beta Kappa. Following Harvard Law School, she went to work with the Securities and Exchange Commission in Washington, D.C.

'74

Valerie Blitz recently screened Murales Plurales at the California College of Art and Crafts.

Charlotte Hanna sends news of her studies in the Ph.D. program in educational admin-

istration and policy analysis at Stanford. She says, "Stanford is wonderful, but California is not Vermont."

Phillip Brooks Keller III and Patricia Lee O'Hara were married in November, 1978. He writes that he's working as a feature editor on a local newspaper, biding his time "till Boss Greene retires." Regards are sent to all his old friends, especially Murph at the Villager.

Alison Pearlstein wrote a wonderful letter which, as she says is catching up on almost five years. "I received a master's degree in choreography and performance from the Ohio State University in June '76; moved to N.Y.C., began a private practice in corrective exercise and stretch (currently still growing), teaching same at the YMCA. Joined Nina Wiener and Dancers immediately. I have been Ms. Wiener's assistant and helping her teach workshops and classes at the Henry Street Playhouse and Sarah Lawrence College. I spent a month in Toronto while we taught one dance in the repertory to Dancemakers, a modern company in that city. In addition to my work with the company I have also taught ballet at the 92nd Street Y, Douglas-Cook College of Rutgers University, as a substitute at the N.Y.U. School of the Arts, and at the King Centre for the Performing Arts in New Jersey (where I also teach modern dance). I also study ballet and pointe with David Howard and Nadine Revene and choreograph for my students at the King Centre. Dancers graduating from Bennington must understand what they did and did not get from the program, and work from there."

'75

Nancy Hindle will have graduated from the University of San Diego Law School by the time you read this and is preparing for the California Bar exam in July.

Mitch Markowitz, up to old tricks, sent the following with instructions to "print exactly." We are delighted to comply: "Mitch gave a reading of his latest poems at the Men's Youth Farm in Chino, CA in November. In December he performed his new dance "IDance in the Village" in the village. His print gallery opens in February, and he reports that his glass harmonica playing is improving. He opens in the title role of "The Cherry Orchard" on Broadway in March. He just finished his residency in neurosurgery at the Albert Einstein Clinic, and gave birth to a 9 pound 10 ounce little girl. It's been a hectic season!"

Jill Riley is living in Cambridge, Mass., teaching dance at the School of the Museum of Fine Arts and Design at the Boston Architectural Center.

'76

Robin Brickman, who was an interdivisional science-art major while at Bennington, has had her botanical drawings included as illustrations in the new James Crockett (as in Crockett Victory Garden on Public Broadcasting) book, *Crockett's Indoor Garden*, published in 1978. While at Bennington she was responsible for the drawings in the *Campus Trees and Shrubs* book as a senior project.

Sheila Kerrigan, one of the Touch Mime Trio, is appearing with her partners in elementary school programs to introduce children to the art. Sheila has also taught at Magic Mountain Mime School and at Bennington.

Deborah Kreda is doing graduate work in English and American literature at UCLA. She holds a four-year Chancellor's Intern Fellowship toward the Ph.D. degree.

Stephen Smith, music director of the Webb Horton Memorial Church, gave an organ recital in March in St. Paul's Chapel of Columbia University.

'77

Leslie Bernstein married Michael Boguch, a news photographer, in June, 1978. Leslie works for Pacific Northwest Bell in Seattle, and was promoted to manager in an operations office last year.

Daniel Cohen writes that he's living in Boston's Back Bay, working on a biography of Ed Kranepool, to be published by Little, Brown and Co. next spring.

'78

Mary Lou Meriam read her poetry in February at the Park-McCullough House. Mary Lou has also read her poetry for a Vermont Academy of Arts and Sciences symposium and at Williams College.

From **Peggy Richardson** in Waterbury, Vt.: "Peacefully broke — playing some folk music and reading."

Margaret Swan is the gallery coordinator at Southern Vermont College. Margie also teaches at the college.



Benningtoniana

Bennington College invites friends and alumni to take advantage of an opportunity to purchase the following limited-edition memorabilia.

Much of this material is new, and

some of it (like the Belitt/Troy chapbook and Pat Adams lithograph) is being offered for the first time. Other items such as the Paul Feeley posters are historic, if not venerable. All are collector's items.

The Belitt/Troy chapbook. The full text of the first annual Ben Belitt/William Troy lecture, delivered Oct. 3, 1978 in the Carriage Barn by critic George Steiner. Includes a color print of the central figure in the lecture, Chardin's "reader." Unsigned. Numbered edition of 1,000. 7.50.

Pat Adams lithographs. This colorful 23 by 18 inch print, titled *Endlessly Rocking*, was produced this year as a thank-you for members of the Bennington Associates (those who contribute at least \$1,000 to the Annual Fund). It required 14 passes through the press to create it; several extra copies were made. Numbered but not signed, 35.00. Numbered and signed perfect copies, 150.00.

Bernard Malamud: Two Fables. *The Jewbird* and *The Talking Horse* are elegantly printed in type handset by Claude Fredericks and David Beeken at the Banyan Press in Pawlet, Vt., numbered in an edition of 300, and signed by the author. Each is valued at \$50 retail. 35.00.

Paul Feeley poster. Large (28 by 44 inches), colorful and bold, these are the remaining numbers of a limited edition of 150 by the late, great faculty member. There are 35 left. 85.00

Note: Out-of-date copies of *Quadrille* and *Silo* are available if sufficient copies remain. If you are interested in a particular copy, or sel-

Working Papers on South American Indians, Ken Kensinger, series editor. First of a series of symposium papers and other research on aboriginal groups of South America. Limited edition of 300. 3.00.

Prose Anthology. Eight works by students in the 1977 Bennington Prose Fiction Writers Workshop, described as "the best organized, most productive workshop I've ever been involved with" by instructor John Gardner, who taught the workshop with fellow novelist Nicholas Delbanco. 2.00.

A Gift of Kindling and Other Stories by Pat Beck. A bouquet of 10 short stories, "light and dark, bitter and sweet," by a writer who attended the College in the 1940s, spent half of her life in North Bennington, and died in 1978. Organized posthumously by Lucian M. Hanks and a committee, published by the McCullough Library of North Bennington. 5.00.

Voyage. A two-record set of the 1976 premiere of Louis Calabro's bicentennial work for orchestra and chorus, with a text by Nicholas Delbanco. Includes a recording of Calabro's Symphony No.3 (1960). 7.50.

ection of copies, please contact us. *Quadrilles* will be sent for the price of postage, *Silos* for the original cover price plus postage.

Virginia college lauds Bennington alumna

The alumni magazine of Washington and Lee University, in Lexington, Va., focused on — what else? — a Bennington alumna recently, in an article on Elizabeth Evans Munger '37, manager of the university's bookstore.

She was a pre-med major at Bennington who, for lack of money, wound up as a lab technician at Harvard Medical School, where she met her future husband, Dr. Robert Munger. After a spell of living in New Orleans, the Mungers selected Lexington as both a good place to live and a place for a practice, and have been there since 1941.

In Lexington, Munger has been extremely active in many community organizations, and was at the forefront of an effort to create a suitable library for the community. Her children have also been a high point in her life, reports the Washington and Lee publication. Her oldest, Robert Jr., is a physician; the second son, Chris, most recently directed the Grizzly Adams television series; and her daughter, Sally Munger Mann, is an award-winning photographer.

In the late 1960s, after a university study recommended a full-fledged bookstore, Munger was named its manager. It was a position, she says, which "sure would beat playing bridge and drinking sherry."

"Betty Munger's commitment to W&L," reports the magazine, "has grown steadily with her years of service. From the beginning, she has brought numerous speakers and given autograph parties. Among her guests have been the likes of James Dickey, Art Buchwald, and Howard Nemerov."

The Washington and Lee magazine credits Munger with an outspokenness on campus which is appreciated by many around her.

Bennington Non-Credit Workshops

Environmental Sculpture

July 8 to 28, 1979

Film and Filmmakers

July 15 to 28, 1979

The Artist as Illustrator

July 1 to 14, 1979

Medieval Cookery

July 8 to 14 and

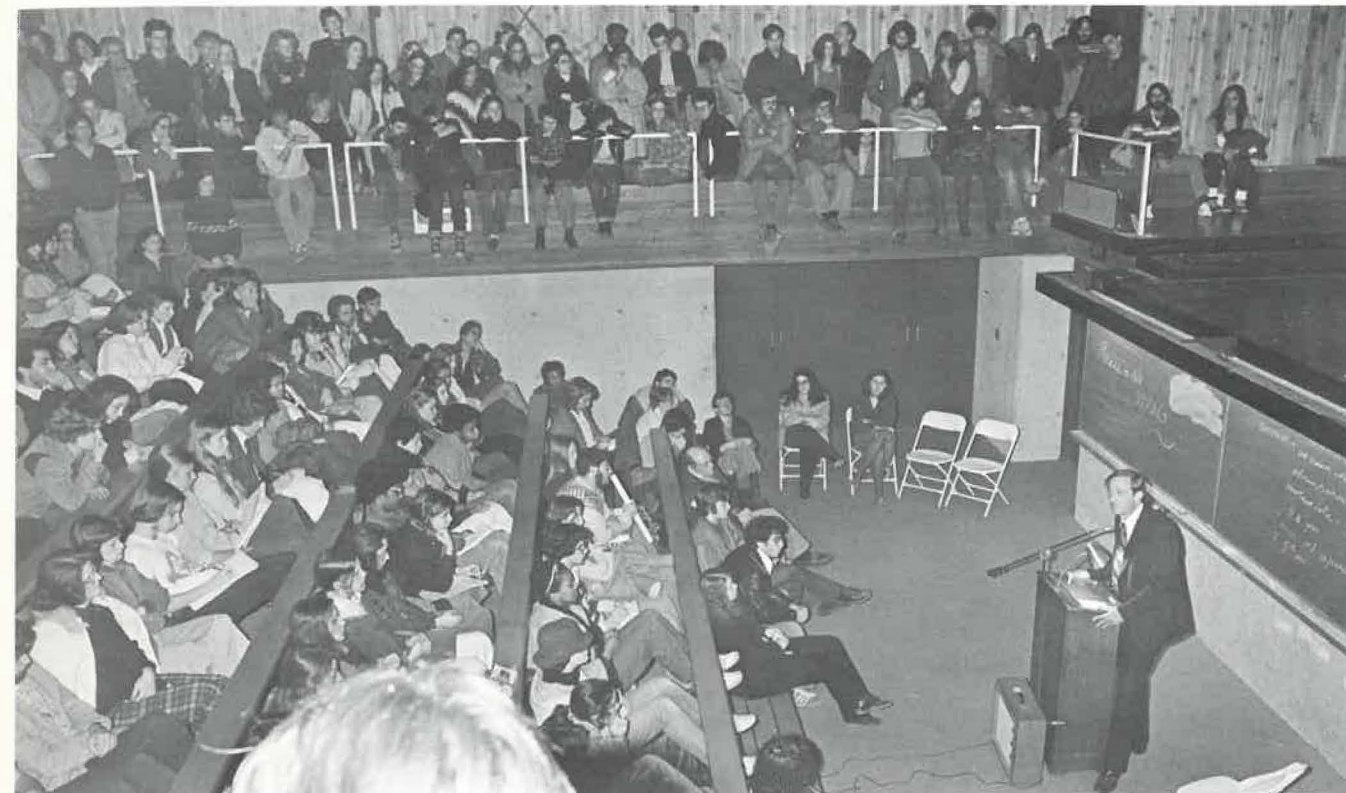
July 15 to 21, 1979

Photography

July 15 to 28, 1979

All courses will meet within the month of July. Tuition for each course is \$100 per week. Room and board is \$100 for the first week, \$75 for each additional week. Send a resume and letter of interest to:

Bennington
Non-Credit Workshops
Bennington College
Bennington, Vt. 05201



President Murphy addressed this heavily attended community meeting March 19 at which he discussed the College's financial status and what has come to be called "the I-20 affair," and answered numerous questions from students. Bennington was mentioned in an ABC-TV newscast Feb. 20 titled (unfortunately for Bennington) "Cash, Colleges and Corruption," which described certain illegal recruiting practices. Though the program's strong emphasis was on Windham College, which closed last December, and nothing illegal was alleged against Bennington, negative publicity resulted and it proved difficult to clear the air. President Murphy took responsibility for issuing pre-signed immigration forms to the custody of an admissions representative in Iran (an administrative violation) and he apologized for whatever misunderstandings ensued. The College was cleared of any illegality after a probe by the U.S. Immigration and Naturalization Service. Two ironies of the affair, that never seemed to be publicized, were (a) that Bennington was overenrolled for the fall term and had no need to do anything subrosa to find students — foreign or otherwise — and (b) that only six students from Iran were enrolled this year among the College's 60 foreign students.



The Black Music Division during the spring term was host to a group of visiting artists who either acted as artists in residence or performed during the division's weekly workshop. Here Dave Baker, at piano, leads students in an impromptu musical exercise designed to show them his approach to music. Other guests included Stanton Davis, the ensemble Brass Proud, photographer Arnold Hinton, poet Malkia Mbuzi, and singer Jeanne Lee.



Bennington students are seen at work during the most successful Annual Fund "Phone-a-thon" in many years, held for six evenings in March. The goal, announced on the blackboard at \$21,000, was surpassed as 80 students elicited 971 pledges totaling \$21,284. But the grand total, including 289 unspecified pledges, is likely to reach \$30,000, according to Alumni Director Mary Jane Lydenberg, seen standing at left as she supervised the calling. Behind her is fund record keeper Mary Muckle, who saw the effort as "very positive" because of the heavy student involvement — not only for now but for future years of commitment to Bennington.

Bennington College
Bennington, Vermont 05201

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