

Bennington College
Quadrille

fall 1977

volume 11
number 4

Theatre at Bennington and Beyond



Pat Adams: On Working Ben Belitt/Bill Troy Lecture Series Established
A New Commitment to the Non Resident Term

Quadrille

volume 11 number 4

editor & designer: Alex Brown
 alumni editor: Sue Edelmann
 assistant editor: Michelle Elaine Hammer

contributors: Pat Adams, Emily Alford, Tom Brockway, Mary Lou Boyd, Sue Edelmann, Melissa Fish, Cedric Flower, Michelle Elaine Hammer, Carolyn Hess, Joseph Kaufman, Mitchell Lichtenstein, Mitch Markowitz, Candace Olesen, Paul Rockwell, Diana Theodores Taplin, Louise Stockard Vick.

Bennington College Trustees

Irwin J. Askow
 Chicago, Illinois
 Rosalind Moger Bernheimer
 Waban, Massachusetts
 Jeanette Winans Bertles
 Hastings-on-Hudson, New York
 Albert H. Bowker
 Berkeley, California
 Lisle C. Carter
 Atlanta, Georgia
 Barbara Ushkow Deane
 Kings Point, New York
 Fairleigh S. Dickinson, Jr.
 Rutherford, New Jersey
 Nell Eurich
 New York, New York
 Helen Frankenthaler
 New York, New York

Robert Gutman
 Princeton, New Jersey
 Merrell Hopkins Hambleton
 New York, New York
 Jon L. Hagler
 New York, New York
 Lucien M. Hanks
 North Bennington, Vermont
 Andrew Heiskell
 New York, New York
 Joseph S. Iseman
 New York, New York
 Francis Keppel
 Cambridge, Massachusetts
 Kristen Lippincott
 Chicago, Illinois
 Bevis Longstreth
 New York, New York
 Joseph F. Lord
 New York, New York

Joan D. Manley
 New York, New York
 Thomas Matthews
 New Haven, Connecticut
 Roberto Meinrath
 New Haven, Connecticut
 Katherine Evarts Merck
 Mendham, New Jersey
 Carolyn Merkel
 Anchorage, Alaska
 Kathleen Harriman Mortimer
 New York, New York
 Lila Franklin Nields
 New York, New York
 Joel Wells Schreck
 Portola Valley, California
 Suzanne Lemberg Usdan
 New York, New York
 Mary Ellen Watkin
 Cambridge, Massachusetts

Alumni Association Officers

President
 Rosalind Moger Bernheimer '62
 Waban, Massachusetts
 Vice-President
 Jeannette Winans Bertles '49
 Hastings-on-Hudson, New York
 Secretary
 Vida Ginsberg Deming '41
 New York, New York
 Treasurer
 Nancy Reynolds Cooke '37
 Stowe, Vermont

QUADRILLE IS PUBLISHED FOUR TIMES A YEAR BY Bennington College for the 9,000 friends and alumni of the College. The editors invite suggestions and contributions from all members of the community. **Quadrille** is entered as second class mail in Bennington, Vermont.

It is the policy of Bennington College to recruit, employ, retain and promote employees and to admit and provide services for students without regard to age, sex, religion, national origin or handicap. The College complies with Title IX of the Educational Amendments of 1972, which protects persons from discrimination on the basis of sex, in the operation of educational programs.

Bennington College **Quadrille**

volume 11 number 4

contents

2 performance

Theatre at Bennington and Beyond: a look at performers (both people and puppets), playwrights (both stage and television), perpetrators (both directors and arts administrators) and productions (for both adults and children)—all of them sharing Bennington as a starting point.

40 the NRT report

New energy in the NRT Office

42 exhibitions

Pat Adams shares her observations on painting and vision

46 bookshelf

Ben Belitt/Bill Troy Lectureship is endowed
 The Bennington Review resurfaces

48 faculty notes

50 the barn

Staff changes in Admissions and Student Services
 Report on the finances of the College with a list of donors

66 class notes

Theatre at Bennington and Beyond

A performance—of dance, music or drama—can't be conveniently pressed inside the pages of a magazine. This issue's focus on theatre, necessarily spilling over into the other performing and visual arts, encompasses not so much the activities housed inside a proscenium arch but the people who make such endeavors take place. These people share at least one thing in common: at some point, Bennington was the home of their dramatic pursuits.

Included in our coverage are interviews with some graduates—Liz Swados, Larry Arrick and Harvey Lichtenstein—who have made a career of work in drama. Tom Brockway's latest installment of Bennington history details the drama department's early days, including the arrival of the "drama boys." One graduate who currently writes television comedy speaks of that industry's hardships, and another writes about a summer dance, theatre and music workshop on Martha's Vineyard founded by still another alumna. This issue is only a partial cross section of the many theatrical activities of Bennington people, but we hope it will give some idea of drama's rightful place in liberal arts, both as a study and a starting point for a career.

Teaching and learning theatre arts require a few easily defined opportunities, prime among them a working playhouse suited to the imaginative leaps of its users. For a theatre to inspire and not inhibit dramatic forms is a tall order. Bennington's theatres have in the past not promised much to their occupants. The attic of

the Commons building is an unlikely home for actors and audience, offering limited set design potential, absurd spectator sight lines and seriously curtailed playing space. Similar complaints about the College's other performing spaces abound. Yet the characters who have lived and breathed there have frequently defied these limitations.

Students and faculty here have long improvised working spaces out of the most unusual settings. The new Arts Center, though far from an artistic panacea, has begun to give artists a chance to rechannel some of that inventiveness into their works, not their working conditions. Drama students are now commencing literally a new theatrical era at Bennington as they confront the potential of the Lester Martin Theatre Workshop and its attendant facilities. Larger seating areas, lighting equipment and control systems permitting greater design freedom, set construction and delivery facilities allowing the most ambitious scenery and ample rehearsal and dressing rooms all provide actors, directors and crews with what can only be called a large dramatic horizon.

The Martin Workshop, though, is essentially an unstrung violin. Its users must prepare it, tune it and bring all their skills to its playing. It will, indeed, display its occupants' artistry with greater finesse than a lesser instrument could, but its contribution to a production is measured by the creativity of performers.

Call it inspiration or coincidence, but one current theatre student interviewed in this issue, Margaret Holloway, produced an original play in the Martin Workshop this past spring which, for many reasons, wouldn't have found a home anywhere else on campus. Her script included a trap door. So does the theatre.

performance

Liz Swados: A Student of Sound

by Michelle E. Hammer

Like a premonition, in the magazine section of a December 1969 issue of the New York *Sunday Times*, where the table of contents lists an article on Bennington, is a photograph of a young woman who, you learn inside, is named Elizabeth Swados, warming her cheek against the shoulder of a young man. Liz and her friend, Larry Atlas, got their pictures in the paper because they were a couple of kids who had apparently taken well to the new coeducation at Bennington.

Today if a photograph of Liz Swados appeared in the *Times*, the article would most likely be about her and most readers would recognize her face without an identifying caption, because since 1973 Liz has been the subject of scores of newspaper articles, including several in the New York *Times* and the *Voice*, most of which have appeared within the last year, commercially her most prolific.

Four years ago, at the age of 21, Liz won an Obie Award for the score to *Medea*, performed by the La Mama repertory company in New York City, which she composed while still a student at Bennington. During the first term of her senior year, Liz spent half of each week in Bennington and half in New York, rehearsing *Medea*, which was directed by Andrei Serban, and in conjunction with whom Liz wrote the score. At Thanksgiving break Liz went to New York and stayed.

Medea's success took the troupe with Liz on a European tour. In the meantime, without requiring that she return to campus, Bennington honored Liz's work by granting her a degree in 1973.

Following the European tour Liz worked as resident composer for Peter Brook's Center for International Theatre Research, in Paris, following which she traveled with the troupe through Africa for four months. The native music of Africa, that of its people and its wildlife, strongly influenced Liz's music. But the distinction of her music comes in its integration of all sounds; in the recognition of all

Michelle Hammer is a current Bennington student majoring in literature. She spent this past summer writing and editing for *Quadrille*.



Liz Swados: taught to respect strong people, inventiveness and some orneriness.

sounds for their musical possibility.

The critical acclaim received by *Nightclub Cantata*, the musical revue which Liz conceived, composed, directed, and played in (among a cast of nine), was due primarily to the successful integration of prose and poetry, eastern and western music, animal sounds, and slapstick.

Since *Nightclub Cantata*, which first appeared at the Lenox Arts Center, in Lenox, Massachusetts, followed by several months at New York City's Village Gate, and then Boston, Liz has written the scores to three Joseph Papp productions: *The Cherry Orchard*, and *Agamemnon*, both directed by Andrei Serban, and *Alice in Wonderland*.

Agamemnon, part of the New York Shakespeare Festival, opened at the Vivian Beaumont Theatre at Lincoln Center, where it played throughout the spring. During the month of August it opened at Delacorte, the outdoor theatre in Central Park.

Liz and I arranged to meet at the Delacorte the night prior to opening. Dress rehearsal was scheduled to begin in an hour and it had been raining all day. It looked as though cast and crew would have to move down to the Beaumont for their final rehearsal, but in the meantime company members milled in and out of the rain enclosed areas surrounding the theatre, waiting for Director Serban to restore plans.

Liz also waited. In the meantime she spoke with quiet calm and seriousness about her music, her method, with caution about the future, and with appreciation of her Bennington past.

Liz entered Bennington in September 1969, expecting to become a Political Science major. During NRT she worked in Stephenson, Virginia, a mining town, in which she tutored children, held drama classes for them, and initiated a campaign to deplete the threat of black lung, a fatal affliction common among miners. She wanted to affect many people. She tells of the frustration she felt at Bennington, its shoulder away from politics, when the nation was most volatile and she was a student here. When she speaks of the four students killed at Kent State University in 1971, she refers to it as "the Kent State Massacre." As for the music which seems to have superceded her politics, instead, she corrects, it is "the political dissolved into my musical self."

Still early at Bennington Liz was writing poetry, short stories and satire. And in music, which she expected would be a minor study only, although she had practiced and composed almost all her life, Liz said, "I got tremendous support." By her junior year, studying with Henry Brant, Liz had composed a "symphonic overture," into which she incorporated a Balinese monkey chorus.

"Frank Baker and Henry Brant were an incredible influence. Henry Brant had the audacity to ask musicians to change their techniques and I now have that audacity to ask actors to change their styles.

"I'm not an adept musician of my sort. I learned

my techniques putting together folk music, where you play it by ear. Frank and Henry both gave me a freedom, with discipline. Frank would lie back and sing me the telephone book." Instead of "just phrasing," Liz said, she learned a way of "using the voices differently."

In workshops with actors, Liz aims to "connect the actors with sound," because "when emotions are connected with sound they aren't clichés." This was the characteristic of what Liz heard in Africa which spoke so strongly to her.

Liz grew up in Buffalo, New York. The late novelist, Harvey Swados, was her second cousin. Liz's father is a sports lawyer and her mother was a poet. Liz was brought up to appreciate "good books,

The distinction of her music comes in its integration of all sounds; in the recognition of the musical possibility in anything.

good theatre, and good music," and "certain aspects of human nature; I was taught to respect strong people, inventiveness and some orneriness."

Liz is tall and thin, with a structure given more to angles than curves. There is a quiet intensity about her small face; the large eyes seem to emit a dark heat. And thick, chestnut-colored hair skirts her to the waist. The combination makes her look a little unusual.

Liz's success has been so unusual that the prospects of her future can capture an imagination easily, but Liz considers it "dangerous in the arts to have an overall ambition." Her only ambition now is to make the project she is currently planning, "a musical on runaways," a success. She plans to use 15-, 16-, and 17-year-olds and to make them work as well as adults; none will be professional actors. In the search for sounds which emanate from genuine sources, Liz will audition city school kids for the production. With the same intention, she will notify colleges within the next year, requesting students' manuscripts, seeking those suitable for dramatic adaptation, "to give new writers a chance to have their work published."

As our conversation ended there was still no word as to what would be done about dress rehearsal. Afterward, Liz walked outside to another area of the theatre to learn what was being decided, perhaps taking the rain as she walked like a free concert. The sounds she seeks are those "with an urgency and immediacy behind them," and much of her acclaim has been for the replication of sounds uttered unconsciously by their original makers. But, "I'm just as interested in car horns," Liz said. □

Margaret Holloway: Playwright, Director and Actor

by Alex Brown

Make no mistake. Margaret Holloway can intimidate you. She knows it, of course, and doesn't have to depend on this ability to get through the day, but her strength sticks out all over. As a graduate student in theatre at Bennington, she has demonstrated a sometimes awesome skill in drama's three-part version of a decathlon: acting, directing and playwriting. In Margaret's case, each field enhances the other two, and none eclipses the rest save for the duration of a given project.

To talk with her about her work, her plans and her past, indeed, to talk with her about what she's having for dinner, is often a small theatre piece in itself. Though she can veer perilously far from person towards persona, Margaret can be as direct about herself as she is about a lighting plot. The conversation which follows took place this summer, a time for her to take stock of her accomplishments the previous term.

Margaret's involvement with the theatre stretches back to work as an undergraduate at Bennington. She graduated in 1974 after such achievements as acting in a one-character play she wrote based on improvisations. That play, *Recipe*, holds the distinction of being Bennington's only command performance. It was restaged two years later for the dedication of the Arts Center when Margaret had decided to return to Bennington as a graduate student after one year of an M.F.A. program at the Yale Drama School.

Yale's three-year program was, she concluded, too constricting, allowing virtually no cross-pollination from studies outside drama and limiting participants to one discipline within the theatre. In Margaret's case, this discipline was acting, and she acquired in her year there what she calls a "paper and pencil technique" based on the Stanislavski method. She's grateful for the tools she developed there, and notes that true mastery of this acting technique means "once you learn it you can throw it away or keep it for the difficult scripts."

Her year at Yale also provided her with a chance to observe some important work. "Productions there were amazing. I saw a lot of Brecht there, which made a big impression on me. I saw



Margaret Holloway

directors get an ensemble spirit going, establish intense collaboration with actors and designers so that everything worked together." Yale imposed what Margaret calls "a very creative restriction" on its directing students, demanding that plays could only be staged when the director had an entirely new concept for the production. "They weren't relying on the writing, they were recreating a text."

When Margaret returned to Bennington in the fall of 1976, she began her masters program with two difficult acting assignments.

"Playing the Nurse in *Medea* was frustrating. My main acting goal at Yale was to work towards a classical portrayal of Medea herself, a completely formal production including a full chorus. The

"Bill Dixon didn't give me background music, he gave me sounds in response to the play which worked on an equal basis with the action on stage. It was never a question of one element being more important than the other, but of two versions of the same thing in different art forms."

production at Bennington used Robinson Jeffers' translation of the play, which is quite contemporary in its approach. But I enjoyed working on the Nurse's role, and I know I'm not ready for the classical version yet.

"I also played Prospero in *The Tempest*, and this was really my first major classical role. This was a big challenge because it was not only the first time I played Shakespeare but my first attempt to play a man. It was difficult, but it helped me get over something I ran into as an undergraduate here. Several years ago I was cast as Isabella in *Measure for Measure*, but I got sick before rehearsals, didn't have the time, all that. It was really a fear of playing Shakespeare and tackling a major role. For one thing, I felt the diction was beyond me. I had a Southern accent I couldn't do much about and I wasn't receiving speech training from the start at Bennington. I studied diction with Larry O'Dwyer here, and he gave me drills and a basic approach to it. Because talking is really part of your socio-psychological behavior, it reflects who you are and you can't simply undo it. Larry had me look at standard diction like a foreign language. By the time I did Prospero, with some other diction training at Yale behind me, I was comfortable with the idea and not intimidated by the language. So you see, I had to do that part and it was good for me."

After a term of acting, Margaret returned in the spring to direct a play she wrote during the previous Non Resident Term. *Facials* was produced in

the Martin Theatre Workshop with a cast of 35 characters, live, original music and staging employing many of the theatre's special features. To read the script is not to know the play, because Margaret kept her playwright's imagination active while directing the show. Action, tableaux and spectacle are the thread of *Facials*, and the superstructure of dialogue yields to a richer vision in performance.

"I wrote the play knowing I'd be able to direct it at Bennington. There were many things I left out of the writing which I knew how I'd do later. If I'd been hit by a truck with the finished script in my hands before we began rehearsals, there wouldn't be any *Facials*: it was all in my head. And when the actors first read the script they knew they didn't understand exactly what we were going to do. They trusted me to make sense of a script that looked chaotic."

"I'm writing a last draft now to incorporate new material I discovered while directing and to show the transitions. There are jumps in *Facials* which don't make sense on paper, purely on paper. They make sense in your mind and they can make sense in a production. I have to add information to the script itself so that a reader can come away with some notion of what's going on."

I ask her if this final draft is going into circulation. What future will it have with other producers or directors?

"I intend to show the script around and see what becomes of it. But I'm the first to admit that I've created something pretty impossible. Last fall, I thought I was working with two female characters, heading toward two separate one-woman shows. By the Non Resident Term, when I began working with the characters who affect these women, I started writing in other parts and before too long I had 35 characters on my hands. This doesn't bode well for a producer's chances, double-casting or not."

"And the other problem is: I'm selfish. I'd want to direct it again myself. I'm scared to trust it in someone else's hands."

It's a classic case. The playwright presents a story in a shorthand too esoteric for an outside director and therefore must carry the images and ideas personally to the actors. It's not so much selfishness as something akin to vertical integration in the economy, the situation in which the cereal company owns the paper mill which produces its boxes and the railroad which delivers them. Margaret can sometimes appear to be an untouchable theatre machine, as crucial to the end product as paper is to pen.

But the key to a director's success is often his ability to gather other theatrical minds together to enrich the material. Margaret harnessed the talents of a number of other people to produce a setting for *Facials* which gave the play music, vision and movement meshed with her original script. She never feared her choreographer would

upstage her, or her costume designer would steal a scene because she engaged them in the totality of the play.

She asked Bill Dixon of the Black Music faculty at the College to write some original themes for moments in the play. "Bill didn't give me background music, he gave me sounds in response to the play which worked on an equal basis with the action on stage. It was never a question of one element being more important than the other, but of two versions of the same thing appearing in two art forms simultaneously. Bill is too good a musician, with too much of a mind behind his music to produce background music. But he's confident enough of what he's saying in his music to let it work on another image and complement it."

"Originally it didn't look like he'd be able to devote too much time to the play. We thought he'd compose some music and play it on tape and select music from records for other parts of the show. He came in when the play was all blocked and after I had talked to him about what I was doing. He watched a rehearsal and came back the next night to watch again. Then he went over to the piano and began to play a sound from the image he saw on stage. After that rehearsal, he decided he had to be in the play, perform live and respond to the actors. So he and Steve Horenstein were there every night to play in performance."

"I was always amazed at how exact Bill was, how he could come in with a note at just the right point. In the last scene of the first half, for example, it was up to the actors to supply the pace, and Bill was right there with the same crescendo they were reaching. This kind of collaboration is miraculous."

Who else contributed?

"Ron Dabney was a big influence. Where else would I find a choreographer with his sensitivity? The play didn't call for dance but for a special kind of movement which was going to be one of the actors' tools. The balance between what you stylize and what you represent in movement can be very difficult. And Ron had to give the actors movements they could work with and understand on the same level as they understood the script."

"I got some good ideas from Jan Juskevich, the costumer. She brought out certain images I hadn't seen in the play, like giving the mourners at the funeral art nouveau costumes. The scene worked through poses and stylized movement Ron added. The costumes set both the visual style and the direction for movement."

"Then there's the set itself which I have Tony Carruthers to thank for. This is an exceptional theatre, too. I put a manhole in the script and it was in the theatre. You can't find trap doors everywhere. I had a great deal of freedom to work simply because of the space."

Facials is probably not a perfect play, but it comes dangerously close to being a complete statement about the destructive forces in women's lives

and their techniques for rudimentary survival. Its two main characters, a journalist and a prostitute, suffer different consequences when they wrestle with authority figures and sexual domination, and both, the viewer must conclude, lose their battles. Their struggle, and their momentary triumphs, are both object lesson and entertainment.

In the play's pantheon of values, self-awareness, humor and intellect are the most important weapons a woman can employ to wage the wars in which she is inadvertently or intentionally engaged. The play at times turns to stand-up comedy, and then may switch to Brechtian self-referential instruction and finally slide into spectacle and production number, all in the interest of demonstrating how far its characters can go with their sometimes puny, sometimes magnificent strengths.

The television journalist Kate occupies the first half of the play in a pitched battle against authority figures. Competing for her affection and subjugation are a Handsome Prince (whom she does not marry), a Santa Claus (whose present of a doll is an imposition, not a gift), a Scholar (whose rigid system of the universe she succeeds in contradicting) and others she defeats with humor and a shaky elan. The world has something stronger in store for such a woman, though. Guardian Angel, minister of an endless line of products designed to save women from themselves and any shred of self-awareness, manages to sell her "New, Improved Self Image In A Bag," a collection of clothing, accessories and cosmetics constituting what passes for a human being. The first step in image transformation is a facial, which he administers at the close of the first half of the play.

The play's second half follows the prostitute Sugar Ann into the Underground Disco. The audience meets a Pimp and the other prostitutes and absorbs another series of values. Sugar Ann's specialty is S&M, and the masochistic behavior her client demands brings him to an unexpected frenzy. He kills Sugar Ann because she did her job too well. Her funeral, attended by the other prostitutes, reveals the nature of the community they share, and exposes a business ethic which applies to every aspect of life.

I ask about the writing process itself. Where did *Facials* come from and what inspired it along the way?

"Before I left for NRT, the division told me that the main stage in the Martin Workshop was the only space left for a show in the spring. Before that I was writing a play for the Barn Studio Theatre, a small play. Knowing I'd be working on the main stage gave me the freedom to start spreading the writing out, adding other characters. But I also knew I was getting into something very unfamiliar to me with such a large space. In the end, I didn't realize what a large production it was until two nights before it opened. I found it was a stronger play than I imag-

ined it would be when I wrote it.

"The only other play I've written came about very differently from *Facials*. For *Recipe* I was working more as an actor to develop a script out of improvisations, and I was concentrating on material accessible to me as a black woman from the South. But for *Facials* I was writing about a situation I didn't know about. I came up with two women, a prostitute and a journalist, in order to make a statement about career women from two extremes. I made them specialists, the tops in their fields. For this play I had to get from research what I had already known in order to write *Recipe*.

"So I read about and watched these two types of woman and I let my mind wander about what

know how to look, you depend on me to tell you how to look."

"Now here are these two women and both of them are actually quite rich. The prostitute Sugar Ann is not the street hustler who is poor forever, but she doesn't know how to turn herself into a GA product, she doesn't know what to do with money except deal with the gaudy image it can buy for her. She doesn't need the journalist's money, she needs the lifestyle. And she has a lot of curiosity about this other life. The journalist, Kate, has the same curiosity about the prostitute's life, so they exchange identities for the play. Essentially, this changeover doesn't come from desires either of them have to be a particular thing they're not, but a desire to get out of what they are. When they



Karin Solstad photo

they do when they get home, what they're like. Working on the journalist led me into the world of designer images, the identity women derive from Halston, Bill Blass, Yves St. Laurent. I turned this influence into a series of commercials for Guardian Angel products. They're all monogrammed GA and no matter what the products are they are instantly worth a lot of money because of those two initials. Women buy products like that when they're set up for it by details like that. And here you have 'Guardian Angel knows best, Guardian Angel has the image for you. You don't have to

Examining male and female roles in Facials: Ellen Moxted (Kate) gets a light from Christopher Mann, Ed Weiss, Clarke Jordan, Winston Robinson, Stephen Cox, Mitchell Lichtenstein and Jill Rosenthal.

switch lives, neither knows what she's getting into, only what she's getting away from.

"But the play is ultimately going to explore what is similar about these two lives. The prostitute comes out of a manhole and the journalist is called 'high rise' because she lives in an expensive

penthouse. My image was that both women were wallowing in shit. High or low, they are stuck in the same tragic landscape.

"This applies to the other characters too. I tried to balance their good points and bad points so that you'd have to see that they are all stuck in the same shit. I think the play steered clear of moralizing, redeeming or damning its characters. The audience is not supposed to leave crying. They couldn't. Someone said to me after it closed that the play was a celebration of life, even though life was a tragedy."

After establishing these characters, how did she go about writing the monologues which are the backbone of the play?

"I wrote them very rapidly without plotting them out. I began to lean on my imagination after I digested some research and I produced a lot very fast. And I always questioned myself, I thought, 'this can't be good, I wrote it too quick.' But I could never construct a play out of thesis statements, outlines, charts. I had to improvise with the typewriter."

How easy is it for Margaret to turn the job of improvising over to actors? *Facials* was not only the first play she wrote for actors other than herself but her first directorial effort. How did she prepare for it?

"Directing it was completely a learning process. As literature the script is lacking, but I had the general structure of each scene in my head. I told myself to deal with images more than words. I wanted to move the actors from picture frame to picture frame, and at every moment a statement could be made visually. I thought about who I was writing for, and then who I was directing for. I hoped to make something visual take place which any audience would understand, so I looked for universal images. Take the scene when Kate's mother calls her. You show a telephone ringing and then the stage is swarming with people in dog masks, barking and carrying on. You'll pick that up—it's torment."

I mention again the large cast. How did she go about working with so many actors?

"For a while I thought I would never get the play cast. The actors in this production were very raw. Many of them weren't drama students at all. This is what 35 characters gets you into at Bennington. Ron Dabney, a dancer, plays a major dramatic role. Other characters had never been on stage before. To keep all these people with different training in balance was a big exercise for me. In the end, I loved working with people who were new to the theatre, who didn't walk on stage to prove the same point they always had.

"I wanted to create an ensemble spirit for the cast. You need that especially for new material. There's a point at which an actor can say 'What am I doing in this play?' When it's a new play, actors can say that all the time—why should they trust the play to work? So I tried to build an

ensemble to carry it through.

"Also I wanted to develop the script from improvisations, to let it grow in rehearsal. For improvis to work, the cast has to share a lot of trust with each other and with the director. I would sit offstage and yell lines at them in the middle of a speech to get them to hear the words again and take off with them. And many times the actors would do things I'd told them to do and scare me under the bleachers with their intensity.

"My idea about what actors need from a director is based on the fact that characters are working on a continual life for themselves. There are directors who will spot some moment and say 'No, do it this way' or give line readings. By that time, it's too late. You can't graft changes like that onto a

"As a director, I told myself to deal with images more than words. I wanted to move the actors from picture frame to picture frame, and at every moment a statement could be made visually."

living character. An actor can't find himself saying, 'OK, now I'll do what the director says and then I'll go back to what I was doing.' The actor has got to integrate the director's notes, and the way he goes about doing that is really up to him.

"All of the work was done in an atmosphere of great freedom. I wanted the actors to find a framework for themselves and learn how free they were to move outside it. When you're confident, it doesn't matter if you change a line or a prop isn't where it should be. If that prop is gone nothing important is lost because you're still the character.

"I worked alone with some of the principal actors. For these rehearsals, I depended on their instincts and their courage to change direction and take risks."

The biggest risk, however, was probably Margaret's own. Not only did she attempt a major writing task and commence her directing career, she turned her vision over to the actors to complete. Every playwright must feel some conflict when he peels the script from his typewriter and assigns its future to an outside party, and every director faces opening night with the helpless feeling that he's no longer running the show. Margaret has tested her skills as an actor, director and playwright, and far from being a theatre-unto-herself, she has looked for an ensemble to make her images real. A true collaborator is only as good as his confidence in his own contribution, and Margaret has a full measure of that kind of strength.

This term she's directing her own adaptation of Rimbaud's *A Season in Hell*. □

Interview with Larry Arrick

by Candace Olesen



Larry Arrick

James Lattowski photo

Larry Arrick, who has both studied and instructed at Bennington, is currently Director of the Hartman Theatre Conservatory in Stamford, Connecticut, which he founded in 1975. The Conservatory maintains a close association with Stamford's Hartman Theatre Company, a regional center for drama. (Margot Hartman Tenney '55 is President of the Board of Trustees of the Hartman Theatre, where she acts and, with her husband, Del, often serves as producing director.)

Arrick has been Artistic Director of the John Drew Repertory Theatre on Long Island, and was one of the original directors of *The Compass* and *The Second City*, improvisational cabarets with companies under his aegis in Chicago, New York, and London. He has worked extensively in television, and has produced several series, including *East Side/West Side*, starring George C. Scott. For three years prior to working at the Hartman, he was Artistic Director of the National Theatre Institute of the O'Neill Theatre Center. He directed the first American production of Genet's *The Maids*, and several other plays, including two by Edward Albee.

In addition to Bennington, Arrick has taught at Bard College, the Yale Drama School, the Stella Adler Theatre School, the HB Studio, and The Dramatic Workshop. In this interview with Candace Olesen '50, he discusses his career and Bennington's influence on his work. (The interviewer's son, John, studied with Arrick for two years as a member of the Hartman Conservatory.)

Candace de Vries Olesen received her B.A. in literature from Bennington in 1950. After graduation, she studied painting at Nazareth College of Rochester, New York and the University of Bridgeport, Connecticut. Her paintings and graphics have been shown in several group and one-man exhibitions. She has participated in several poetry workshops in Connecticut, and has published her work in the *"Westport News"* and in previous issues of *Quadrille*. She is currently assembling a collection of etchings combined with poetry.

Olesen: I think that the word "begin" is one of the most fascinating words in the English language; I would be very interested to know how you began your career in the theatre, and when.

Arrick: I got my first professional job as an actor when I was sixteen years old. I got the job because it was during World War II and most of the men were in the army. I had no training—I had been born and brought up in Brooklyn.

Were your parents involved in the theatre?

Not at all. I had never seen a play -- other than school plays. I hadn't even been particularly involved in plays when I was in school. I was the editor of the newspaper and I was big with athletics. I don't know exactly how it all came on me, but I announced one day I was going to look for a job as an actor. My parents thought, well, I'd waste a couple of weeks, then I'd get a good summer job. I had worked all my life. In the summers I usually worked in the Catskill Mountains as a bus boy or waiter. My parents were poor; they both worked. I went out and got a job the first day. It was quite a revelation for me. It was a little summer stock theatre in Ridgewood, New Jersey. And I was terrible. But I knew I loved it. I figured I'd need training, so I figured I had to go to college, which also showed how little I knew.

So I went back to high school and finished, and then spent three years in a terrible college in Ithaca, New York called Ithaca College. It was dreadful. I had always been the smartest kid in my class, and I thought in college it was going to be different. And then I spent three years being not only the smartest kid in my class, but smarter than my teachers.

Through a series of coincidences, I heard about a program at Bennington College. (At that time it was a girls' college, of course. It wasn't even a women's college...it was a girls' college; you were allowed to say the word "girl." And "Negro" too. It was a long time ago.) And they hired four males to be (a terribly chauvinistic phrase) drama boys. Did they have drama boys in your day?

Yes, you and I were there about the same time.

So I went and spoke with them, and I was indeed hired as a drama boy at Bennington, and it was a form of servicing; not in a sexual sense, but they needed some stallions in their plays, so they imported these males. Interestingly enough, there were 350 girls; there were four male actors and two male dancers, and I think only two of us were straight. So there we were with 350 extraordinary women in this very beautiful place.

Was Alan Arkin there at the same time?

No, Alan came later. Richard Deacon was there. They're all on television now. Lennie Lesser was there, Paul Lampert was there; I know

"It would not surprise me that the literary aspect of my work is very strongly influenced by what I did at Bennington and what I was exposed to there."

exactly when it was; it was 1949 to '51, and then I went into the army and I went back to Bennington again in '63.

At any rate I got there, and wonder of wonders, I was *not* the smartest kid in my class any more. I wasn't even able to keep up, because they had the most extraordinary faculty. This was what I had always thought college was going to be about, and it was like a revelation to me. Also, the *approach* to education was a revelation to me, the way it was run, and it very strongly influenced everything I've done ever since.

Would you say that Francis Fergusson was the one who influenced you most?

No. I wish I could say that. I'll tell you who influenced me the most: Wallace Fowle. But there were many strong influences there. Stanley Hyman was a strong influence. Shirley Jackson was a strong influence. Howard Nemerov was. He taught a course in the Old Testament that has never left me.

Is this why you do most of your plays from books and stories?

It would not surprise me that the literary aspect of my work is very strongly influenced by what I did at Bennington and what I was exposed to there. The dance department was very important to me. Bill Bales was still there. Ethel Winter was teaching there; she was incredible. The whole sense of visual; the art department -- Paul Feeley was an important influence on me; the sense of the literary and the visual.

Frankly, part of it was the geography; a kid from Brooklyn being in Vermont, in that place, in

that idyllic, beautiful place. I lived in a lot of places when I was there; sometimes I lived where they had the music studios, where was it? Jennings. Jennings Hall. And I lived at Shingle Cottage for a year with Kenneth Burke -- I learned to drink in the morning from Kenneth Burke.

It was a turning point in my life. I was there as a student for two years, as I say, and then I left and was drafted. Part of my being there for two years kept me from being drafted. The draft board did not know how to deal with a man who was at a girls' college. And I think that saved me for a year.

Anyway I was finally drafted, and I went into the army -- and I did a very peculiar kind of work which also affected a lot of what I do in the way of techniques. Through a whole series of

"When I got to Bennington, wonder of wonders, I was not the smartest kid in my class any more. I wasn't even able to keep up because they had the most extraordinary faculty. This was what I had always thought college was going to be about, and it was like a revelation to me."

coincidences I ended up in something called the CIC, which is the Counter-Intelligence Corps. I ended up as an instructor. I taught people how to catch spies.

In effect they made me a civilian for the last year I was in the army, which permitted me to go back to work in the theatre. It was in Baltimore -- the CIC headquarters was on a post called Fort Holabird, outside of Baltimore. At the same time I taught at a Jesuit college called Loyola, and directed a play there. That also blew my mind. I had never been around Jesuits before.

This wasn't the first play you directed?

Oh, no. I had begun directing long before... But you were talking about influences on me. The Jesuits were an influence on me, and interestingly enough, Wallace Fowlie was trained by Jesuits, and has very much the jesuitical mind.

The first play I ever directed -- that was when I was still in college -- was *No Exit*, by Jean-Paul Sartre. It caused a riot at the college. There was a lesbian in it. The first professional play I ever directed was off-Broadway, the first American production of a play by Genet, called *The Maids*, which also caused a riot.

When did you begin to prefer directing to acting?

Oh, I knew that almost at once. I knew I was a terrible actor, and I knew I was very uncomfortable on the stage. I did not like being an actor. I worked as an actor to pay my tuition. For about four or five years of my life I earned a living

as an actor. I've earned my living in the theatre since I was sixteen, whatever living it was. But I paid my way because my parents were poor. Then my parents got rich -- big gyp -- they got rich after I finished college, when it was of no use to me whatsoever.

Again -- it's interesting to me... thinking about it, talking about it... that the kinds of plays I was attracted to tended to be literary, tended to be out of the main stream of Broadway. So I was a strange creature. That's a long answer to a simple question, but those were some of my major influences, and how it began.

What -- ideally -- have you wanted in theatre?

I've wanted a training program that was related



Margot Tenney

The Hartman Theatre Conservatory, directed by Larry Arrick, is part of -- and works closely with -- the Hartman Theatre Company of Stamford, Connecticut. Margot Hartman Tenney, Bennington 1955, is president of the Board of Trustees of the Hartman Theatre Company and also serves with her husband, Del, as a producing director. In addition, she has appeared as an actress in several major productions of the company and in other important productions throughout New England. Seen both on and off Broadway, Margot Tenney has performed in major television and film roles, as well as in productions of the Sharon Playhouse and the Arena Stage, Washington, D.C.

to an ongoing artistic institution. And that's created enormous problems. But that was my notion.

You said that you didn't particularly want to be back in a college situation, that you wanted to work with an ongoing program with students. Could you elaborate?

I hope to get people who are already educated. If you really want to know what I think, colleges shouldn't have drama departments (but that's heretical). I think you get just one real opportunity to get a so-called liberal arts education. And traditionally, drama majors take easy courses so they can spend all their time hanging around the theatre. I have students now from Wellesley, Holyoke, Vassar, Williams -- all those incredible colleges -- whom I consider uneducated. Some are virtually illiterate. A student from Wellesley, about to do a scene, said "What shall I do?" And I said, "Well, just pick a scene from a play you love." She said, "Well, I haven't read many plays."

Don't you think that Bennington is unique in that respect... that drama students there are generally better educated?

Yes, and I think that's the way their time should be spent. I wish I'd studied Russian. I wish I had gotten a better background in history. I just wish that I had gotten a liberal arts education.

There are two sides to that, though. When a student is strongly motivated for the drama, he still has his responsibilities, he has to write his papers, and so on, so that he's very split. Even the ones that are very strongly motivated still somehow have to pass, to be able to come back the next year. So there's that terrible paper time, or test time, or whatever it is, when their focus is elsewhere. What I would like to have here are civilized, cultured young people, so that I am not "educating" them in that sense. I find myself giving lectures in history and philosophy and literature in my acting class. I am appalled that they don't know what I am talking about.

I am appalled that I can't talk seriously about Turgenev in an acting class. Somebody does a scene from a Turgenev play and the students have no idea who he is, what he wrote, what he comes from, or what he thinks -- and that just scares me about a liberal arts education. A student once said to me, "I'm not into reading." A graduate of an Ivy League college: "I'm not into reading." We've just passed through a terrible, terrible period of "doing your own thing" -- a most terrible philistine, anti-intellectual period, and I think it has affected us politically. It has affected us in every possible way. It's the next step to fascism as far as I'm concerned. The theory that the only good art is art which is immediately accessible is where the whole pop art thing came in -- soup cans and tomato cans. It's not that that in itself is not a

valid form of art. The danger lies in the way the media and everyone else leaped for its immediate accessibility -- that that was its attraction.

The disappearance of jazz, for instance, and the substitution of rock. When I was in school, we always knew jazz. Now the kids are listening to it again. The other night I went to a night club for the first time in ten years (I used to be in the night club business) to hear Bill Evans. I was the oldest person there and that absolutely floored me. Here was a room of 400 young people listening to a jazz composer and pianist. Very subtle -- not electronic, not jazz rock, but a kind of Bachlike baroque. He's skipped several hundred years; he's a baroque musician who plays contemporary jazz... But there were fifteen years when the music

"Great teachers don't disseminate information, they infect you with their passion and you never get over it. You always run a fever."

was coarsening... and everything was directed toward philistinism... and therefore eventually directed toward, I felt, a very dangerous place for our country politically: fascism. We've come very close to that in the past twenty years, I believe.

I see that changing. That's rather obvious, and it's probably not a profound thing that a lot of kids want to hear Bill Evans. But they're not hearing Bill Evans on their AM-FM radio: they have to seek him out and they have to listen very carefully. And they're doing it, which is a good change.

I tend to be a bit of a prig about education -- mostly because I had such a lousy experience with it for most of my training. My education was my library card, until I got to Bennington, and I realized it doesn't have to be like that. You can actually be treated as an individual, and still be in the company -- be infected by a teacher. When you think about the teachers in your life -- most of them are frauds in the sense that 90% of what passes for what teachers do, you can get on a library card; "How to." Even the library here in Stamford is pretty good. It's all there. There have been certain kinds of crazy people that you've been exposed to, and they infect you with their passion. They don't disseminate information. They in some way infect you with it and with their passion. And you never get over it. You always run a fever.

When I started this conservatory, they were the kind of faculty I wanted. I wanted possessed, passionate, nutsy people; people running a fever. And I thought, who are the people who are possessed in that way? Artists! So I have no "teachers" here. I have only, as much as I am able

to determine, artists. I have Daniel Nagrin. He's cuckoo; he's possessed. He infects these students with something that I feel they will carry with them for the rest of their lives.

I take it Daniel Nagrin teaches dance?

Right. Extraordinary man. The other nice thing about Bennington is that nobody looked over teachers' shoulders. Nobody told me what to teach, what the curriculum ought to be. We were not involved with the staircase theory of education: -- Acting 101, Acting 201, Acting 301, now you're an actor. Literature wasn't taught that way either. Whatever happened to be on Howard Nemerov's mind is what he taught. Stanley Hyman wanted to teach Freud, Joyce and Darwin



Gerry Goodstein photo

A Conservatory production: A Midsummer Night's Dream, directed by Robert Eichler. Left to right: John Olesen as Oberon, Charlotte Jones as Titania and Stephen Berenson as Bottom.

all in one course, and it was one of the greatest courses I've ever taken.

So this conservatory is not about achievement. It's not about product. It is about growth, and about process. Now that could be dangerous. Ultimately, one wishes to earn a living from what one does, and in order to do that you *must* become a product. You must be something that someone plucks off the shelf and says, "I want you: I wish to use this product." Ultimately you have to learn how to merchandise that product, how to cosmetize that product, in order to make it seem attractive.

I don't want to do that at the conservatory, but since we are connected to a theatre here, we have a reality principle that we're working with all the time. If the theatre is a disaster, the conservatory will close. If a show you saw at Bennington was a disaster, Bennington will still be there next September. Yale does a lot of garbage, but they're going to be there next year. If the Hartman does a year of garbage, we won't be here.

Is there any way that you could operate your

ideal version of the conservatory without being connected to a theatre?

Yeah, but I don't want to. That is the whole point. I do know that I don't want to run an acting school. It'd be very simple to find a loft somewhere and just say "Okay, come on, gang." I want the students to have to first of all suffer through a theatre trying to establish itself in the community as an artistic entity. But then the theatre's got to succeed in that.

Secondly, I want my students to have the opportunity to see an Alan Arkin actually work from the first day of rehearsal to the day the play opens. I want them not only to observe, but participate in the creative lives of artists who have a great deal of experience in the theatre. I don't want them to be only with their peers. I want them to perform for the general public -- not

"I want my students to see how even a really talented artist can take big chances and fail, or fail because he took no chances."

just for their friends, their families and their teachers.

I want them to see how even a really talented artist can just fail and go wrong; how he can take big chances and fail, or fail because he took no chances. That's the exciting thing about having a conservatory. That's the exciting thing about having the ballet school of the New York City Ballet as a part of the New York City Ballet; you get to see the process at work.

And you didn't get that at the National Theatre Institute?

Oh, no. At the National Theatre Institute I had thirty students for only twelve weeks. By the time we got somewhere, I had to say "So long." I felt like Mr. Chips. We were very isolated, much more isolated than Stamford. You were there. Think of it in winter. And in some ways it was wonderful, and idyllic, but very disconnective.

I only ask that question in the sense that you got some pretty spectacular people up there to come and work with those kids.

But just as instructors, you see. To hear the different kinds of questions different actors ask, and so on, is important too. Also, you see, most important to me is that a regional theatre is not just a New York theatre that happens to be in Stamford. It is a theatre which has a responsibility to the community, that must take root in the community, become a part of the community. The conservatory does that. □

Bennington Puppets

by Cedric Flower

Hanging in a classroom in the Arts Center are sundry witches, a bear and a princess, bagged and still, all of whom function only upon demand, to express the ideas and visions of their makers. Anatole France, Bernard Shaw, and Gordon Craig considered puppets the ideal actors. German dramatist Heinrich von Kleist, comparing puppets to dancers concluded, "Only God and the marionette can be perfect."

Puppetry is a mongrel art; fathered by sculpture, mothered by dance, scavenging from the tables of literature, drama, and art. Puppetry is the pet of children and has been a faithful companion to civilizations ancient and new. Beguiling, unpretentious, adaptable, flexible, and so, a survivor; a toy that can beg or bark.

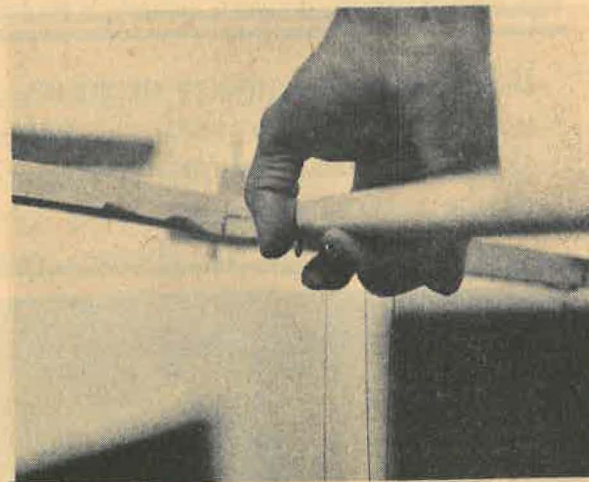
Puppetry is the court jester, speaking the unspeakable, performing the otherwise unperformable. An art of cheese parings and candle ends, puppetry has served illustrious masters. Hayden, Bach, Gluck, Stravinsky, and Menotti have written operas specifically for puppets. Manuel De

"Only God and the marionette can be perfect."

Falla composed a puppet opera, *El Retablo de Maese Pedro*, based on an incident involving a puppeteer in Cervantes' *Don Quixote*. Carlo Gozzi wrote *The Love of Three Oranges* as a puppet play long before Sergei Prokofiev was commissioned by the Chicago Civic Opera to write a score for it in 1925.

Ballet is permeated by puppetry's influence, with its dolls that come to life—*Petrouchka*, *Pulcinella*, *Coppelia*, *La Botique Fantasque*, *Nutcracker*. It has occupied the talents of Paul Klee, who designed puppets for his son, and George Sand and her son, Maurice, who later

Cedric Flower has taught puppetry and stagecraft at Bennington since 1967. Previously, he was a producer-director for educational television and manager of New Hampshire's Theatre By The Sea. He taught speech and stagecraft at Portsmouth Senior High School in New Hampshire, and has been a contributor to *Puppetry for Art Teachers* and *New York magazine*. His ten years of professional experience in the theatre include work with the *Electric Circus* and the *National Theatre Company*.



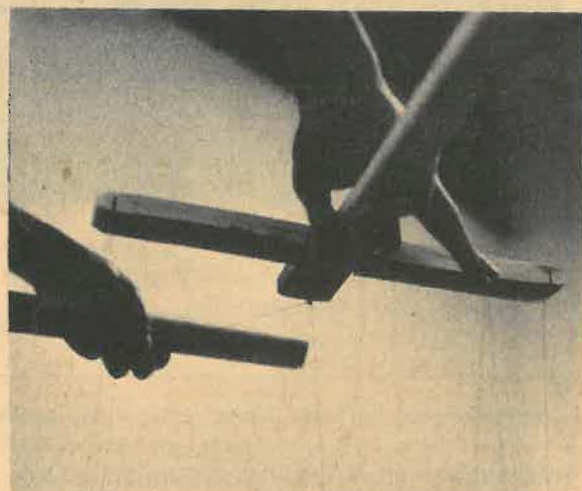
Alex Brown photo

built a puppet theatre at which Chopin and Liszt performed duo-piano accompaniment. Dramatist Garcia Lorca began his career in Madrid as a puppeteer. Bernard Shaw's last dramatic work was a play for marionettes.

Goethe's *Faust* had its beginning in the poet's boyhood, when he saw marionettes performing the German legend in Frankfurt: "The thoughts of this marionette play echoed and hummed about me in every key, and it delighted me in my solitude, without my ever writing anything about it." It is said that Milton saw a puppet show of Adam and Eve and was inspired to write *Paradise Lost*.

Although mentioned frequently in ancient texts, the history of puppetry is a matter of conjecture. Essentially a folk art, the word "puppet" is derived

Bennington's puppetry program will integrate the interdivisional skills of students of music, art, dance and drama.



Alex Brown photo

from the French word for doll, "marionette," from the mediaeval nativity plays of Mary. Since the Renaissance, puppetry in Europe has continued in unbroken tradition. It reached the height of its popularity in 17th Century England, as the only entertainment allowed by Parliament, the thought being that a piece of wood had no soul for which it could be sent to Hell for fouling.

The puppet show has remained essentially characteristic of its originating cultures; the East developing the lacy luminous shadow puppet, the highly articulated Bunraku, and the dancelike Rajistani puppets; the West, the knockabout bawdy Punch show and startlingly realistic Salzburg Marionettes. Recently, in America, puppetry has reflected the technological mediums of film and television in the work of Jim Hensen and Burr Tilstrum. King Kong and Star Wars are both examples of puppetry adapted by a technological culture, although purists would disagree.

And stop-motion photography now conceals the hand of unseen puppeteers.

Puppets are named by the way in which they are manipulated; *glove* puppets, such as Punch and Judy, are moved by placing a hand inside the doll; *rod* puppets are controlled from below by rods and strings (The Muppets are a combination of the *glove* and *rod* methods); *shadow* puppets are moved by manipulating objects in the path of a light source, akin to animated cartoons, but without film; *marionettes* are controlled from above, usually by strings. Finally, there are the *automata*, which use mechanical or technological assistance for movement. *Puppet* is the general term, applicable to any of the above-mentioned forms.

The development of a puppetry program at Bennington is new. Bennington is an ideal home for puppetry for many reasons. The Visual and Performing Arts Center is well-equipped with workshops, tools and other materials necessary to make puppets; wood, fabrics, plastics, metal, and hundreds of other materials and techniques are essential in producing puppet theater.

Bennington's program will attempt to integrate interdivisional skills and interests. Students of music, art, drama and dance are currently working toward a Christmas production based on Tchaikowski's *Nutcracker Suite*, for which the Non-Resident Term will be indispensable. The long-range goal is to bring *Bennington Puppets* to cities throughout New England during the winter months.

The *Bennington Puppets'* first performance took place last December with a production of the Norse folk tale, *East of the Sun, West of the Moon*. Working primarily with marionettes, a mini-theatre capable of disassembly and touring was built, incorporating a puppet-bridge (a six-foot-high walkway from which the puppeteers control the performance below) and a ten-foot revolving stage.

Puppetry is open to all Bennington students, and course work is offered within the Drama Division. Guest instructors, such as Olga Felgemacher, lead puppeteer with the Bil Baird Puppets, and noted mask-maker Ralph Lee, frequently conduct classes. It is an excellent field for the actor, director, dancer, choreographer, composer, singer, designer or sculptor.

"I have often suggested," wrote George Bernard Shaw, "that the American Academy of Dramatic Arts try to obtain a marionette performance to teach students that very important part of acting which consists of no acting; that is, allowing the imagination of the spectator to do its lion's share of the work." In his preface to *The Maids*, Jean Genet writes that an actor should "bring to his work rigor, patience, study and gravity, discovering major themes and profound symbols. What actors can express them?...Marionettes would, I know, do better."

Some Unpredictable Paths Beyond the Theatre's Boundaries

by Mary Lou Boyd

There is a thin, fragile, barely discernible thread which stretches back to my Bennington College days. What I do today would not be possible without the experience of Bennington to inform it. My friends, there is no school in the world like Bennington. And this is as true in 1977 as it was when I first set foot on the campus in 1945. The sum total of the resident and non-resident terms provided me with a peculiar combination of experiences which yielded a special set of credentials which has led me into interesting, unpredictable paths over the years. The latest is only a case in point.

Eight months ago I took an idea to the director of Youth Guidance, which is a social service agency in Chicago that serves adolescents in trouble. I submitted the proposition that drama could be a way into the curriculum for kids who seem to be sitting around *outside* the curriculum - indeed, sometimes outside the *building*.

The agency maintains counseling outposts in nine inner-city high schools. The target for service in the school population is the "high-risk" youngster: the one not involved in constructive activities, not being served by any of the city's educational or social service resources. Large numbers of these children have never had a successful academic experience. Many are depressed, possess a poor self-image and seem to have given up on themselves. Their school performance is generally poor, their attendance is apt to be erratic, achievement levels are almost invariably very low and most will drop out of school long before graduation. The Youth Guidance counseling program addresses these problems, and, indeed, with a large measure of success, but there is a growing concern within the agency centered around the limitations of counseling in alleviating the school problems of

Mary Lou Boyd graduated from Bennington in 1949 with a B.A. in drama. She later attended the University of Chicago to study social services administration. She worked as a jack-of-all-trades for the Brattle Theatre Company in Cambridge, Massachusetts and was for two years a drama instructor at the F. W. Parker School in Chicago.

adolescents.

And it was at this point that the agency's concern and my idea converged: namely, that drama be used as the link between the therapeutic setting of the counseling program and the academic setting of the school program. The plan has been opened up to include photography, dance, music, film, video, puppet theatre as well as theatre arts to serve - and run alongside - the curriculum.

The project is being viewed as a pilot by highly placed Chicago officials and will be watched with interest. The implications of this interest are immense: what works in three or four target schools could be adapted to work in many; what works at the secondary level might work better if

I submitted the proposition that drama could be a way into the curriculum for kids who seem to be sitting outside the curriculum—sometimes outside the building.

the program were enlarged and reworked to include the elementary level of school.

What is at stake here is an opportunity to make a substantial change in a very large school system.

The root of this project lies deeply within a very important Non-Resident Term I spent at the Reformatory for Women in Massachusetts. For it was there, working with convicted felons in a specially constructed class in drama, that a door was opened to the possibilities of drama that reached far beyond the boundaries of the theatre that I had previously perceived. Drama as a therapeutic tool was barely known and only used in very limited ways in 1947. Miriam Van Waters, superintendent of the reformatory, had the vision to see an application for drama as therapy in her rehabilitative efforts, and dared to improvise with a Bennington undergraduate as teacher-therapist. There was a synthesis, then, between the urging of Bennington drama instructor Marion Fergusson to open up to a full range of possibilities in theatre, and the opportunity to travel new ground in theatre and drama with Dr. Van Waters at the prison. The result was a glimpse of the limitless vista of all that had never been imagined before, and that is heady stuff indeed.

The thread runs from that time to this: theatre work, teaching, graduate study in social service and education, jobs in social service - - the entire length of it tinged by a memory of an experience. Every subsequent endeavor has had a special quality that reminds me of my Bennington education, and I am grateful for that experience. I thought it was time to say so publicly. □

Harvey Lichtenstein: Thinking Big in Brooklyn

by Michelle E. Hammer and Alex Brown

Harvey Lichtenstein has been the Director of the Brooklyn Academy of Music since 1967. In 1969 he was awarded the first Arts Management Award as Arts Administrator of the Year, and that same year the Academy received the New York State Award for Community Development and an award from former New York State governor Nelson Rockefeller for arts achievement. Lichtenstein studied dance at Bennington from 1952-53 as a special student, after receiving a scholarship to attend the Connecticut College Summer Dance School the year before. He has also studied with Merce Cunningham and has performed with many prominent dance companies.

What Lichtenstein has done for the Brooklyn Academy of Music is not the work of merely an arts administrator, but a man committed to the arts themselves and the message they can bring to a community.

A few weeks before the 118-year-old water main which runs alongside New York's Brooklyn Academy of Music (BAM) burst open early Labor Day morning, BAM's Director, Harvey Lichtenstein, spoke about his past, BAM's past and future prospects. BAM will now have to sink more than one million dollars into repairs necessitated by the flood of the water main break. Lichtenstein will be primarily responsible for raising that money, but given his accomplishments over the last decade it seems BAM could not have a better man for the job.

What Lichtenstein has done for BAM is not the work of merely an arts administrator, but of a man committed to the arts themselves and the message they can bring to a community. He began his association with the arts as a dancer and has studied and performed with some of the country's

outstanding artists, including Martha Graham and Benjamin Harkavy. His study of the dance led him from the Connecticut College Summer Dance School to a year at Bennington as a special student in dance, studying with Bill Bales and other members of the dance faculty.

"I learned a lot about myself at Bennington," Lichtenstein said. His knowledge of the dance has given him the perspective to watch keenly the work of new artists in the field, and as BAM's Director he has given many of the most innovative dance companies a place to perform and develop their audiences.

When Lichtenstein, now 48, arrived at BAM in 1967, he was told to expect little chance of resurrecting the Academy, physically decaying and artistically uninspired for years prior to his appointment. The baroque building itself dates from 1908, and while it first functioned as an arts center to rival Manhattan's bastions of culture, by the 1950's there was talk of converting it into a gymnasium or razing it for a parking lot. During the early 60's, audiences had tapered into the hundreds. Lichtenstein's efforts have driven yearly attendance up to well over a quarter million people a year, and the would-be parking lot has undergone continuous renovations, including major restructuring of its four theatres.

A turn-around of this magnitude doesn't happen by accident, particularly a renaissance on both the financial and artistic fronts. Lichtenstein, consistently accorded the praise for working this miracle virtually single-handed, faced the task of converting a dying Brooklyn enterprise into a vital cultural force with some helpful credentials. Prior to working for BAM, he was in charge of audience development for the New York City Ballet and Opera at Lincoln Center. He arrived at BAM knowing there was no where to go but up, and he brought with him a gambler's faith and an artist's devotion to excellence.

Drawing on his extensive contacts in the field of dance, he began assembling programs which the critics could not ignore. Among the early productions, one of the most successful was that of the Merce Cunningham Company. It was terrifically received," Lichtenstein said, "and its impact was particularly great because it was at a time when modern dance was not easily shown."

With that success behind him, "We began to look for things which would not otherwise have been produced in New York City," he said. Soon afterward, Jerzy Grotowski's Polish Laboratory Theatre appeared and the Living Theatre brought their controversial work to BAM. Lichtenstein confesses how great a risk the Living Theatre was. "At first I was skeptical whether we could develop it. I wasn't sure that we weren't just bringing about its death more quickly."

BAM not only survived the controversies, it grew from them. Today, the Royal Shakespeare Company considers BAM its American home and the Chelsea Theatre Company has become a permanent fixture there. The latter company often rebuilt the theatre space to create unique actor-audience relationships, including originating the staging for Hal Prince's tryout of the Bernstein-Wheeler *Candide*, later to move successfully to Broadway. BAM has its own theatre company too, begun last spring under the direction of Frank Dunlop, which has finished its first season and will bring Rex Harrison to one of BAM's stages this February in a production of *The Devil's Disciple*.

"Merce Cunningham's run was terrifically received and its impact was particularly great because it was at a time when modern dance was not easily shown."

An important element in BAM's rebirth has been the dance. Paul Taylor, José Limon, José Greco, Alvin Ailey and Twyla Tharp have all brought their companies to BAM.

Lichtenstein admits that his early days at BAM were not all rosy success stories. Some of his ambitions were defeated because "we just didn't have the audience to do what we wanted to do." Alvin Ailey's run there was a case in point. Though it lacked the audience and financial support to sustain itself at BAM, last season's showing of Twyla Tharp's troupe indicates a change for the better. Tharp, Lichtenstein said, "performed some of the most innovative work in modern dance here." Perhaps it's simply a case of taking the right risk at the right time.

BAM also offers music, films, lectures and recitals. Lichtenstein has plans for importing more foreign theatre troupes as well, and is currently talking with the Comedie Francaise and the Theatre National Populaire. You might say Lichtenstein is restless, but in fact he has to be. He's just raised two million dollars to finance two additional stories for the building and now confronts the mammoth flood damage of the water main break. He has worked since he began with the Brooklyn neighborhood in mind, emphasizing the development of restaurants and other businesses surrounding the theatre. BAM's growth and its increased audiences have strengthened citywide concern for the upkeep of the area, a contribution perhaps more lasting than any season's fare.

It's impossible to dilute Lichtenstein's success. When he arrived, BAM was an oversized, underutilized, largely empty structure, but he has converted it into a continuing event. □



Harvey Lichtenstein

Alan Tanenbaum photo

Eddie: An Appreciation

by Paul Rockwell and Emily Alford

Last February, director, actor and former Bennington drama instructor Edward Thommen died at the age of 59. Thommen had the unusual distinction of being Bennington's first male student, arriving in 1935 as a drama fellow. For four years he was an actor-in-residence and assistant to Francis Fergusson, then head of the Drama Division. He returned to the College in 1946 after serving in World War II to become a regular member of the drama faculty.

Thommen went on from Bennington to found several acting companies and teach the art of theatre. He was manager and artistic director of the Poets Theatre in Cambridge, Massachusetts, and under his direction the company performed the American premiere of Ionesco's *The Bald Soprano*. For many years Thommen was the artistic director of the Provincetown Summer Playhouse. He taught acting and directing at Boston University and was a guest lecturer at Tufts. Thommen never ceased to perform, in addition to his other commitments to the theatre. His last performance, at the Picadilly Playhouse in Newton, Massachusetts, was in *Ring Around the Moon* only months before his death.

Thommen's close friends Paul Rockwell and Emily Sweetser Alford have prepared the following remembrance of him for *Quadrille*.



Eddie Thommen as Lord Bauble in *Miss Lucy in Town*.

Because Eddie contributed so much to our education during his years at Bennington and because friendships he established then lasted all his life, we would like to remind ourselves of his character and craftsmanship. He was known to students, faculty, the College and the town as actor and friend.

When Eddie appeared as the first "drama boy" at the age of seventeen, he was already committed to the theatre. His neat build, regular features and direct

grey-blue eyes didn't tell us of the actor whose talent, discipline and professionalism would make so many of the College productions successes. Off stage he was sensitive and responsive to all kinds of demands; on stage in both workshop scenes and productions he became totally what the role called for. He was the star. Star he was indeed; his make-believe world was so strong, the vision of his character breathed so steadily before him that he could, from the opening scene to the close of a play, take with him even a novice, inspiring lesser performers to do better than they dreamed they could. He was an ensemble player who kept his part in relation to the whole.

To direct Eddie was great fun because he was so quick to get the point, so accurate that a director could think himself pretty smart. Eddie was an actor first. Secondly, he was an expert in make-up, dexterous and clever at costume. He could whip up a hat in any style one might desire and at a moment's notice could piece together a whole costume out of whatever odds and ends might be at hand. Handkerchief on head, burnt match to draw a line, Kleenex in the cheeks, jacket worn backwards belted to hold the stuffing, he would magically be ready to perform an exquisite pantomime of Queen Victoria trying to maintain her composure in the royal box at the opera while suffering excruciating gas pains after a full course grouse dinner. Not especially bookish, he was inspired by pictures, music and the sensory specifics of a script.

Style fascinated Eddie. He thrived on variety, but he especially liked the high style of the eighteenth century and of Moliere. Of his performance as Arnolphe in *School for Wives*, Virgil Thompson remarked that it not only equalled but surpassed that of Louis Juvet.

But for Eddie to have become a Hollywood or Broadway star, a personality, was impossible. His art was in assuming a character, living a part, not in expressing his own personality. Long runs would have bored him and the episodic nature of film would have denied him the audience response on which he depended as an actor and later as a director to develop tension and unity in a performance.

Eddie adored villainous roles on stage: scoundrels, fools and lechers were his meat. In other roles such as Noah or the father in *Six Characters In Search of An Author*, he could project deep sorrow and kindness, pathetic desperation. Off stage he took only benevolent roles. He could be the most kindly uncle to those of our children he knew. He was always ready to be an amusing companion. He was the best of friends, able to give his whole attention to others, never imposing any problems he might have had. If he had to be sick, he would be the perfect patient, and during his last year he was just that. His courageous style lasted to the end.

Eddie's life was an extension of the meticulous, industrious way he went about his craft. At Bennington we gave each other much, but Eddie gave more than his share. His friends were legion. We are glad we were among them. □

The Early Years of Bennington Drama

by Tom Brockway

Ten months before Bennington College opened, Dr. Leigh began his search for someone to teach drama. He turned to George Baker, renowned head of drama at Yale, who warmly recommended Jane Ogborn, candidate for an M.F.A. She was appointed and for one year was listed with the literature faculty, then moved to the Division of Arts and Music, but for three years she taught dramatics and put on plays as if she were running an independent department.

Miss Ogborn was prepared to teach dramatic literature but her heart and her special skills were in play production and this pleased Dr. Leigh since he viewed dramatics as a major cultural link with the surrounding community. He knew that there was a local tradition of play reading and amateur theatricals and that there would be eager response to an opportunity to act in plays at the College. Early in the term he called a meeting of interested townspeople, students and faculty. More than a hundred met in the Commons theatre and enthusiastically formed the Bennington Theatre Guild with by-laws, dues, officers and Miss Ogborn as director.

Thanks to the Theatre Guild, casting presented no problems. Town members of the guild included women who could play roles college freshmen were young for and a dozen eager male actors who competed with men on the faculty for leading parts.

The first play, put on with little time for costuming or scenery, was Shaw's *Pygmalion* with



A Theatre Guild production: *He Who Gets Slapped*.

a cast of six students, one faculty member (Ralph Jester) and four men from town. Eliza Doolittle, the heroine, was played by Fletcher Wardwell, fresh from high school triumphs and Margot Suter wrote in her diary that Fletcher was "marvelous - so vivacious." Fletcher came to Bennington to find out if she was "really any good as an actress;" but during a winter recess Helen Hayes told her her voice was "dull-dull" and she was soon majoring in Human Development.

Pygmalion was followed by town and gown collaboration in a finished production of the Pulitzer prize play, *Craig's Wife* by George Kelly, to the apparent satisfaction of everyone on either side of the footlights. This success was capped in the spring by staging the Broadway sensation, Karel Capek's *R. U. R.* In it mankind is destroyed by robots, the crowning product of man's brilliant technology. In the cast were 17 students, Dr. Leigh and three of his faculty, two ladies and seven men from town; and on the crew were seven students, six ladies and two men from town. Miss Ogborn was assisted by Martha Hill who taught dance and Kurt Schindler, director of music, but otherwise it was her show from the casting to makeup, costuming, stunning stage sets and direction. *R. U. R.* played twice to a crowded theatre of town and gown and received what was perhaps the most enthusiastic review the *Bennington Banner* ever gave a college performance.

Drama students of that first year recall Miss Ogborn's achievement with admiration. Jill Anderson MacKnight who played the lead in at least one Theatre Guild performance describes her as "a hard-working, imaginative director who really got a lot out of rank amateurs." Grace Sullivan Scanlan writes that Miss Ogborn was "highly personable, extremely energetic, very capable. She taught us everything - acting, directing, scene design and construction, costuming - the works.....She was a marvel at organizing and distributing the jobs so that everyone got a crack at every phase of production....I never remember seeing her put out, upset, angry or sharp with anyone; and believe me, she had cause to be all of these things that first year....We were a handful of teenagers with plenty of enthusiasm but varying degrees of maturity and competence."

Grace recalls working long hours on sets which gave "the now rather outdated three-sided room effect." In the evenings male members of the Theatre Guild came out from town to help and the students, observing their sensible attire, found a store that sold denim pants held together with rivets. And so, she imagines, that is how blue jeans became a Bennington fashion and then swept the country. During those first weeks the College Community Council watched this intermingling of town and gown with apprehension and reproved two students for going out with a young man who

was thought to have an ulterior motive for his avid interest in college dramatics.

While putting on a steady succession of plays Miss Ogborn gave drama a respectable place in the curriculum as she met 31 students in four sections of an introductory course, taught acting to eleven trial majors and conducted a speech workshop for them and eleven others. It was obvious that she would need help when a second class arrived in 1933, as would the visual arts faculty. The need in the two fields was neatly met by the appointment of the Lauterers who had been brought to Leigh's attention by an editor of the *Theatre Arts Monthly*.

Partly for economic reasons, Dr. Leigh liked the idea of husband-wife appointments and he was not concerned that Helen Lauterer had no degree or that Arch Lauterer had been obliged to drop out of high school to become a wage-earner. Before finding his metier, Arch Lauterer was a printer's devil and drove a grocery truck, but by 1933 he had exhibited scene designs in the Architectural League show, taught stagecraft and stage design at the Traphagen School and Western Reserve University, and been for six years scene director of the Cleveland Playhouse.

Helen Lauterer studied in the Drama Department of the Carnegie Institute of Technology where she was head of the costume department; she had been an actor for five years, was an accomplished weaver, taught costume history and design at the Chicago Art Institute and elsewhere and was costume director at the Goodman Theatre in Chicago and then at the Cleveland Playhouse.

During Bennington's second and third years the Theatre Guild continued to put on plays with town-gown collaboration, casting and direction by Miss Ogborn, and the priceless bonus of stage sets by Lauterer and costuming under the direction of his wife. Among the plays were Chekhov's *Uncle Vanya*, Quintero's *The Women Have Their Way*, Elmer Rice's *The Adding Machine*, and Shaw's *Major Barbara*.

This situation might have continued for some time for the Theatre Guild was flourishing and Dr. Leigh was prepared to reappoint the Lauterers and also Miss Ogborn though her student acclaim appears to have lessened. However in 1935 Ogborn left for marriage and involvement in dramatics in Indianapolis where she had been executive secretary of a civic theatre before going to Yale; and the Fergusson chapter began.

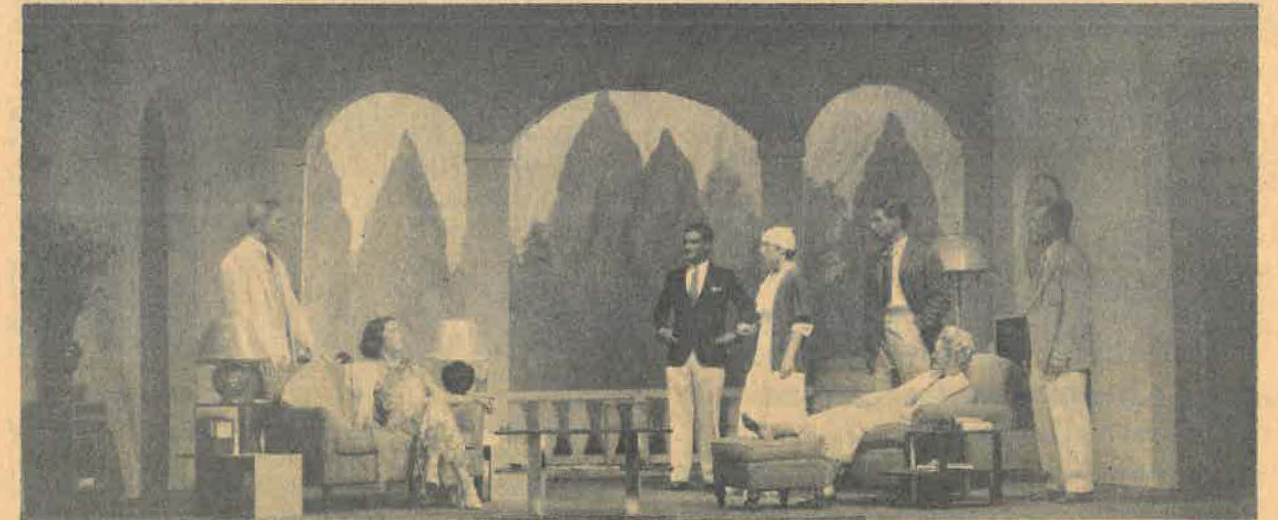
Early in 1933 Francis Fergusson was brought to Leigh's attention by Alvin Johnson, head of the New School for Social Research where Fergusson taught a course in drama. There was then no opening in drama but Fergusson was soon appointed to teach literature and came for the spring term of 1933-34. The range of his interests, informed and deepened at Harvard and Oxford, is

suggested by the courses he taught before succeeding Miss Ogborn: Dante, ethics, modern biography, modern novel, modern poetry, psychological novels, Spanish grammar and Spanish reading, to say nothing of tutorials in Aristotle, dramatic form and playwriting. For pleasure he joined a tutorial in Latin which Grace Sullivan was taking with Jean Guiton. Grace recalls Fergusson and Guiton discussing the text "in two or three languages with dozens of literary allusions. What riches we had and how dimly I realized it then."

When Miss Ogborn resigned Arch Lauterer might well have expected to succeed her in view of his background in theatre and in teaching. However Lauterer was not in the running if Otto

conviction that utilizing untrained actors produces "the irresponsible atmosphere of amateur theatricals...with the sloppy work and unproductive excitements that go with it." For this reason, before assuming charge of drama, Fergusson asked Leigh for permission to recruit young men to be trained in acting and then cast in college plays. In January 1936 the Trustees agreed to a Theatre Studio for men, apparently somewhat nervously, for the Studio "would have no direct connection with the College."

The Theatre Guild persisted and productions were now of two sorts: Broadway plays with casts largely made up of townspeople and drama classics with casts of students and drama fellows directed by Fergusson. The Broadway plays were



Act I of the Theatre Guild production of *Let Us Be Gay*. Left to right: C. Q. Graves, Carol Pfaelzer, Tim Stanwood, Jill Anderson, Jim Parker, Anne Jones and Jim Dennis.

Luening is right in reporting that Dr. Leigh began "frantically looking for a successor" to Ogborn. Luening had met Fergusson in New York four years before, knew of his theatre experience and told Leigh he need look no farther. And so Fergusson was appointed to head drama and his wife, Marion, to teach acting, for both were remarkably qualified. They had met at the American Laboratory Theatre in New York which was run by Richard Boleslavsky and Maria Ouspenskaya, both products of the Moscow Art Theatre. Francis was assistant or regisseur to Boleslavsky who directed the plays and Marion was for several years assistant to Ouspenskaya in the acting classes. As the American Laboratory Theatre fashioned itself on the Moscow Art Theatre with its own school of acting, drama at Bennington was now fashioned on the model of the American Laboratory Theatre in New York.

For three terms Fergusson had observed the Theatre Guild productions in which townsmen and faculty had the male roles and he himself courted Major Barbara in the Shaw play. Fergusson was not impressed by Miss Ogborn's directing and what he saw sharpened his

directed by Georgiana Philips of Old Bennington, who was known through her talented acting with the Dorset Players, or on occasion by Mrs. Arthur Elliot who had been a professional actress. These plays were rehearsed during the summer or the winter recess and a few students remained in residence for experience. Rhoda Scranton was stage manager for an old-fashioned melodrama *Small Miracle* in 1936; Honora Kammerer was prompter and Constance Ernst, Lydia Vaill and two drama men acted in *Nine Pine Street* in 1937; Edward Thommen directed Chodorov's *Kind Lady* in which Mrs. Philips played the lead. These plays were staged in the Commons theatre at the beginning of term and one suspects that the drama majors felt somewhat superior if they attended. One wrote home of *Nine Pine Street* that it was "surprisingly quite a success. It's a poor play but rather well done and had just enough sentiment and horror to arouse the Bennington village audience."

The Theatre Guild evaporated with the approach of war but not before a considerable number of townsmen had had their moments of glory on the college stage. Among them were Hall

Cushman, James Dennis, Alexander Drysdale, Fred Grant, Stewart Graham, C.Q. Graves, Luther Graves, Walton Harwood, Waldo Holden, Carleton Howe, Goodall Hutton, Clarence Kastenbein, Louis Levin, George Plumb, Leon Robare, Ronald Sinclair, Chester Wadsworth and Fred Welling. One might conjecture that Bennington College never stood higher in local esteem than during the few years in which the community was delighted and thrilled by Broadway plays in the College theatre.

The other type of play, directed by Fergusson, had no townsmen and no faculty members except Wallace Fowlie who was occasionally inveigled into taking a small part by Fergusson's saying "Wallace, I have a perfect little gem for you."

In the evenings, male members of the Theatre Guild came out from town to help with set building and the students, observing their sensible attire, found a store that sold denim pants held together with rivets. And so, one graduate imagines, that is how blue jeans became a Bennington fashion and later swept the country.

Most of the faculty accepted their rejection with equanimity and Fowlie could not complain since he had only to put on a play in French to be cast in any role he wished.

Finding drama fellows was no problem because the training and experience which cost Bennington students \$1675 each year was offered them with no charge for tuition and whatever they could afford to pay for room and board, which for some was nothing. In the summer of 1936, Bennington students serving as apprentices at the Peterborough Playhouse where Mme. Ouspenskaya taught acting had no trouble in recruiting three of the male apprentices. One of them was Edward Thommen who became "the one indispensable element in the division," Elisabeth Zimmermann James writes. The Fergussons found a few more and the experiment began with some doubts. A Community Meeting was called to discuss "the drama boys." They lived off campus that first term and were seen lounging about in the College store. What was their game? Was this the beginning of creeping co-education? Marcia Ward wrote home that they "are not great social lights nor do all of them have the money to dress in the best of taste;" but she was happy to report that within ten weeks of their arrival they proved their worth. Their performance in

Chekhov's *Three Sisters* showed "how badly they are needed and also that they have talent." Some of the drama men were not offered a second year but most justified their appointment and Thommen, Edward Glass and David Crowell of the early years went on or returned to faculty status.

Thommen's study with Ouspenskaya paid off for he was soon assisting Marion Fergusson as she once assisted Ouspenskaya. When he went off to military training camp in 1941 David Crowell took his place until he, too, entered military service. Crowell writes that being a drama student at Bennington was "one of the best experiences of my life. I had already had tries at the Yale School of Drama and the Northwestern School of Speech and was very disappointed in both. Francis and Marion Fergusson were a revelation to me and inspired me tremendously." He liked the way drama was taught and notes that the fellows, unlike the students, could give their entire time to drama: "it was saturation and couldn't have been better." After Crowell's tour with the Marines he taught drama at Bard. This carried the Moscow-New York-Bennington series a step farther for he patterned his teaching on Bennington's, using "Marion's acting exercises and Francis's jargon and gestures."

The drama fellows solved the problem of trained male actors but Fergusson and Lauterer, agreeing for once, both felt the need of an adequate theatre. Fergusson described the Commons theatre as the building's "scandalously inadequate attic....with its tiny inconvenient stage and its pit where the sets were built." (He might have added that the audience had grounds for complaint.) Lauterer must have begun dreaming of a new structure soon after arriving. During 1933-34 his students were making sketches and models of a theatre and his own design for a Bennington theatre appeared in *Theatre Arts Monthly* in December 1935.

Dr. Leigh himself was in a state of euphoria about the theatre and got the trustees to vote the Lauterers a semester's leave on pay so that Arch could study theatres in Europe. The College then engaged van der Gracht and Kilham, New York architects, to make technical plans for the theatre which Leigh described as "one of the best educational theatres in the world....It provides the flexibility for a variety of uses a college theatre needs. Here is a most attractive opportunity for another donor."

The opportunity proved to be insufficiently attractive and so Lauterer, dreaming more realistically, proposed the addition of a theatre-auditorium to Jennings Hall which the College acquired in 1939. This mansion with its lobby, library, thirty-eight rooms and the proposed

theatre now promised to become Bennington's performing arts center at the cost of a mere \$90,000. It was soon sound-proofed and commandeered by the musicians but there were no funds for a theatre, now priced at \$150,000, and all drama bagged was the Chicken Coop, vacated by the musicians but soon claimed by the nursery school. And so plays were still being staged in what Vida Ginsberg Deming called "that poor excuse for a theatre" when Arch left in 1942 and Francis in 1948.

the curriculum

What drama majors studied varied with their choice of emphasis within the division. There were three main types of drama major; one emphasized acting, one directing and one design. The Fergussons were authorities in acting and directing, the Lauterers in the design of stage sets and costumes. There was a tacit understanding that "Fergusson majors" would do some work with one of the Lauterers and vice versa and that neither party would blackball the other's majors for graduation. Lauterer got written into the division minutes the statement that "there should be no requirements (for drama majors) as long as the creative side of their work is satisfactory."

Most trial majors in drama began with Marion Fergusson's course in acting and here they became familiar with the Moscow Art Theatre technique which Francis Fergusson had found to his satisfaction was compatible with Aristotle's insistence that drama is "the imitation of action." In his talk at the dedication of the Aris Center last year Fergusson said that action in drama might be best defined as "the movement of spirit" which could be "a conscious, rationalized purpose at one extreme or an irrational movement of spirit at the other, like that of anger or lust or terror. In the acting classes we practised action where the point in lots of ingenious exercises was to control one's own spirit so that it would 'move' as one wished."

Mary-Averett Seelye writes that the acting class was noted for "improvisations to sharpen memory of emotion, sense memory, to lay groundwork for characterization, dramatic action and awareness of the psychology of human behaviors...under a vast variety of situations. Marion was a warmly expressive person with a ready sense of humor and a delightfully raucous laugh. She expended tremendous energy projecting herself where we were coming from in our acting exercises and giving us criticism.... The discipline of concentration to bring about a strong and integrated impact in what one was doing proved to be invaluable far beyond the art of theatre itself."

June Parker Wilson writes that "threading the invisible needle was the personal torture Marion Fergusson put all acting students through once a

week. We did all kinds of things without props to indicate weight, size, effort, etc." She believes that in conference she made life miserable for Mrs. Fergusson who "was determined to make me produce real tears and I would sit in her airless office trying to force them out of my arid eyes."

Emily Sweetser Alford states that "no one ever left one of Mrs. Fergusson's classes "without realizing that a lifetime would not suffice to master expressive means." Both the Fergussons "were always a hundred jumps ahead of us. They studied us carefully, knew us better than we knew ourselves and led us to do more than we might have thought we could. For their classes they were better prepared than any teachers I have ever known."

A Community Meeting was called to discuss the "drama boys." They lived off campus that first term, but were seen lounging about in the College store. What was their game? Was this the beginning of creeping co-education?

The oversized quarter for beginners generally included instruction in acting and speech, Gregory Tucker's rhythms class, dance techniques and the weekly workshop. Trial majors were given additional assignments by their counselors. A similar program at more advanced level was followed in the sophomore year. Francis Fergusson taught no beginners in drama but they soon made his acquaintance at the weekly workshops and after promotion took his basic course in Drama Forms. Emily sends this tribute: "I never left Mr. Fergusson's class without having some aspect of the text revealed to me so simply I immediately caught it and I determined to try harder to earn such textual insights myself."

Drama students primarily interested in stage sets and costume took courses with one or both Lauterers, and an occasional trial major in art who was unhappy with her instruction found asylum in drama as protege of Arch Lauterer. In small groups and tutorials Lauterer taught the theory and practice of theatre design, scene design, stagecraft, lighting and color; Helen Lauterer taught the history of theatre costume, costume design and fabrication.

Fergusson wrote in 1940 that the most distinctive educational tool of the division, comparable to the scientist's laboratory, was the college theatre. Here occurred not only the finished scenes and full-length plays but the weekly workshops attended by all drama students and

faculty. Excluded from the major productions, freshmen and sophomores were free to show a workshop audience what they could do in scenes directed by older students and then criticized by the faculty. Vida Deming writes that every faculty member made comments but Lauterer once complained that the scenes were put on with no time for stage sets or costuming. It is therefore not strange that alumnae often describe the workshops as if there were no other critic than Fergusson. Marcia Behr writes that his "uncanny analysis of the performances urged us all on to do even better next time. When he said good as I finished a scene it set me up for a long time. He would then quickly mention a few places for improvement and state precisely how to go about

There were three main types of drama major: one emphasized acting, one directing and one design. The Fergussons were authorities in acting and directing and the Lauterers in the design of sets and costumes. There was a tacit understanding the "Fergusson majors" would do some work with one of the Lauterers and vice versa and that neither would blackball the other's majors for graduation.

making the changes.

Mary-Averett Seelye pictures him as "quiet, precise, mysterious. His slightly hunched, wiry body would rise from the chair every now and then to stress a point, going into a marvelously grotesque movement, a large hand opening up and out and then moving in caricature back, flat on his chest or closing around his chin, accompanied by overly clear remarks interspersed with shy chuckles. All this with an inexpressive face had its own fascination. Although I respected his direction I was not often successful in producing the results he was seeking—a frustrating predicament."

In a letter home Marcia Ward said she had been working on actors' beats, rhythm and mood in *Much Ado About Nothing*. "In conference, Mr. Fergusson said I had been making it too hard for myself; i.e. approaching it too intellectually. Instead I should just slide right into the play and the characters and ride along with them...Then all would unfold more easily and I wouldn't have to wrack my brains so much about it. I don't see how people can say he is difficult to get started talking...If you are enough interested in your work he responds with even more interest...and each conference is better than the last."

From the weekly workshops certain scenes were chosen "to be formally presented in properly costumed and lit productions." Marcia Ward wrote home that "it's only a few scenes from *Three Sisters*... yet it fills me with as much excitement and apprehension as an opening night on Broadway must make any star tingle with nervousness and hope of success."

These scenes selected from the weekly workshops and the major productions gave the Lauterers their innings. The extreme view of Fergusson disciples was that Arch's stage sets were designed without regard for the play. In discussing Lauterer's contribution to dance his admirer Ben Belitt admits at least that Arch was sometimes guilty of "pedantic concern for the total utility of a space-area, regardless of the subjective urgency of the choreographer" (playwright) and of "implied insistence on the priority of the place over the dancer" (actor).

Those who worked with Lauterer were and are unstinted in their praise of him and his work. Nika Pleshkoff Thayer thinks he "did not denigrate the written word but saw it as part of the total picture to be clarified and heightened by the use of movement, design and music." Dorothy McWilliams Cousins says that for a Turgenev play "he made that limited proscenium opening and shallow stage look like the grandest and loftiest of Russians mansions. We learned how he did it because under his direction we constructed the sets, hung the lights and learned how to work with that peculiar switchboard."

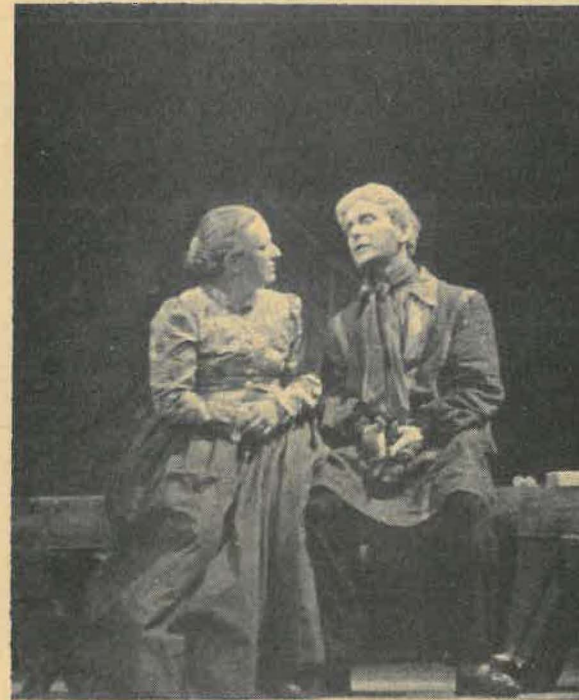
Lauterer, according to Virginia Todahl Davis, was free of "commitment to the ideas of any school though he greatly admired Robert Edmond Jones and Gordon Craig. He thought of theatrical creation as an act of the dramatic imagination, well trained in the necessary disciplines and unhampered by preconceptions."

Mary-Averett Seelye writes that Lauterer began by asking "What are the characters trying to do?" and "How can you arrange the space and the lighting to enable the characters to make clear those intentions? Everything on the stage had to enhance the intention of the play...Arch was formulating his philosophy during this period so that what we did with his theories seemed to contribute to his perceptions which in turn he shared back with us."

Mary Perrine says that Arch "was a great joy to be with...His feeling for the inter-relationship of light, movement and structure was something I had to sense rather than comprehend intellectually but the balance this gave to the rest of the work in drama was invaluable."

Merrell Hopkins Hambleton writes that "Arch was an incredible man. I worshipped him. His excitement about theatre and about life was irrepressible. He was always seeing with new eyes and so his students did too."

Helen Lauterer's appointment was labelled part-time more because of what she was paid than of the hours she put into her work. Dort Cousins writes that "she was a lovely woman who knew costume design inside out, enjoyed her craft and taught it well." Marcia Ward wrote home about elegant costumes for scenes from *Othello* which must be credited to Mrs. Lauterer. "You should see the costumes Mary Parker and I wear. Mary playing Desdemona has a beautiful salmon pink velvet gown, long sleeves, square-necked bodice, full skirt with train; a little jacket of the same velvet dyed a little darker with full puff sleeves goes over dress. During the scene I remove this jacket and bring her her night attire which is a heavenly almost turquoise blue georgette with a design of



Marion Fergusson and Eddie Thommen in Andre Obey's Noah.

gold throughout, soft folds of puffed sleeves, almost as long as her dress. It is the kind of thing I used to imagine fairy queens wearing when I read about princesses and dragons." More lasting were the attractive blue gowns and caps Mrs. Lauterer designed for the first and every subsequent graduation ceremony.

The Lauterers broke up when Arch became interested in Myra Rush, a junior majoring in drama who had been his counselee for three terms. In consequence Helen Lauterer went on leave in the spring of 1938 and then resigned. She was succeeded by Mildred Moore, New York costume and dress designer, who had been her assistant at the Goodman Theatre in Chicago. Miss Moore was succeeded in 1941 by Helen Bottomly, Bennington graduate of 1939, once Mrs. Lauterer's

prize student. (Lauterer and Mickie Rush were married in June 1939.)

Freshmen as well as their betters were able to continue their training during the winter recess by signing on with the Neighborhood Playhouse in New York (run by Jean Morgenthau's mother), or the Cleveland Playhouse (thanks to the Lauterers); and recommendations from the Fergussons opened up a summer at the Cape Playhouse or the Peterborough Playhouse. No pay was involved and the lucky ones were given a room by friends or relatives; the others gathered in cheap rooming-houses.

Bennington's drama majors remember best the plays themselves, for the few they were in were thoroughly mastered and rehearsed. Though the College then seemed committed to modernism, Fergusson was convinced that students derive the greatest benefit from plays that were or soon would be classics. This meant that students had to go elsewhere to see the propagandist plays of the 1930's though Lydia Vaill Hewat recalls a visiting company putting on Odets' *Waiting for Lefty*: "We all found that pretty stirring."

In spite of his preference for the classics Fergusson decided in the election year of 1936 to put on the rollicking musical, *Of Thee I Sing* and when Connie Ernst, then a sophomore, suggested substituting a strip tease for two Polish wrestlers she was sent to New York to study the art. There she attended burlesque shows with John Held, Jr., who had written for Gypsy Rose Lee, returned with copious notes, and was given the part. To this day, she writes laughingly, "I meet aged Williams men who suddenly light up in memory of our splendid production!" Had this type of play continued at Bennington, Connie might not have yielded to the lure of stage and radio in the other world after three years.

The authors of typical Fergusson productions were Sophocles, Shakespeare, Moliere, Turgenev or Ibsen of such contemporary playwrights as Lorca and Pirandello. The texts he chose, writes Elisabeth H. James, "were rich and nourishing alike to students who came in via the literature route and those who were — at first, at least — more narrowly concerned with performing. We gradually learned an interdependence and mutual respect that still survives."

Fergusson's own translation of Sophocles' *Electra* was the major production in the spring of 1937. A triumph of collaboration, Fergusson directed, Lauterer made the sets, Gregory Tucker composed the music and Martha Hill did the choreography. Hallie Flanagan, head of the Federal Theatre Project, attended, was impressed and at her request a special performance was arranged for the project directors.

The following winter recess *Electra* was taken on tour along with the early American comedy,

The Contrast by the Vermont judge, Royall Tyler. The troupe played at schools and colleges in New England and northern New York and turned down repeat engagements only because two of the cast were getting married. Marcia Ward writes that it "was a great experience for us all." Eleanor Mindling Hirschberg remembers no odd-sized stages or low-grade lighting but only her joy in being the first actress to play Electra in Fergusson's translation. The tour broke even financially but no more were undertaken. The work of preparation and problems of logistics were too great. (Fergusson to Leigh, Dec. 27, 1937: "All set but we may have to buy a truck from Eddington for \$445.")



An early Bennington dressing room

When Fergusson went on sabbatical the fall term of 1939-40 Lauterer was made drama chairman and proceeded to his greatest Bennington triumph, Hart Crane's *The Bridge*. Ben Belitt was in at its "orphic and innocent origin...We talked of Crane...partly because the most extravagant and passionate scheme of his lifetime was taking shape in his thoughts: a dance-drama, bringing nothing less than the whole text of *The Bridge* to the Bennington College stage." Vida Deming vividly remembers "this dream of Arch Lauterer...In intense collaboration those poems, those spaces, those figures, those voices were woven together by Martha Hill and Lauterer into a performance; Ben Belitt ardently mid-wiving the play. Wallace Fowlie's voice still resonates for

me...and the shaping of the patterns on that stage was theatrical magic. The making of a play from scratch."

In spite of the success Lauterer was not content. When Fergusson returned from his sabbatical Arch requested that Dr. Leigh to relieve him of the chairmanship: "Since I more or less read the minority report in the Division now I believe I can serve more actively as part of it than its chairman." In an interview in 1941 he complained that the drama majors who were considered most adequate were "literature students who had almost no artistic ability;" that neither he nor his students had much opportunity as stage designers since there were only two major plays a year; and

that for some years drama at Bennington had been "in the throes of Stanislavsky and the Greeks." However his great disappointment may have been the failure of the College to build either of his theatres. At any rate he resigned in 1942 and went to Colorado College where Martha Hill's friend and later husband, Thurston Davies, was president, then to Sarah Lawrence, and finally to Mills where he was Director of Drama without peer or rival.

Fergusson also had his discontent. From the first he had in mind the creation of a permanent theatre group for, he said, "the need for a real theatre is bound to make itself felt in serious work in drama." An acting group took form in 1938 when Eleanor Mindling, Emily Sweetser and Elisabeth

Zimmermann, drama majors graduating that year, formed a stock company and with drama fellows and other graduates, put on plays in downtown Bennington. After two summers the group joined the drama section of the Bennington School of the Arts as actors and teachers, and a repertory theatre was in sight. But by 1941 the draft was claiming the men and the stock company dissolved along with the School of the Arts. Paul Rockwell recalls forming an Actors' Cooperative with Thommen, Ray Malon and Ben Tone after the war but they gave up after one season -- the men had to earn a living and Dort Cousins suggests there were too many cooks. It was then that the Fergussons resigned.

"We had come to realize that a permanent theatre group was not possible at Bennington...and that, if we were to continue, we should have to repeat the struggle every year for a trained group only to see it disappear as the students graduated and the men left in search of paying jobs." This, Fergusson felt, was "the ultimate frustration." But also he wanted to write. *The Idea of a Theatre*, he said, was the outgrowth of his work at the Laboratory Theatre "and, more directly, of the twelve years at Bennington."

Actually, emphasis on a repertory company made up of graduates, drama fellows and faculty led the drama majors to protest that they were being neglected. One term, no full-length play was scheduled and the majors complained that the acting experience they derived from "little dabs of theatre" was not enough. When they learned that *Macbeth* had been chosen as the next production with no roles for students but the three witches, they brought about a confrontation and three one-act plays were substituted.

These expressions of students discontent of 1941 and 1942 coincided with something of a schism between the disciples of Fergusson and Lauterer. Katherine Henry Hellman says that the students "felt the Fergusson-Lauterer tension very deeply" and Elisabeth James describes the division as split in two by 1941. "Apparently what Leigh had tolerated in the name of creative conflict turned very destructive indeed for the students had either taken cover in one camp or the other or were drifting in the vacuum between."

From the beginning drama students were aware of the differences between Fergusson and Lauterer (someone said one was cerebral, the other visceral) but scarcely of tension and most would agree with Vida Deming that their contrasting approaches were "useful and exciting." Drama majors in every class from 1936 to 1943 have expressed sentiments similar to Florence Lovell Nielsen's: "I liked and esteemed them both and considered myself fortunate to be able to work with each closely." A graduate of 1943, Merrell

Hopkins Hambleton, suggests that the Fergusson-Lauterer tension "had a positive effect on students and pushed us to work at peak levels."

What came of those drama majors? Elisabeth James recalls that "prospects after graduation were grim and unremunerative -- teaching in some girls school or at a settlement house or haunting the casting offices to break into the road show of something like *Junior Miss*." The prospect for dropouts was no better except for Carol Channing. Otto Luenig recalls her at a party impersonating her Bennington teachers; Fowlie once told her she could certainly go places with farce but not with Moliere. She argued with him

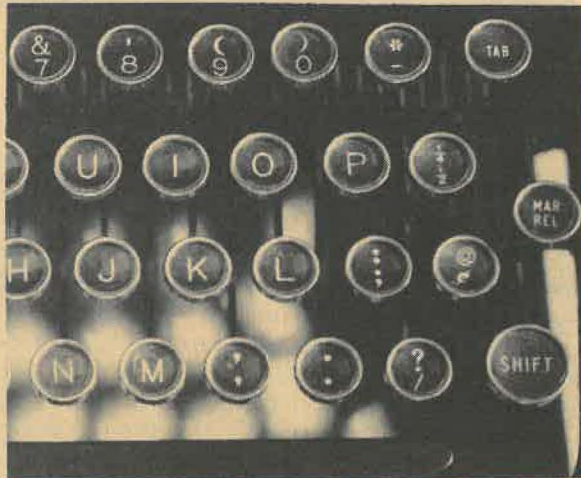
Fergusson's book *The Idea of a Theatre*, was, he said, the outgrowth of his work at the Laboratory Theatre and, more directly of the twelve years at Bennington.

then but later proved him right.

There is no space left to tell you about Mary-Averett's winning fame if not fortune with her unique blend of poetry, dance and drama; Vida directing, teaching at Bard, the New School, Sarah Lawrence and Juillard, and lecturing at Salzburg; Merrell working with Hallie Flanagan at Smith, earning an M.A. while teaching everything Arch taught her and her special relation to the Phoenix Theatre; Honora's three weeks acting on Broadway and longer in Williamstown; Shirley Stanwood teaching and writing radio scripts; Dort's work with Menotti's *The Medium* and *The Telephone*; Eleanor's forty years of teaching and directing, last summer; Mary Perrine acting and teaching dramatics and rhythms; Nika's award for her work on Radio Liberty; Rhoda's involvement in assorted Little Theatres; Virginia making a living as a posh dress designer; Lydia acting in Williamstown; or Marcia's varied career of acting, teaching, writing.

We close with replies to the charge that absorption in dramatics ruled out a general education. Jane Parker Wilson discovered the depth of her ignorance when she married a Harvard man who seemed to know everything. But she acknowledged that "I had gotten something out of my education that was totally lacking in his: a sense of experiencing the thing we were doing with our bodies and souls as well as our brains. As a result he comes to Bennington as if to a magic fountain." Rhoda Scranton Sloan admits that her education was lopsided but feels that at Bennington she "was given the tools and confidence to continue in any direction that I choose." Dr. Leigh would have applauded. □

Several Major Warning Signs Indicating the Imminent Cancellation of a TV Comedy Show



Alex Brown Photo

by Mitch Markowitz

Mitch Markowitz is a Hollywood comedy writer. He writes for the "National Lampoon" and has written for two cancelled comedy shows. The essay which follows fulfills *Quadrille's* quota of educational material, as it offers literary novices important insights about the field of television comedy writing. Such a career, we feel, has an important connection with the theatre, though we dare not imply what that might be.

Needless to say, Markowitz is a Bennington graduate of 1975 who majored in music. He took his talent for humor and chutzpah to the west coast soon after graduation, and succeeded in landing a series of writing assignments. He has authored skits for the now defunct series *Fun Factory* and was on the writing team of the *Van Dyke & Company* series whose writers were nominated for an Emmy. Currently, he is writing for the *Mary Hartman, Mary Hartman* spinoff, *Forever Fernwood*.

It is not always easy to see the signs of a TV comedy show's impending doom, but if you ever plan to write for a show, it's a good idea to be able to interpret them early, so you don't get caught with your French jeans down when the network calls to tell you that camp is over.

It is simple to determine when your show is alive and healthy. The offices are filled with TV stars, agents roam freely, and you're drilling up a constant supply of clever passages for your stars to offer viewers at the end of the week. A particularly vivacious star might even engage a perspiring writer in conversation and lob an occasional enlightening comment, like "Oh, hello there."

Your parents call more often (after 5 p.m., all day Saturday). You have an abundant supply of fresh, new friends and life feels as clean and fresh as lunch and juice with Mormons. Your agent becomes jovial, occasionally exhibiting humanoid qualities. (To show his unceasing appreciation, my agent usually buys me lunch and one soft drink any Tuesday in Beverly Hills.) And if your show is particularly high on the Nielsens that week, you can even make agent jokes and your agent will actually laugh at them, often in front of other people.

Behavior around the production office is recreational. Writers and producers ridicule opposing networks, make crank calls to staff members of competing shows, and assault 8-by-10 promotional glossies of *The Captain* and *Tenille* with darts. Writers slander competitive stars' physical peculiarities (*Tenille's* teeth) and question the existential validity of others (*The Captain*, *The Osmonds*).

Then there is the initial rating slippage, always followed by a sharp decline in office humor, which subsequently makes recovery difficult. This decline in the quality and frequency of cynical asides is also a great loss, for the in-house jokes composed in a professional comedy office tend to be better than those composed, say, in a real estate office.

Then there are several subtle signals by which you can determine that your producers hold a poor prognosis for your show: the sudden shift from elegant layers of 50% rag bond to random piles of canary yellow is worthy of note (although such austere conditions can result from a seasonal wood shortage or war, and does not intrinsically indicate anything serious.) Distinct changes in the habits of your executives should be noted, although these, too, can be misleading. When the producer uses the self-serve pump at a coin-operated gas station, a rough road may lie ahead. When the star of the show breaks plumbing fixtures or commits other acts of senseless vandalism, it can mean that something about the show is no longer sufficiently fulfilling (but stars tend to be excessively volatile, and given to unconventional signs of health as well, so mere

vandalism can in many cases be considered a sign of renewed emotional stability).

Some symptoms, however, are indisputable, dangerous, and should not be overlooked.

Severe depression Properly utilized, this can work well for the comedy writer. Producers, however, have little or no need for it. You can usually single out a severe situation when your producer drives the same Jensen to work all week. This suggests that he is trying to show the writing staff he can get by with less.

Change in producer's sense of humor Almost always a cause for concern. Producers often laugh at the wrong jokes (something every comedy

If you call home and your mother replies, "I'll have to get back to you," or your father suggests you "meet for lunch sometime soon" it means they are taking it pretty hard.

writer knows), but if your producer has taken to laughing out of context for extended periods it could be the result of pressure from network programming officials, who call and say, "Punch up the show. It's just not funny yet."

Unusual charity Perhaps the most frightening sign. During extreme stress, producers often exhibit radically benevolent behavior; e.g., accepting collect phone calls from people they don't know. Often they treat complete strangers to seafood lunches on Sunset Strip. But the final tip-off is when a producer makes time to see his present wife.

Many writers' vital life forces become extremely tentative at early signs of their show's failure. There is the common, recurrent nightmare in which the star of the show gives each writer a cheap haircut and directions to the unemployment office. During waking hours, the writer becomes aware that reality and *Dinah Shore* are separate entities. The word "karma" becomes a mockery and a writer often seeks religious scapegoats.

Changes in attitude to expect Relatives are usually the first to turn. If you call home for advice and your mother replies, "I'll have to get back to you," or your father suggests you "meet for lunch sometime soon," it means they are taking it hard. Other relatives are usually more compassionate (although my paternal grandmother in Miami, whom I hadn't seen in three years and who was in failing health, once postponed my visit, suggesting I "just wait until the 'overnights' improve.").

Tension in and around the office. As the Nielsens continue to drop, visible changes occur with increasing frequency. Empty boxes appear beneath desks. Writers begin to rummage through steel supply cabinets outside the producer's office, stuffing small bottles of correction fluid into multi-pocketed leisure suits. (Edit. note: The author requests readers' knowledge that he wears only Harris Tweed and has never stolen supplies prior to official notice of network cancellation.) Writers call their agents with increasing frequency from phone booths, scribble cryptic ideas for new shows on small pieces of paper, and begin recycling TV humor for films and newspaper articles.

Marginal loss of sensory-motor functions This usually means the show is into final weeks. Writers shuffle around the offices mumbling old jokes from the *Gale Storm Show* and talk about good old days when "tv shows were TV shows." Fellow writers experiencing these symptoms usually require help to perform simple tasks such as emptying small containers of milk without injuring themselves. In the final days preceding cancellation, tension increases to the point where it can take an entire team of Guild writers to refill a butane lighter.

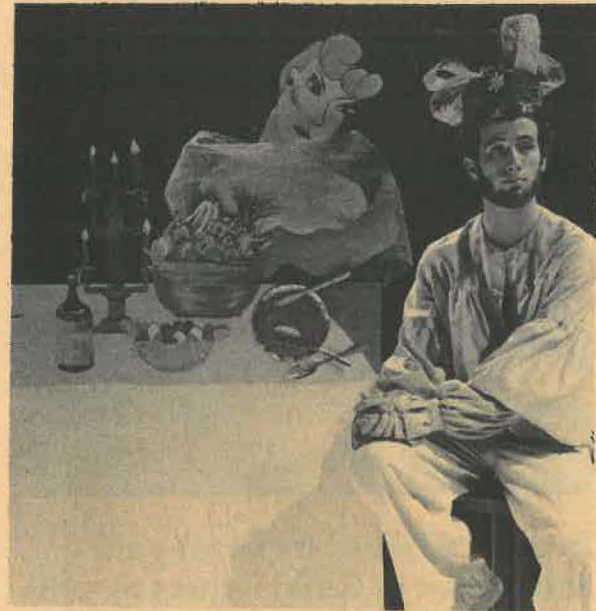
When a show has been cancelled, it is in the air, but often there is no official recognition of failure. Protocol dictates evasive handling similar to that

In the final days, it can take an entire team of Guild writers to refill a butane lighter.

after death. And except for the fact that your work area has been converted into a travel agency before your last show goes on the air, if you do not catch the warning signs, you may never have suspected at all that things had gone awry. You walk solemnly downstairs with your desk in a corrugated box, drive home from the office for the last time, and can't think of anything funny.

But even after the death of a show, it is important to realize that life goes on. It may seem to lose its meaning when your only show (and source of income) gets the mighty, network axe, but there are alternative things a writer can do to secure vocational security. For instance, many writers take welding courses at night. These classes are sponsored by the major networks and are designed exclusively for the benefit of unemployed comedy writers. But be prepared to get what you can as quickly as possible, because if class attendance declines it is cancelled. □

While compiling this issue of *Quadrille* this summer, we wrote to a group of current students under the direction of drama faculty member Larry O'Dwyer who developed a children's theatre company for the summer. The drama students, Joshua Broder, Alison Gordy, Mitchell Lichtenstein and Megan Robinson, sent back this report on their activities.



Josh Broder in a production by *The Grimm Magicians*.

The Grimm Magicians

The idea to form a theatre troupe for children began near mid-term, spring '77. The precise nature of the troupe, however, was not determined until June.

Larry O'Dwyer, who has been on Bennington's Drama Department faculty for three years, helped to found "Theatre Three" in Dallas, Texas fifteen years ago and has since acted in and directed numerous productions there. Larry consulted with Jac Alder, director of "Theatre Three," and arranged production of the children's shows on the arena stage at "Theatre Three."

The troupe's first meeting was in Bennington at the end of May. We discussed possibilities the projects might take. Among them was the suggestion that we base the show on sound and movement with a taped bilingual narration in Spanish and English. This would give the large Chicano population in Dallas some exposure to Children's Theatre. It soon became evident that the taped narration was impractical, but we kept the idea of creating a show that would be strikingly visual.

We began reading fairy tales by Grimm, Anderson and Herzka. It became apparent, as we read, that the Grimm tales had a starkness and perfection we liked and that we thought might be adapted well to the stage. Thus we arrived at the name "The Grimm Magicians" for our troupe.

We read aloud many Grimm tales as well as *The Uses of Enchantment* by psychologist Bruno Bettelheim. Bettelheim stresses the importance of fairy tales in children's growth; tales that work out the questions and fantasies concerning death, violence, good, evil, and magic that arise in even the very young. Unlike more contemporary tales, which tend to expurgate terror, violence, death and sexuality in favor of a romanticised, censored view of a rosy life, the Grimm tales present a view of life that not only supports but challenges the human condition, enabling the children to see their fantasies realized—not ignored.

Six tales were adapted: "The Fisherman and His Wife," "The Frog Prince," "Mother Holle," "The Shroud," "The Juniper Tree," and "The Story of One Who Went Out to Study Fear." We each chose a tale and adapted it for the stage, keeping as close to the original as possible, without gearing the tale to adults, at the same time avoiding the camp and condescending voice which is heard so often in children's theatre today. When the term

was over, the scripts were completed and we dispersed for two weeks to memorize lines and to construct the major masks and props for the tales.

We drove to Dallas on July first and had two weeks to prepare three tales and adapt ourselves to the arena stage. Preparation included helping the set designer to construct the set for a musical revue that would run in the evenings concurrently with our afternoon shows, building the remainder of our props and masks and constructing instruments based on several of Gunnar Schoenbeck's designs.

In rehearsals we stressed the clarity of movement, vocal variation and visuals that would capture the rhythms inherent in the tales. We con-

Unlike more contemporary tales which tend to expurgate terror, violence, death and sexuality in favor of a romanticised view, the Grimm tales present a view of life that not only supports but challenges the human condition.

fronted the problem of presenting violence in a way that would not compromise our original precepts but at the same time would avoid the threat and confusion of a realistic approach. For example, in "The Juniper Tree," a boy is decapitated by his evil stepmother and stewed in a sour broth. Rather than attempt a realistic portrayal of violence, we used a white stocking pulled over the head with red streamers that flew as the boy's body spun around. This put the violence on a representational level, but retained the terror of the event. Throughout the production, the concept of dance movement ensured clarity of action and events.

We did two performances each Saturday afternoon and several special performances during the week. The first week we filmed a portion of "The Frog Prince" for *Peppermint Place*, a local brought in hundreds of kids from all over the formances for the Parks Service. The Service brought in hundreds of kids, from all over the city. They proved to be the most interesting audiences. Having had little exposure to theatre, their reactions were uninhibited. They screamed during blackouts and commented freely throughout the show. This active involvement and enjoyment of the show were what we hoped to inspire.

One performance we did away from the theatre was at The Texas Scottish Rites Hospital for Crippled Children. As there were no stage lights in their small auditorium, we asked the children to help make the magic of the theatre work by closing their eyes on the cue of a chime. This gave



The Grimm Magicians on stage: Mitchell Lichtenstein, Josh Broder, Alison Gordy and Megan Robinson.

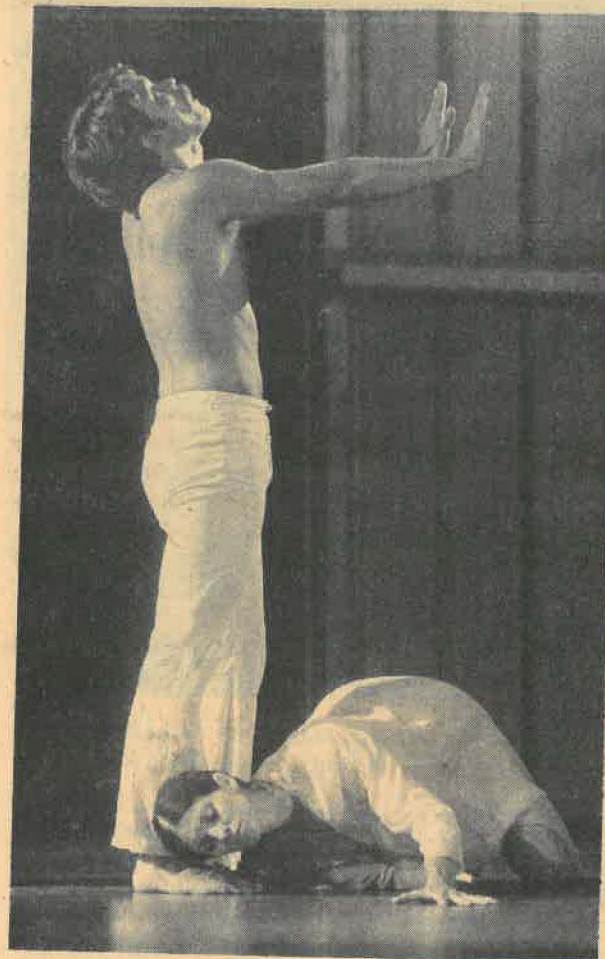
us the effect of a blackout and at the same time gave the kids a chance to participate in the unfolding of the tales. The children gave us their total cooperation, which, along with the small stage area and small audience, gave a real intimacy to this performance.

With three weeks of the summer remaining, we have added a new tale and a mime piece to the show. What has made the summer unique for us has been our total involvement in the creation of a show from conception to performance.

The Grimm Magicians
 Joshua Broder
 Alison Gordy
 Mitchell Lichtenstein
 Megan Robinson
 Larry O'Dwyer (Director)

The Yard: Dance, Music and Theatre Flourish in a Barn

by Diana Theodores Taplin



Dry Run, choreographed by Jack Moore, was performed in July, 1975. Bill Bass and Erin Martin in the Barn Theatre.

Diana Theodores Taplin graduated from Bennington in 1973, and was a member of The Yard in 1974, when she choreographed, performed and assisted with public relations there. She has choreographed and written about dance extensively in New York, England and Canada. Completing an M.F.A. degree in dance history and criticism at York University in Toronto, she is

Metal barns on lonely back roads are usually storage places for hay and tractors. The metal barn on Tabor House Road in Chilmark, Martha's Vineyard, does have the pungent smell of hay and occasionally one does have to maneuver around an unwieldy tractor to get to the stage, but (I've given it away) in this metal barn the hay and the tractor are regulars in the audience for each Barn Theatre performance. The Barn Theatre is the home of The Yard: Summer Dance, Music, Theatre Project.

In its statement of purpose, The Yard explains that it "brings together for concentrated work professional artists with a variety of choreographic, theatre, music, teaching, performing, and technical skills," and then serves as a showcase for new works developed by its members. Performances during the summer are given for the communities of Martha's Vineyard, and subsequently selected shows are brought to off-island audiences.

The Yard is comprised of approximately twenty members, including a resident composer, several musicians and a theatre production instructor. Yard members participate for a two-month period and produce about six different programs as well as two environmental works each summer. Classes and rehearsals are held in the Barn Theatre. The company residence houses are spacious and congeniality exists easily between household members. Members' weekly food and gas allowance is generous and the beach is just a seashell throw away.

Pat Woolner, who graduated from Bennington in 1944, is the founder and director of The Yard. One of the most constant considerations of any artistic enterprise is building and sustaining an audience. This has been Pat's chief concern. The Yard's audiences are hardly consistent in number or homogenous in nature.

For instance, on my first day in the Vineyard, I encountered a solitary figure strolling through the tall beach grass, chuckling softly to herself. Through the course of our conversation I discovered that she owned twenty-five straw hats and an apartment on Wall Street, because "Wall Street is so quiet on the weekends, don't you agree?" She was an art history professor and a person who undoubtedly had many precious stories to tell. I also met people who camped out, professional partiers and beach combers, celebrity-seekers, and family vacationers who divided their time as equally as possible between buying sou-

presently a full time lecturer at the University of Waterloo in Ontario in philosophy of dance and dance criticism. She was a founding member of *Dance Plus Four*, a new modern dance company based in Ontario, and currently choreographs for that group, the University of Waterloo Repertory Company, the York University Repertory and others.

venirs and peeling. The Yard's audience is also composed of Vineyard natives, many of whom would simply like to close their eyes to the six thousand that swell to sixty thousand each summer, and until convinced otherwise think of The Yard only as an addition to the crowd.

As Judith Dunn pointed out in *We Don't Talk About It, We Engage in It*, it is important to "create spaces where artist and audience can each do their communicative work with the greatest interchange, mutual concern, and benefit." Pat Woolner has taken this responsibility and with fellow Yard members is working to build rapport with the islanders.

The Yard is hovering between two possible paths. One is that of a choreographic laboratory



A beach dance produced by The Yard with Linda Tarnay performing.

"in retreat" during the summer at the Vineyard, offering fulltime instruction to residents and presenting only occasional performances at the Barn Theatre. The work accomplished in the "laboratory" would be followed through in the fall and winter elsewhere, as it has already been done with great success. The other path would be for the Yard to embark upon making itself a summer repertory company with seasonal box office permanence.

Either way, The Yard must define its relationship to the island. Pat and the rest of the people at The Yard are engaged in an "acting out" process of defining their project. They have found that plunging in and producing shows at a prolific rate is the most effective way of doing so. Producing works can be more important than inspecting them.

Completing its sixth summer season, The Yard is now ready to take a deep breath, assess its past and determine its future, and its focus for the future. With the groundwork set by Pat, and the conscientious participation of the group's artists, a positive and unique statement has been made at

The Yard, from which artists and audiences can benefit.

Having just returned from a short visit to The Yard, I feel it is important to describe the changes which have taken place in the 1977 season.

The Yard has acquired, through leasing, two fixed residences for company members and a newly converted barn serving as a dance studio.

The Yard has from its inception excelled in dance, but this season reveals a new formal realization of theatrical and musical aspects of performing. Dr. Harold Lemmerman, Chairman of Performing Arts at Jersey State City College, is now the resident technical director and scene designer for The Yard and, as reviews have

The Yard is hovering between two paths. One is creating a choreographic laboratory during the summer, offering fulltime instruction and only occasional performances at the Barn Theatre. The other path would be to embark on making The Yard a summer repertory company.

indicated, he has been an instant asset. Together with David Lloyd, the new resident drama instructor and director, theatre is balancing dance more evenly than before at The Yard. Music, too, is coming into its own with the residence of composer Dima Ghezzo and his original compositions.

The Yard's summer 1977 season has included two major dance concerts, one poetry reading, two informal theatre/dance performances and one major environmental event called "A Dance/Theatre Magical Water Extravaganza." The performance took place in a local pond where Yard members combined sailboat tableaux, water ballet, horseback riding and audience participation to create what one reviewer called "an enormously successful playlet full of enjoyment and verve."

A momentum begins at The Yard during the performing season which its artists continue and carry beyond Martha's Vineyard. One example has been in the formation of Jack Moore and Erin Martin's Dance-Theatre company, *Nimbus*, whose repertory grew from works which originated at The Yard. In September a production called "The Best of The Yard" was presented at Jersey State City College and may be given again in following months. In the meantime creative repercussions continue to build and mount toward The Yard's next season, as they have in the past as The Yard continues to grow. □

An Interview With Marc Falcone and a Review of his Carnegie Recital Hall Concert

by Joseph Kaufman



The concert poster.

Bennington student Marc Falcone presented a concert of original music with his friend Michael Convertino at Carnegie Recital Hall in April of last year.

Joseph Kaufman, a current student majoring in literature, interviewed Falcone and shortly after the concert wrote the review which follows. This review originally appeared in the campus *New Paper*, and is reprinted here with permission.

Kaufman: How did you get the concert at Carnegie Hall?

Falcone: This past winter, I worked for a man named Norman Seaman. Norman is an impresario who has been producing concerts for twenty, thirty years. One day I said to him, jokingly, "Maybe you'll produce me someday, Norman," and he took me seriously. He said, "If you have something to do we can talk about it." So I contacted my friend Michael Convertino and he came down from New Haven and the three of us went over to Bickford's on Broadway and 55th and discussed the possibility of Norman producing a two-man show of our works. Michael asked Norman when a date would be available and he said, "Well it usually takes eight weeks or so in advance to get a date." (This was at Carnegie Recital Hall, which we had decided would be the most suitable place of those halls Norman primarily dealt with because it was not expensive and it had a capacity of three hundred, which we thought was manageable, although we didn't think we could fill more than half the hall.)

Then Norman said to me, "Why don't you call Gilda (Gilda Weissberger, assistant booking manager at Carnegie Hall) tomorrow and see what's available. So I called, and we found that April 29 was an available date.

How did you feel when you got the date? When you saw it was actually going to happen?

Well, when we were sitting at Bickford's and Michael and Norman were discussing the end of April or the beginning of May for a probable date, I was thinking, "My God, I'm not ready to do a concert so soon." I didn't feel I'd have enough work to present in just two months. Apparently, this apprehension registered in a flush across my face, because suddenly I felt hot, and when Norman looked at me, he said, kindly, "Well look Marc, if you don't think you're ready, don't worry about it. Just let me know when you are and we'll take it from there." At the same time, I thought I had better take advantage of the opportunity, so I said, "No Norman, I think I can get something together by then." Which was a lie. But all in agreement, we paid our bill (Michael had a side of cole slaw and I had ketchup on my french fries) and left Bickford's. Michael and I then went home to scream.

In the weeks that followed, Michael and I discussed the program, who we would ask to perform for us, the poster, publicity arrangements and the like. Norman helped to abate my anxiety by telling me stories of other debut and 'new music' concerts he had produced.

How many performers were in your concert?

About twenty-five people including a couple of people backstage.

Who came to the concert?

Friends, relatives, people from Bennington,

people from Yale and an alumni group from Columbia and Barnard. The rest, I don't know. They probably responded to the publicity.

I was talking to people after the concert and reactions ranged from "Wonderful, loved it," to "It's not music." How would you respond to the criticism that your work is "not music?"

If someone says to me that it's not music, that's fine with me; it makes no difference. I do not present my work on the premise that it be regarded or accepted as music. I regard my work as music simply because I am a musician and I think of my material in musical terms. It is one thing to use categorization as a means of definition, and quite another to use it as a limitation. I ask my audiences to avoid limiting me by saying my work is not "music." Let the term be redefined if it must be, but never let the term "music" restrict its creators. If people choose not to call my work "music," and disregard it because it conflicts with their preconceptions of what music is, then they will never find value in my work. If they choose to name it something else, but leave themselves open to what my work might express, then at least they're giving the music a chance to exist on its own terms. Ultimately though, my music must speak for itself.

If I had to apply a term, for the sake of description, to your music, I would call it 'visual.' What is the concept behind making your music visual?

There is no one preponderant concept behind the 'visualness' of my work. Simply, I feel I can, and should, take advantage of all my options. I think music can indeed be expressed visually in the same terms as it is expressed aurally (i.e. melody, harmony, rhythm).

I do not believe in limiting my work to those parameters designed by my predecessors in terms of what should or should not be presented in concert halls and labelled as "music." I think of music in terms of moments, of shapes, of images, of a sort of ritualization of events, and not merely in terms of auditory impulse. At that time, I was exploring the possibilities of materializing musical construct (i.e. verbalizing musical elements such as harmony, melody, rhythm, and their permutations into actual visual events). The appearance of various media in our work such as mime, dance, costume, and lighting is incidental to the actual composition of the work. In other words, if a particular work requires performers to move about the stage, lie inside a piano, or suffer cardiac arrest, it is only because such motion or visualization is necessary for the completion and execution of the musical gesture.

Music is not merely sound, though it is that. It is also an embodiment of rhythm, motion, velocity, color, linearity, pointillism. What we did is take

these elements and transform them from their relationships to sound to their relationships to sight. We made sound elements visual.

To be specific, why is "The Instruments of the Orchestra: Part I, the Bass Fiddle" music?

The reason it is music to me is because I conceived it musically, that it was constructed primarily in terms of phrase and velocity.

Given the idea of music as a tradition, what is the value and/or relationship of experimental music to the western classical tradition?

It expands the range of possibilities open to composer, performer, and audience alike. All

"I ask my audiences to avoid limiting me by saying my work is not 'music.' Let the term be redefined if it must be, but never let the word 'music' restrict its creators."

experimentation tries to do is find new ways to say the same things. Moreover, experimentalism is, I think, an attempt to discover what has already been created. "Artists" do not create new things, and the pretense that this is so is false. "Art" should attempt to discover what is indeed original, and not stylize from now till doomsday. If "art" does anything, it offers possible routes for those interested in experiencing that which has already been created.

Experimental music becomes tradition if or when it is enculturated, and if or when its exotericness becomes "suitable" to public taste.

What do you think about the concert at Carnegie in retrospect?

The next time I do a concert, I'll make it better.

How?

Make sure all the technical procedures run smoothly.

(A question from Bill Kaur, who was present during part of the interview: *You as an artist have to be watchful of audience reaction and feeling to determine whether the people are really absorbing these things as completed works of art rather than just experiments in the beginning stage. How watchful are you?*

I try to be watchful but I do not always understand or care what the audience reaction means. I feel I cannot let their reaction dictate the direction on my work. All I can do is keep writing and see what happens. □

New Music by Marc Falcone and Michael Convertino

A Review by Joseph Kaufman



Marc Falcone in Michael Convertino's *Threes and Eights*.

Art should be continually evolving. If art is meant both to celebrate and elucidate life, it must change with, or ahead of, the times. Most art developed outside the standard sensibilities of the time period in which it is created is regarded as radical departure. If the "new" art is either strong or idiosyncratic enough, with time it is assimilated and categorized into societal aesthetics.

Gertrude Stein had to be much persuaded by her brother before buying a painting by Matisse, yet one of his works was recently purchased by a New York museum for one million dollars. John Coltrane was once panned by critics, yet is now considered a prophet. No one knew what to make of James Joyce, but he is currently considered mandatory reading.

It is this symbiotic relationship between innovator and assimilator, an ongoing dynamic cycle, which is a necessity if art is to evolve.

New Music by Marc Falcone and Michael Convertino, presented at Carnegie Recital Hall on April 29, was, if not innovative, avant-garde. But resist labels; they are too convenient. Reactions to the concert ranged from "Pure crap," to "I didn't understand it," to "Loved it."

My experience with radical departures from traditionally defined art has been that the "new" art is largely conceptual; that is to say, it is created from perceptions of the artist, contrary to accepted form,

of what art should be all about. The art form is seen by the artist as valid but stale, valuable (for the knowledge that tradition affords) but too comfortable, too imitated and too blunt.

The artist who works conceptually searches for redefinition: he wants to take the art form where it has never been before.

Falcone and Convertino's music strikes me as largely conceptual. Their pieces seek to break conditioned attitudes about what music is and instead present a vision of what music can be: music as movement and mime, as visual performance and emotional representation, music operating under the premise that music as a sensual, three-dimensional medium strengthens itself as an emotional experience, a statement of the will, and as a vehicle for the exploration of the soul. The seven pieces in the concert all showed unconventional approaches to music.

In *le chant a la porte* (written by Convertino), a woman clutching a bouquet of Easter lilies languishes inside a grand piano. Accompanied by a pianist in bare feet and tails who mimes the playing of the piano, the girl sings and screeches in French, resembles a *femme fatale* and is very comical until

you realize she is mourning her dead lover.

The pianist exudes a virtuosity which makes one forget he is not striking notes—but he is playing and you do hear. Notes become irrelevant and unnecessary.

Superficially a spoof on opera, *le chant a la porte* is at once funny and tragic. It becomes too eloquent to be merely a parody, both becoming opera's antithesis and its equal in its self-image as an art form.

Red Crescendo (Convertino) is an alto saxophone and string bass duo. Both instruments begin on one note and gradually separate, each playing scales and chords. They converge, separate, and join

In *Threes and Eights*, the sounds of the different instruments range from Beethoven to the lilt of a timid voice. The instruments seem to be playing Falcone. You think: there is a reversal here. You wonder: who is playing whom?

again. I was reminded of Ornette Coleman and of a couple attempting to discover their natures and their limitations in order to better communicate with each other.

Threes and Eights (Convertino) showed Falcone playing a bass, slide whistle, hand accordian, harmonica, washboard, alto saxophone, his hands, trumpet, banjo and flute in a variety of positions in, around and out of a spotlight. The spotlight heightens and fades with each instrument, creating drama via vignettes and episodes. In *Threes and Eights* the sounds of the different instruments range from Beethoven to the lilt of a timid voice. The instruments seem to be playing Falcone. You think: there is a reversal here. You wonder: who is playing whom?

Cross-patch (Falcone) takes the theme of victimization from music (the instruments being the symbols of music incarnate) one step further. The instruments become alive and dynamic. A tympani mallet almost kills one man and sends two others into the wings. The one man is whistled and violined back to life. He crawls to a piano and struggles to get on top of it. Succeeding in climbing the piano and making his way to the keyboard, the man dominates the piano as, analogously enough, the tympani mallet did the three men. *Cross-patch* is rank and reversal, the establishment of hierarchies of power which are turned over, constructed and turned over once more.

The Instruments of the Orchestra: Part One, the Bass Fiddle (Falcone) shows a man caught in his fluctuating free-associative personalities. The man stands

at the center of the stage talking about the bass fiddle but never playing it. His attempts at communication are painfully limited, his only point of reference being his bass fiddle.

The man is snared in his own nomenclature, twisting his pronunciation of bass violins to base violence, from viol to vile. Alternately frenzied and sedate, he doesn't know how to puncture his self-deluding microcosm and, after mucking his speech, groans in despair, "What does that leave you? I mean, what have you got?"

The Little Girl and Her Red Shoes (Falcone), a violin concerto, was the "least departed" piece on the program. There was no mime, no acting, no movement. Structurally, *Little Girl* resembled *Red Crescendo*; the same ideas of separation and convergence coupled with the motion of stretching the violin's range of sounds.

The last piece on the program, *The Child with the Wild Red Hair* (Convertino), struck me as the most accomplished. It is a piece written for the cello, but the cello is never seen. On the stage, a woman sits on a stool miming the opening of a door. The door is opened, an old man totters out (from the wings) and is followed by a woman with a baby carriage, a lover, a man stabbed with a dagger, a woman reaching for what she does not possess, a girl with a doll, a man who crawls and smiles at himself in a mirror, a woman who smokes a cigarette and rubs the ashes into her face, a man who waves his hat and throws kisses to the audience and a boy in the act of giving daisies to his lover. The characters move linearly across the stage and at varying speeds, such that the old man is both the first and last to be seen. The characters move, the cello sounds beautiful. The figures, composites of the child with the wild red hair, create an aura of emotional fecundity which would never have been realized if there were only the auditory experience of the cello. What you are seeing is not theatre but the cello's music.

There is a maxim that states nothing new is ever said in art, only that the same age-old materials are sometimes improved upon. In one sense this is true: there are no new emotions, so despite varying forms, art relates to that which is never-changing. But the maxim is fallacious if you recognize the possibilities of affecting this pool of emotions in ways they've never before been touched. Form acts upon substance to present art in a format that is potentially moving. It is this use of different perspectives of touching the heart and mind which, if successful, can broaden and deepen a person's capacity to think and to feel. *New Music* is an attempt to do just this.

I felt I was watching the seeds of a music which will be pervasive in ten years. *New Music* is the first draft of this new form—there is still much to be unearthed. What was shown in Carnegie Recital Hall was primal vision and original talent. All augurs well. Indeed. □

NRT report

A New Commitment to the Non Resident Term

by Michelle Hammer

NRT 1978 will probably be different. It is likely to be a better NRT for more students than any in recent years. Both the administration and faculty have reviewed their commitments to the quality of student job opportunities during Non-Resident Term.

In its resolution to upgrade the quality of NRT, the administration has returned the NRT program to its former place under the auspices of the Dean of Studies and allocated \$41,000 from the College's general funds to the 1977-78 NRT, more than twice the amount provided in any previous year. And the faculty has voted to have counselors write comments on the combined NRT reports of their students and those students' employers, a practice not used for many years.

The new funds have already made possible some improvements long considered necessary. Initial use of the funds was made last January, with the hiring of Alice T. Miller '60 as NRT Director. Miller was for ten years prior the Director of Brattleboro's Follow-Through, a federally-funded anti-poverty program, based on the Bank Street School teaching method.

In April, Deborah Harrington, formerly of the town of Bennington's radio station, WBTN, joined her as a consultant and assistant to manage the office while Miller does the legwork of meeting alumni and prospective employers in their homes and offices. These person-to-person contacts have proven very effective.

Hence, the largest sums of newly allocated NRT funds have been used for travel expenses and for a new program in which the NRT office will employ eight Bennington students to manage the NRT office

workload during the school year and develop jobs on their own in different parts of the country during NRT, when they will be paid part-time salaries. Approximately \$8,000 has been budgeted for this program and will, if possible, include students' travel expenses.

Work on securing NRT student housing, which had not been done by the College since 1974, has been resumed this year. Miller said that

her first long-distance excursion as NRT Director. She has already secured many job opportunities as a result of that trip and others are still pending. Her mission was facilitated by many alumni and by California State Senator Milton Marks and his wife, Carolene, parents of Carol Marks, '79. The Marks provided Miller with room, board and many contacts throughout her stay.

Wisdom in the utilization of funds



Alex Brown photo

NRT student medical team member Eric Mallow observes surgery performed on a dog at Columbia Presbyterian Medical Center.

she and Harrington have written to every parent and are still writing to alumni and others. Students are too often burdened after the long search for a job with an equally difficult search for a place to live.

Many students are willing to trade a little housework or babysitting for room and board. Miller suggested this type of arrangement to alumni she met on her NRT contact trip to the west last June. For the many alumni who live far from Bennington and feel even farther and want to contribute something other than money, a room and a place at the dinner table for nine weeks this winter would make the perfect gift for a student.

Miller's June California trip was

will be another determining factor in NRT success. For instance, an additional \$2,500 has been allocated for student NRT grants bringing the available amount to \$7,500. In previous years the distribution policy has been to give as many students as possible token amounts of money in answer to requests for larger sums, conveying the College's esteem or approval of the students' projects, but its inability to support everyone. This year Miller intends to award fewer but more substantial grants to students whose proposals are judged most worthwhile. Miller is not interested in tokens.

Whatever money spent, however, the ultimate success of NRT lies with the students' interest. The

statistics which Miller and Harrington have collected to assess the direction of the last two NRT's (1976 and 77) indicate that student reliance on the NRT office has reached a low point. Fewer students even tried to locate jobs through the NRT office. For example, in 1976 a total of 70 students lived and worked in New York City. Of those students, 38 found their jobs through the NRT office; 32 by themselves. In 1977, 105 students lived and worked in NYC; of those, 33 found their jobs through the NRT office; 72 by themselves.

Miller is concerned about the NRT office's faltering reputation. "It is terrible to get jobs open and have no one take them," she said. For this reason, emphasis is now being placed on making the office itself more useful, with NRT resources easily accessible, well-organized and up-to-date. "No listing is the same listing as it was last year," said Harrington.

The office now has an area set up specifically for students to look through job offerings. The jobs are cataloged by city and state and separately by category with new arrivals posted on a bulletin board.

Supplementary information pertaining to specific fields has been made available when possible. Local townspeople, too, have been helpful in supplying directories, recommendations, and advice relating to their specific fields.

To hone their skills in securing jobs, students may pick up sample resumes, interview suggestions and sample business letters. This service was suggested by student representative Carol Marks, at a spring NRT Committee meeting.

The NRT Committee meets twice a month during the term to provide continual direction to staff members and suggestions for effective programming. The other student representatives of the NRT Committee include Holly Weghorn and Steven Schiff. The faculty representatives are Anne V. Schlabach, Joanna Kirkpatrick, Georges Guy, and Edward Flaccus, and in addition to Miller and Harrington, Jane Sobel and Michael Rock represent the administration.

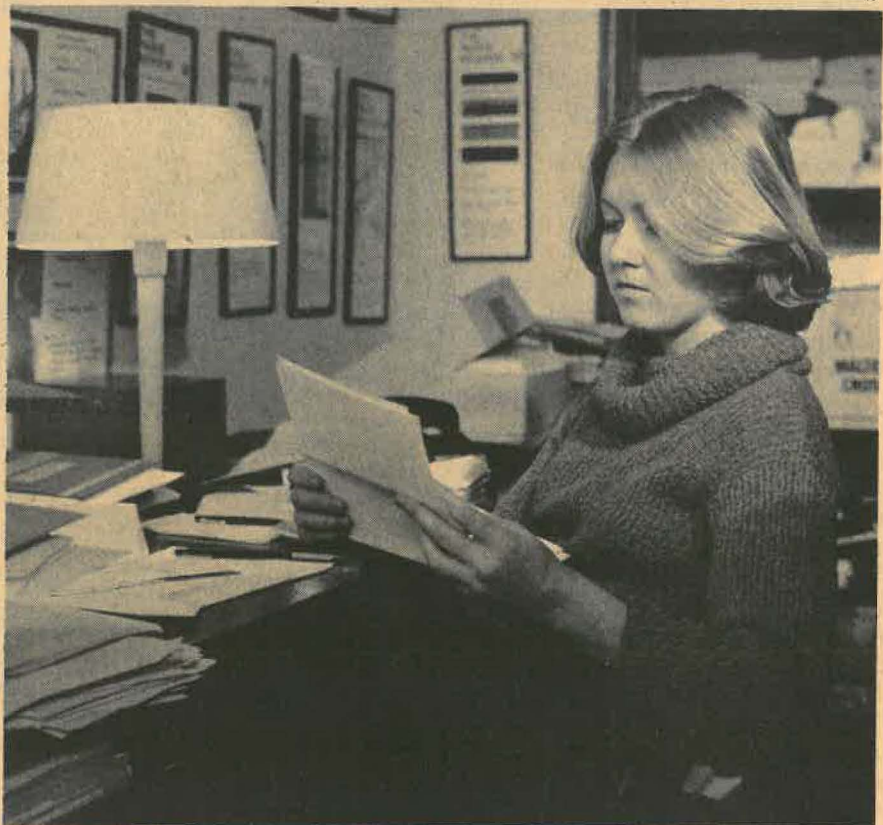
The NRT office is now aiming for

its goals through several practical and previously neglected resources: assessment of previous NRT data for purposes such as correlating major fields of interest with the number of jobs obtained in those areas; tapping our alumni resources through Sue Edelmann, Alumni Director; attendance at job and career education seminars; and re-writing the NRT brochure to increase its effectiveness in securing jobs from prospective employers.

Miller, who majored in drama and graduated in 1960, said that the importance of a good NRT has only

theatres and much more. If everyone put in something, the effect could be enormous." She would like to talk with the members of each division—faculty and students—about the possibilities.

"NRT lasts only nine weeks," Miller continued, "and therefore, cannot be used as the means for students to make a lot of money. Bennington's NRT is meant to provide the entire community with a chance to practice outside what they've learned within the College. In return, the program provides continual enrichment and stimula-



Alex Brown photo

Sally Sandberg working at the Paris Review, NRT 1977.

become apparent to her in retrospect. Miller's dedication to her tasks as NRT Director is evident in the energy and ingenuity with which she has undertaken her first eight months on the job. With Harrington, a graduate of Syracuse University with a dual degree in English and Speech, it appears to be a competent team. But, Miller cautions, "We are a small staff and cannot tackle this alone. The College has faculty and alumni with abundant resources in publishing firms, laboratories, symphonies,

tion of students' subsequent studies at Bennington. Unfortunately, there is the very real problem of a poor job market and sometimes we'll have to accept menial jobs. But even these can be learning experiences if we encourage ourselves to get the most out of seemingly meaningless work.

"The College administration is strongly committed to improving every aspect of the NRT. We are here to make that happen, and with support and assistance from the College community, it will." □

On Working

A talk delivered at the Yale Summer School of Art at Norfolk, July, 1977



Alex Brown photo

by Pat Adams

Painting is expressed, pressed, out of what one feels, thinks, does. Its resources are more than we know.

With the following remarks I am trying to see my way into what is going on around me, what is going on within my work. I could not improvise these thoughts; they are too close to me, and I would be distracted by you, or by some metabolic irregularity such as shyness. And although it is awkward to write "talk" or to read aloud "writing," I will do what I can. It is difficult to extend perceptions which come to me *tout-a-coup*, like explicatives, exclamations, snatched before the epiphany clangs shut. Also, there is an impactedness to my language which I mention to ease your sense of attention to it: expect small flashes of awareness but no rational circumnavigations. Later let's have questions, statements, doubts...a conversation back and forth.

A Phi Beta Kappa from Berkeley, Pat Adams received grants in 1968 and 1976 from the National Endowment for the Arts and has several times been a resident at the MacDowell Colony and the Yaddo Foundation. She has had solo shows biennially at the Zabriskie Gallery, New York, since 1956, and her paintings have been exhibited in group shows of the Whitney Museum of American Art, the Museum of Modern Art, the Hirshhorn Museum, and elsewhere. She has taught painting and drawing at Bennington since 1964.

As some of you know, this is the first out-in-the-world step I've taken since January. I've been on a grant which gave me time to pull back from much of the planning, articulating, coping of which life as a teacher and (what I would call) life as a citizen consists. I drew closer to my family, to my garden and woods; I sat with myself. Coming to Norfolk is another turn; all the baggage, the impedimenta of myself (the this and that of which I am) are packed up and in my feeling posture I am as one who has not yet arrived at the next station. And when I notice that I am in transition, at a hinged point, I consult the *Book of Changes* (The Chinese *I Ching*). Let me say that during the months since I knew I would be coming to see you, I had made little notes of some of the things we could talk about together, rather intimate notions about working and painting. And I felt again the *I Ching's* incredible aptness when it reported through the trigram *chen* the following:

When a man has learned within his heart what fear and trembling mean, he remains so composed and reverent in spirit that that profound inner seriousness is not interrupted. He sets his life in order and searches his heart; reverence is the foundation of true culture.

For this is what I feel, this is what I mean to talk a bit about: that inner seriousness and reverence of spirit, which is the foundation of culture, true

Inner seriousness and reverence are the foundation of culture, the stuff out of which one's work is made.

culture. It is that which, at base, *au fond*, is the stuff out of which one's work is made.

But before coming to that there are facts out there that I must embrace, must include in my philosophy. The looting of New York City: 3,000 arrests during what was called "the night of the animals." A young gang member put it this way, "They don't have no chance out here; so when they see the opportunity, they take it." They take things, the same things that the neutron bomb will not destroy. And I think—what if *their* "out here" were here? Or if our *here* were there? I am talking *here* to *you* about things of self, of being, of spirit; how is it that the economics of freedom, that is, food to nurture intelligence, space to house one's needs, time to find one's thoughts, inspiration to undertake oneself, how is it that these are closed out for some individuals, some groups, making some men less than man? The terrible impoverishment and self-wounding is apparent in the report of the poor robbing the poor. There is not the health or imagination of a Robin Hood;

they have not, they cannot imagine themselves or the way out. I think of it as akin to the growth of the desert: were you to see Persepolis today you could not imagine that it was once a garden retreat. In Israel there are studies on methods to reverse the direction of these rolling, gathering, desert-making forces. Those of you who are compost gardeners can know what I felt last summer in New Mexico: if I could have put all my maple leaves and grass cuttings into the red sands surrounding the Navaho hogan! To begin to turn things around; the noblesse oblige of the educated and the free.

I am saying how very urgent it is to bring out, expose want, and escalate need and desire into demand, to see what is happening to the spirit in the

There is true difficulty in subsuming or profoundly advancing a position, reaching out from an original perception. An easier mark to make is the smash of violence or an assault by horror.

body. This is no sentimental exhortation; I believe with the French philosopher Michel Foucault who has written in *The Order of Things*: "The artist makes visible the fundamental will that keeps a whole people alive." I recall two motorcyclists, not quite Hell's Angels, who appeared at one of my shows at the Zabriskie Gallery. In my surprise I said, "So what do you think?" which barely disguised "What are you doing here?" And one of them said, "Man, you need beauty, you need beauty." I was startled by his recognition. There is in the recognition of need a self-acknowledgment that reads one into existence; that notion that experience could assist in the transformation of the human desert.

This will seem like a jump but it isn't.

The problem of style and the sociology of art.

How is it that one makes the pictures one makes?

Painting is expressed, pressed, out of what one feels, thinks, does. Its resources are more than we know—the latency, the subliminal processing, the unconscious stuffs (what is the cumulative being-state resulting from the unrelenting fall upon us of items like OPEC, "Star Trek," blue sky, parenthood, grid cities, drought, *Annie Hall*, kitsch, boredom, loss, running, etc.?) What appraising, emotional, situational vision is amassing in us? What must we say/make?

Robert Altman, the film director, said in an interview for the *New York Times*, "I don't paint what I think I should be. I paint what I don't ap-

prove of. I don't paint a sunset because a sunset is true and right and perfect in itself. I cannot enhance it so why should I show it to you?" I can't untangle all that this sets off in my mind. Why is he quarrelling with himself, or is he quarrelling with his parents (the parent implied in that "should"); is it an authority problem? Whose authority dominates? Or is he nervous about beauty that is in and of itself not avant garde? Does he know himself? Does what he "doesn't approve of" (all the anger, violence, seaminess) actually give him salacious, tumescent delight? Or is it merely and again what we have so much of all about us: cheap imagination. There is true difficulty in subsuming, or profoundly advancing a position, reaching out from an original perception. An

Every choice, every gesture acts out one's preferences. In that sense, every act is political.

easier mark to make is the smash of violence or the now nearly used up assault by horror.

There is a certain chic that accompanies talk of shock, gratuitousness, or the disjunctive, and a sense of justification in alluding to that contracted definition of modernism which reads the "self-generated apartness of the work of art with its own rules, its own order, independent of its maker, its audience, of the world in general." (Tucker)

Sociological analysis (scrupulously not looking at individual works of art) would turn to the institutions which surround the artist: the marketplace, the museum, the PR establishment, art publications, the collector—to give the tradesman's view of what influences, determines, generates the subject of the artist. But this is an after-the-fact view—the genesis of works of art has little to do with product-making and distribution systems, but rather with the inner pressure to find, to make visual the reality of being in this time. What is intoned by the absorption of sociological material into the general culture is the understandableness of the passive or reflexive artist. Unthinkingly we are all caught between antithetical reports: the overdetermination that Freud ascribed to man's condition and the uncertainty, the indeterminacy of Heisenberg's principle. We might be misled to conclude: No Way Out.

Much art of the '70's is characterized by attitudes of discontinuity, of non-knowability; it is episodic, discrete, non-referential. I notice and ask why this art strives for qualities so contrary to the general longings of man? Is this really another time? Or are these defensive constructs put forward by the middlebrow who is too impatient,

too discomforted to persist in the effort necessary to extract some insight, some overview from the facts of our nuclear age? Or is it a reflection of the flood of print, anybody/everybody's hearsay which one scans cheek by jowl with rare apperceptions brought back from the edge of knowing? Or is it all those dislocated excerpts or simplistic compressions of information that distort as they are shorn of context and qualification: pithy distractions such as "it is not what you believe but what happens to you."

And what about painting: very well crafted by artists so well taught; very sophisticatedly naive or calculatedly outrageous, so led on by art magazines and curator's selections; seemingly monosyllabic in wit or most brightly deduced as-



Alex Brown photo

semblages of art history, or pastiches of the appearances of the most recent painting or revivals of ancient visual virtues. One feels the narrowness of professionally-lived lives.

I feel thirsty for work which has about it a great inflowing rightness through which, as the Sufis say, "the way opens."

So it must be asked again: what are we doing? What is this solitary effort?

It seems to me to be about the hearing of the self, the knowing of it. I am not talking about "I," "me," but of a particular bead of awareness, of a self in colloquy with all else, which attends to the givens of place and time, reads reactions from itself, makes instinctual quirky leaps, lays them out as ingredients upon the table of understanding and questions them—what are they, how do these impinge each on each, what attracts or holds,

what remains discrete? The self watches the traffic back and forth of occurrences, memories, predispositions, inventions. I think of the great scourings on the walls of Zion Canyon—how like the self's awarenesses which abrade and cut upon each other, presenting ultimately to view that which does not give way, cannot be reduced.

In my work a question that comes up again and again is that of the lion and the lamb; what is the fair share of each, given the nature of these creatures? Would we all be lions in appetite and need were there a possibility of obtaining that share? Is the term "innate nature" an outgrowth of *laissez-faire* politics as is the description of the system called "natural selection?" And does it justify disproportionate demand? I think of Schopenhauer's remarks on color, that to be equivalent in visual force the ratios amongst would have to be uneven, that while equal amounts of red and green would be read equally, a painter would need to use $\frac{2}{3}$ blue to $\frac{1}{3}$ orange to achieve equal effect, and $\frac{1}{4}$ yellow to $\frac{3}{4}$ purple. Can you see that I am taking about the content in my work? I have said elsewhere that red/yellow/blue, black and white, up, down and across, and the diagonal are what I have to work with; yet as soon as these items are set in relation to each other, consequences, analogies start up which transform these playful, pleasing operations into experiential metaphors and political proposals. Every choice, every gesture acts out one's preferences. In that sense every act is political. While I make my pictures, I learn. In the process of working, the *I*-fabricator wills form, and yet in the course of work, the work—the picture—begins to demand, to delimit, to constrain what the picture situation will be. To override, to decide not to recognize the authority of the work itself, its integrity, would then be to break the picture in two or other works. The artist is displaced by the vision of what is coming to be realized. One watches very closely and does what is necessary to establish certain specific qualities. There is a most careful receptivity to what is in fact now out there. How indeed to know what to do, where to place what, how to continue. The situation is high with self-alertness, insistence, and at the same time attending to surface specifics which are setting off affects: curious situation, the self and the nonself in conversation. It is a vulnerable balance of attention and desire. I have to learn again and again that it is not as other acts are, a manipulation of external items, but rather that of mind quieting itself so that what is there can be sensed.

At times, what is there is the collision of information, experiences, intuitions held in forms none of which can be discounted. How can they pertain to one another, these truths so partial, so uneven, so angular? There was a little incident the other day in my studio about deciding. A red undulation had been placed on the right side of a large canvas. We cut out of paper parallel curves,

first in black and then a run of curves in white, and attached each beside a section of the red. The black at once looked wrong; the white worked better; it illumined the color. Hearing me mutter that the black was "all wrong," Jan said, "Well, that makes it clear; it's the white." At once I had to say "no, not yet...there is in the black the sense of peripheral vision, the curving edging of the lower right side. I want that, I want both the color light and the weight of the darkness. I'll have to see." What I have yet to see is some way to get it all, to subsume several allusions into one relationship. How will I know when it is right? By the exuberance of it, the ongoing stretch of spirit, the sense of nothing shut off, of each possibility opening out.

The artist is displaced by the vision of what is coming to be realized.

There is early in life a primary delight in distinguishing the like from the unlike. It is a life game: questioning distinctions yet at the same time heightening them. At the same time we feel loss in the separation, in the differentiations, and yearn for wholeness, oneness, allness. It is a confounding paradoxical desire for the entire compendium of particularities, and yet simultaneously for a healing over of the intellectual fracturing of experience in the logical construct of either/or.

I have chosen the visual stuffs of color, surface, place, extent, direction, and amount to find out something about the impersonal self, about the parameters of being. It is in the order of a mute ontology (about the origin and development of the individual being). The painting bodies forth from my touch and intent and gives me evidence of my being. I stare into it, learn from it what is missing, what do I need, what do I want...it is of me, out of me, out of my time. I make it and it creates in me the questions that continue to excavate and imagine my being.

As I watch the work, trying to know it, recognizing what is there in the half-wish state of the paint, I wait, other paintings move and deepen toward their closure. So many paintings unwilling to conclude themselves—there is a reticence, a holding off, and then a notion cracks the obstinacy, and either this painting then is realized, or yet another factor is set to include in what is forming itself—or the spirit of the work is gone, irretrievable. Possibly it can return again to its state as a piece of paper, a support for a surface. An action across it may begin something. Or now it is merely a colored, textured, inanimate surface, not yet begun.

I think I will end in words with what has not yet begun, not yet started up in vision. □

Ben Belitt/Bill Troy Lecture Series Established

President Joseph S. Murphy announced in mid-September the establishment of a lecture series in honor of 39-year literature faculty member Ben Belitt. A generous gift to the College from Edith Barbour Andrews, class of 1941, will provide an annual lecture by a distinguished novelist, poet or critic in the field of literature for the Bennington College and local community. The lecturer will remain on campus for workshops and seminars with literature students and faculty. In addition, the lectures will be printed in chapbook form, published to memorialize former literature instructor William Troy.

The lectureship represents an important opportunity for the Bennington community to share directly the insights of imaginative minds in the field of literature. The first lecture is tentatively scheduled for the spring term of 1978, and the choice of lecturers is now being made.

In funding the lecture series with a donation of \$100,000, Edith Andrews said:

The four years I spent at Bennington were the happiest, most rewarding and exciting of my life, and I have the teachings of Ben Belitt and others like him to thank for that. Now it's my turn. I wanted to establish the Belitt Lectureship to thank him. I wanted to have the lectures published to honor Bill Troy. I want future Bennington students to enjoy and benefit from what the Literature Division still offers today: enchantment, respect, devotion and love for the written word. The lectureship is, then, a thanks for the past and a support for the future.

Ben Belitt joined the literature fac-

ulty in 1938, six years after the College admitted its first class. Of his teaching at Bennington, Belitt has said, "I think it was the atmosphere of optimistic risk that intrigued me most—the chanciness of a youthful venture in teaching that took me as I was and allowed me to pursue it as an amateur until it became inseparable from a way of life."

Belitt spoke recently of Andrews' gift:



Ben Belitt

Edith Barbour Andrews' gift to the College is daring, affectionate and imaginative. For Bennington, it constitutes a timely breakthrough in the interaction of an older Bennington (class of '41), in an age called "golden," with a newer order frankly in search of its on-going mandate in the humanities. In its scope and intent, the Lectureship broadens the whole base of the College's continuing quest for a meeting of the best minds available for the implementation of the study of imaginative letters, and brings its operative past to bear on educational goals and processes which it has always regarded as open-ended.

Though the Lectureship spec-

ifies my name, I consider the real recipient to be the total intellectual fellowship which I have shared since 1938 in the service of a collective vision involving a community of letters, sciences and arts and embracing all modes of study and inquiry at Bennington. In that fellowship, William Troy, for whom these lectures in their published form will provide a kind of perpetual *festschrift*-in-the-making, served as my *magister* or maestro in the old tutelary sense of that word, and I as an apprentice and beneficiary. I am happy to renew that fellowship as temporary steward of the Lectureship, and reaffirm Bennington's old claim to the excitements inhering in rational and imaginative learning, and its chancy improvisations on "what is past, and passing, and to come."

Belitt is well-known as a poet, critic and translator. His most recent collection of poetry, entitled *The Double Witness*, will be published this winter as this year's selection in the "Princeton Series of Contemporary Poets." Also to be published this winter is Belitt's latest critical work, *Adam's Dream: A Casebook on Translation*. The author is particularly recognized for his translations from the Spanish of poet Pablo Neruda, and this new book explores the "dilemma of the translator who bridges the gap between one language and another by an imaginative leap."

A National Book Award finalist for both poetry and translation, Belitt has been the recipient of many national grants and citations, including the Shelley Memorial Award, the Bradies Award, the National Institute of Arts and Letters Award, two annual *Poetry* awards and grants from the Guggenheim Foundation and the National Endowment for the Arts. His previous volumes of poetry,

The Five Fold Mesh, *Wilderness Stair*, *The Enemy Joy*, and *Nowhere But Light*, have earned him praise as a neglected master, and two critical journals have devoted issues to assessment and affirmation of his achievement.

William Troy, also honored through the Lectureship, taught at Bennington from 1935 to 1943 and at the New School for Social Research from 1945 to 1960. He died at the age of 57 after a long illness in 1961. Joan Lewisohn Crowell, a student of Troy's who graduated from Bennington in 1943, commented on Troy:

Djuna Barnes once said, "What is missing these days is respect for respect." Thirty odd years ago an Irish leprechaun of a man, William Troy, inspired reverence in all of us at Bennington College whether we were English Majors or just attended his courses. We gave him no nickname; we always spoke of him, even among ourselves, as "Mr. Troy." Physically he was a slight, lithe figure, all angles in an arm chair with a prominent nose and a thatch of hair that shot forward. He spoke in a deep, sonorous voice. When he read us a passage from a text, we enjoyed his renditions for their musical quality. The concentration in his classes, whether they were held in a casual living room or on the grass under a tree, was awesome.

I'm supposed to write about Mr. Troy's involvement with the Bennington community, but what I remember is Mr. Troy's involving Bennington College with his community, the community of Proust, Mann, Gide, Aristotle, Freud, Fitzgerald, James, Flaubert, and Woolf. Mr. Troy never lectured to or at us. He made us answer his questions and we found ourselves thinking in depths we had never imagined. William Troy possessed the seriousness of the dedicated scholar but was

equally alive to the delicate tightrope moment on which we are all suspended. These were the pre-World War II years and encompassed America's entry into the war. He believed in the metaphysical problem of identity and this problem became our reality.

Troy was as well-known for his teaching as he was for his critical writing. In *Teacher in America*, Jacques Barzun cited Troy among college teachers who could "make a text yield its treasures." Prior to his appointment at Bennington, Troy taught at the University of New Hampshire and New York University. From 1955-56, he was Fulbright Professor at the Universities of Bordeaux and Rennes in France.

William Troy: Selected Essays was published posthumously by the Rutgers University Press and was awarded the National Book Award, with a citation reading, "passionately committed, unaffected, practical and theoretical, William Troy's work enhanced all literature." Troy was a frequent fiction reviewer for *The Nation*, and served as that publication's firm critic for many years. His literary essays on James Joyce, Marcel Proust, D. H. Lawrence and other 20th Century authors appeared in *The Kenyon Review*, *The Partisan Review*, *Accent*, *Chimera* and *The New Republic*, and were widely anthologized.

The Bennington Review Returns

Bennington will begin publication in April, 1978 of a new arts magazine, the *Bennington Review*. The magazine will be a tri-quarterly featuring a variety of articles, poetry, fiction, art reproductions, photographs and reviews. The new *Review* is a revival of the *Bennington Review* published in the late sixties and early seventies forced out of circulation by budgetary pressures.

With an editorial advisory board drawn from the present Bennington

faculty and the American arts community, the *Review* will cover the most interesting and adventurous new work in the arts and will establish a continuing dialogue with earlier and still vigorous traditions in art and thought.

To create and edit the *Review*, the College has appointed Robert Boyers who will work out of the Office of Special Projects. Boyers is professor of English at Skidmore College and a well-known figure in the American literary community. Boyers' extensive experience as an editor and author includes the founding and editing of the literary magazine *Salmagundi* and the authorship of a book of literary essays, *Excursions*.

Boyers describes the magazine as something quite different from the academic quarterlies and experimental "little magazine" with which many readers are familiar. The *Review* will address the literate general reader rather than an audience of specialists. It will be a handsome magazine, with fine reproductions of art work to match the quality of the writing.

Already in October, Boyers has assembled a staff of distinguished writers who will appear regularly in the magazine in substantial columns devoted to the arts. Among them are Richard Schechner writing on theatre, Howard Nemerov on new books, Ronald Paulson on art and Leslie Epstein on film. Scheduled for early issues are such items as a report on the important humanities conference taking place on the West Coast this fall, works of the painter Helen Frankenthaler, a series of interviews with contemporary American choreographers, a probe of the American publishing industry's marketing of books through celebrity figures like Norman Mailer and a controversial "Attack on Poetry" by a distinguished Polish writer.

Alex Brown, the College's Director of Publications, will be the magazine's art director and will also supervise production.

The magazine will appear each year in April, September and December and will be available both by annual subscription and individual purchase.

faculty notes

This summer, PAT ADAMS was a Visiting Artist at the Yale Summer School of Art. She read a paper reprinted in this issue, exhibited 36 gouache paintings, critiqued students' work and held a gallery session talking about her paintings in response to questions.

Adams was also invited to participate in the WCA Exhibition "Contemporary Issues: Work on Paper by Women." The show will travel to the University of Houston Art Gallery, the Woman's Building in Los Angeles and the University of Utah.

The Hirshhorn Museum in Washington, D.C. has included a 1959 gouache of Adams' entitled "Again of" in its current exhibition "New Acquisitions 1974-76."

"In the Course of Being," a work in oil, isobutyl methacrylate, bic and wax crayon by Adams, was exhibited in Donald Goodall's selection "New in the Seventies" at the University of Texas at Austin in August and September.

HENRY BRANT's piece "Cerberus" was selected for performance at the International Festival of Contemporary Music. Also on the program was MARTA PTASZYNSKA's "Quodlibet for Bertram Turetzky."

College Wins Design Award

The 1976-77 Associates of Bennington College materials, designed by Director of Publications Alex Brown, received a design award this year from the National School and College Public Relations Association. The package was among over a thousand entries in an annual design competition, of which approximately 200 received awards. The Associates material ranked third place in the category of fund raising brochures produced by a four-year college with an enrollment under 6,000.

LOUIS CALABRO is composing an opera based on Edgar Allen Poe's story "William Wilson," with a libretto by JOHN GARDNER.

NICHOLAS DELBANCO has recently given readings from his work at Sarah Lawrence and Colgate Colleges. Reviews by him have appeared in "The New Republic" and "The New York Times Book Review." He has completed a sequel to his most recent novel, *Possession*, which is more than tentatively titled *The Green Mantle*. He and JOHN GARDNER plan to edit and publish an anthology of writing from the Bennington Workshops' Prose Fiction Workshop, which he and Gardner taught this summer.

CHRISTOPHER, DAVID, GEORGE, MARIANNE and MICHAEL FINCKEL conducted a Cello Workshop at the College this July as part of Bennington Workshops. Intense study and performance of new cello works for ensemble as well as standard repertoire provided the core of the course.

Prints, drawings and a special illusionist painting by RICHARD HAAS were exhibited by the

Norton Gallery of Art in Florida last July through August. "Richard Haas Goes Southern" was made possible with the support of the Fine Arts Council of Florida.

JACK MOORE exhibited his stitcheries at the Courtney Gallery of Jersey State College September 23 through October 7.

This spring, the Banyan Press of Pawlet, Vermont, founded and run by CLAUDE FREDERICKS, published a collection of poems by STEPHEN SANDY entitled *The End of the Picaro*. Other poems of his appear in recent or forthcoming issues of "The Atlantic," "The Hudson Review" and "Bits."

This summer, Sandy directed the poetry workshop at the Chataqua Institution in Chataqua, New York and taught one of the Green Mountain Workshops in Johnson, Vermont. He gave a poetry reading at SUNY at Binghamton, as well as readings at Chataqua and Johnson.

Selections from ISAAC WITKIN's *Spill Series*, sculpture created with the molten overflow of industrial steel, were exhibited at Tanglewood this summer.

ton Workshops Prose Fiction Writing course.

Also joining the Literature and Languages Division is Enrique Fernandez, who is teaching Spanish language courses and an introductory film analysis class. He received his M.A. from Indiana University in Spanish Literature and his Ph.D. from the same institution in Comparative Literature. A native Cuban, Fernandez arrived in the United States during the pre-Castro era, and has taught previously at Franklin and Marshall College, Pur-

due University and Wesleyan University.

New to the Music Division is classical guitar teacher David Starobin. He studied at Brooklyn College and completed his B.A. at the Peabody Conservatory. While a student at Peabody, Starobin was appointed conductor and director of the guitar ensemble and chamber music program. He has performed works written for him by American composers throughout the United States and Europe to critical acclaim and is a member of the Theatre Chamber Ensemble of the Kennedy Center.

Joining the Dance Division choreographer and dancer Art Bauman. He studied at the Julliard School, the Metropolitan Opera Ballet School and the Martha Graham School and has worked professionally as a choreographer. He has taught dance composition at the Dance Theatre Workshop, Barnard College, the New York State Dance Festival and New York University's School of the Arts. Bauman will be teaching a new dance technique at Bennington called "effort shape," based on uncovering sources of movement.

The Dance and Drama Divisions will share the technical talents of two new instructors. Patrika Brown will teach advanced lighting design and Thomas Cathcart will instruct students in theatre set design and drafting. Brown has been the assistant lighting designer for more than a dozen Broadway plays, including *Irene*, *Don't Bother Me I Can't Cope!* and *The Basic Training of Pavlo Hummel*. She also guest lectures at the New York University Graduate School of the Arts. Cathcart has interests in nearly every aspect of the theatre, and has studied mime under Reynes, produced independent films and designed sets for experimental productions. He has taught mime at both New York University and American University.

Joining the Drama Division as an instructor in theatre history is Roger Sorkin. He was an assistant pro-

fessor of English at Southeastern Massachusetts University since 1973 and received his Ph.D. in English and American Literature from Harvard in 1975. From 1967 to 71, Sorkin taught English and American drama studies and film studies at Harvard. His theatre history course at Bennington has an academic format, and is the first of its kind at the College in ten years.

Janis Young will teach drama courses in acting, voice and movement. She received her B.F.A. from Carnegie Mellon University and later studied at the London Academy of Music and Dramatic Arts. She has appeared in several films, including *The Boston Strangler*, and television programs such as NBC's *N.Y.P.D.* and three years as "Bernice" on the NBC serial *Another World*. Young's live theatre experience includes work with such companies as the American Conservatory Theatre, the Association of Producing Artists and the Circle in the Square Theatre.

This year's Hadley Fellow, Patricia Reynolds, is another new member of the Drama Division. Her acting credentials on both the British and American stages are significant, but she is best known for her pioneering work in outdoor, or street, theatre. The founder of Theatre in the Street, Inc., Reynolds received an OBIE award in 1966 for her contributions to that new genre. She is the recipient of grants from several foundations, one of which enabled her to study theatre in India, research which resulted in her recently published book, *Street Theatre: The Outreach in India*.

New to the Social Science Division is Stephen Ferruolo, teaching European history. He received his M.A. degree from Princeton University and has studied at Oxford as a Rhodes Scholar. He is currently a Ph.D. candidate at Princeton. He has also received the Danforth Fellowship and has fluent knowledge of Latin, French, Italian and German.

Paul Hohenburg is also a new

member of the Social Science Division, offering instruction in the history of world economics. He received his Ph.D. in Economics from M.I.T. and has taught at Rensselaer Polytechnic Institute since 1974 and was made a full professor there this year. He has published several books on economics including *A Primer on the Economic History of Europe*. This year he will be teaching at both Bennington and R.P.I.

Another addition to the Social Science Division is early childhood instructor Mary Dodge. She received her Ed.D. from the University of Massachusetts' School of Education and before that studied at a Montessori teaching program in England. Dodge was recently head teacher at the Campus Children's Center in San Francisco, where her responsibilities included program administration and development, supervision and training of the teaching staff and coordination of a parents' program.

Teaching sculpture in the Visual Art Division this term is John Avery Newman, most recently an instructor at the Massachusetts College of Art. He has also taught at M.I.T. and lectured at Queens College. Newman received his M.F.A. in sculpture from the Yale School of Art, and has exhibited his work at the Yale Art Gallery, the Greene Street Gallery, the Whitney Museum and many other galleries.

Bryan Kay joins the Visual Arts faculty as an instructor in graphics. He received his M.F.A. in printmaking from the Yale School of Art, and has taught previously at Queens College. His work is a part of several collections, including the Yale Gallery Print Collection. He has participated in many exhibitions, among them the "First Hawaii National Print Exhibition" and the Brooklyn Museum's "Thirty Years of American Printmaking."

The Science Division adds teaching assistant Robin Gottlieb to its faculty. A recent graduate of Brown University, Gottlieb will offer instruction in abstract algebra and intermediate calculus.

Administrative Changes in the Admissions and Student Services Offices

The College began its fall term with several staff changes in the admissions and Financial Aid Offices and a new Director of Student Services.

John Nissen assumed leadership of the combined Admissions and Financial Aid Offices in July. Nissen was previously a consultant to the Financial Aid Office, assisting Financial Aid Director Thelma Bullock with the administration of the student aid program and development of additional funding sources for the College.

Bullock now serves as Director of Financial Aid for Entering Students and resumes a position she held before moving to the Financial Aid Office, that of Associate Director of Admissions. In that capacity, she will be involved with the regular admissions process and will be responsible for the development of a new field staff program undertaken jointly by the Admissions and Alumni Offices. Under this program, regional Admissions Office representatives, many of them Bennington alumni, will contact high school students with information about the college's admissions process.

Jeffrey Rossbach, a new staff member, has been hired as Financial Aid Officer and will be responsible for those aspects of the student aid program not supervised by Bullock. This includes aid for returning students, the College's work/study and regular employment programs and the development of new courses of grant money for students.

Thomas Matthews, a 1976 graduate of the College and a member of the

Board of Trustees, joins the Admissions Office staff this year as an applicant interviewer and travelling representative of the Admissions Office, visiting high schools and college fairs.

Students arriving at the Bennington College campus this fall were greeted with several changes designed to improve the quality of non-academic life at the College. This August, President Joseph S. Murphy appointed Jean S. Aldrich, formerly the Director of Admissions, to the position of Director of Student Services as part of an overall effort to respond to student needs immediately and effectively.

By selecting a senior administrator for this position, Murphy said he seeks to provide students with a concerned advocate who can represent their interests with the administration. Previously, according to Aldrich, "the Student Services Offices did not have the clout necessary to serve student needs quickly and effectively."

Aldrich conceives of her position as that of an ombudsman. "The Student Services Office should chiefly respond to student needs, rather than instigate programs of its own. I plan to enlist students in the planning of events and programs, and the Office will be able to execute the details."

Aldrich plans to use the College's existing student government representatives and organizations to provide a structure for improvements of campus life. In addition, she has enlisted the aid of the College services most directly involved with students in upgrading their responsiveness to student needs. "Everyone has been most cooperative," she says, "and my impression is that the students are pleased with the change."

Among Aldrich's concerns are the creation of schedules for sports events, general improvements of the

athletics opportunities, the procedure for housing assignments, managing the needs of foreign students and producing a student handbook every two years.

Future plans envisioned by Aldrich include providing students with help in career planning, making living arrangements and common rooms more attractive, organizing a Student Life Committee to meet with the College's Board of Trustees and involving alumni and other professionals in career information and job recruiting programs on campus.

New Director of Physical Plant

Russell Lord, a Bennington resident, began his first academic term this fall as Bennington College's Physical Plant Director. Lord was hired by Allied Maintenance Corporation, the firm contracted by the College to provide all campus maintenance services.

The contract with Allied is a key element in the Board of Trustees' successful efforts to engineer a balanced budget for the College in 1977-78. Previously, Bennington maintained a contract with a local union of maintenance employees. When that contract expired on June 30 of this year, a new contract with the same union was negotiated by Allied Maintenance, discharging the College from all negotiating responsibilities while retaining essentially the same maintenance staff under new, outside management.

Lord was selected by Allied as Physical Plant Director because of his long experience in industrial plant maintenance. Most recently, he was maintenance superintendent for Cornish Wire Products in North Adams, Massachusetts, a post he held from May of 1976 to July of 1977. He has worked in plant maintenance and buildings and grounds supervision for the past ten years.

College Hires Regional Staff in Seven Cities

Acting on the advice of alumni across the country, who comment they feel out of touch with the campus these days, the College has recently hired seven new staff members to work part-time for Bennington in seven different cities.

Five will serve as Field Counselors for the College's Admissions Office, developing an appropriate student recruitment program for their areas and working closely with local alumni admissions volunteers to help them keep up-to-date on Bennington and to coordinate, support and expand their efforts.

They are Sonja David in Colorado; Lynn Glatstein in Dade County, Florida; Deborah Langman Lesser in San Francisco; Kenneth Swift at the University of Wisconsin, Madison; and Martha Von Blon '71 in Minneapolis.

Two others, Elizabeth Baum Williams and Katharine Sawtell Plimpton—both Bennington graduates, Betsy in '64 and Kay in '46—will take on wider roles, working as the College's Regional Representatives in the Chicago and Boston areas, respectively. Like the admissions Field Counselors, they will undertake a systematic student recruitment effort for Admissions in cooperation with the areas' alumni volunteers. But in addition, their assignments include responsibility for enlarging and strengthening the Bennington volunteer structure overall and giving the College greater visibility.

Don't wait for them to call you; call them! So that you can, here are the addresses and phone numbers.

Sonja David
2516 South Howe Court
Lakewood, Colorado 80227
303-989-3820

Lynn Glatstein
3939 Leafy Way
Miami, Florida 33133
305-445-9519

Deborah Lesser
181 Vincente Road
Berkeley, California 94705
415-848-0414

Katharine Sawtell Plimpton
Box 42
Sherborn, Massachusetts 01770
617-653-5335

Kenneth Swift
142 North Hancock Street
Madison, Wisconsin 53703
608-257-0912

Martha Von Blon
709 Douglas, Apt. 3
Minneapolis, Minnesota 55413
612-377-5475

Elizabeth Baum Williams
1036 Isabella Street
Wilmette, Illinois 60091
312-251-9538

What Has Happened to the Class of 1936? Or, About Annual Giving

What has happened to the Bennington Class of 1936? of '46, '56, '66 or '76? What has happened to all the "lost souls" who have no contact with the College? Have they all disappeared into thin air?

As a member of the Class of 1936 I feel very responsible for the disappearing act that has overtaken a large majority of the graduates of Bennington College, and this is the why and how of it.

When our class was getting ready for the first graduation to be held at Bennington College, we said to each other: "This is a very different college from Smith, Vassar, and Wellesley; we are not like ordinary college people." And we were different. We wore blue jeans and short shorts and bare feet instead of the tweed skirts, Brooks Brothers sweaters, pearls, and saddle shoes that were a uniform then. We also studied and learned in a very different way. Instead of four years of being lectured at, we participated in

our own education; we had seminars, sitting on the floor of our lovely, new white college houses. We argued with our counselors; our life was a perpetual "bull-session" and we loved every minute of it. Now we were graduating, and our graduation was going to be just as different as our education had been. We would not wear the usual black robe and mortar board; we would have blue silk beanies, and flowing blue capes. We would not have a college song, so we made up one with an original, esoteric tune so no one would be able to remember it, and keep on singing it. We would not have class officers, or class reunions, where we came back to the college and bragged about our children. In other words, we would not be like ordinary college alumnae. And we have not been. We have not been like other alumnae when it comes to supporting our college, either.

Only 26 percent of Bennington's alumni—and non-alumni, too—give each year, a joltingly low proportion compared with other schools of similar stature. Someone should have told us in 1936 that we'd be alumnae some day, and that a college survives not on the fees of its present student population, but on the love and support of a loyal alumni body. But if they had, we would not have believed them. We were from Missouri, and we had to be shown. We learned by experience, just as John Dewey had preached. And as he preached, so have we learned.

We have learned that it's time to undo the mischief we unwittingly caused 40 years ago when, being young and green, we did not realize that financial support by alumni is essential. We have learned that some traditions are important, and that annual giving is one of them. We have even learned to ask each other to send a check to Bennington each year. I'm asking you to do that now, and every year, so we can insure the future of this college on a hilltop in Vermont that means a very great deal to many of us, and will to many more of us to come.

Louise Stockard Vick '36
1977-78 Annual Fund Executive Committee

A Report from the President Regarding the Finances of Bennington College with a List of Donors, July 1976 - June 1977

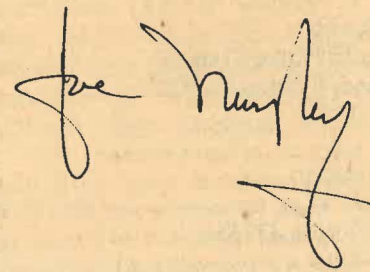
During my first six months as President, I have witnessed an enthusiasm for Bennington College from the members of its entire community which confirms my belief that the College is highly valued by those whose lives it has touched. This devotion to Bennington takes many forms, but one of the most visible is financial support. The best way for Bennington to thank its small and special community of supporters is to continue to cultivate the excellence in learning and teaching which has been the College's mission since its founding.

Annual giving in 1976-77 totalled \$278,624, well over our goal of \$265,000. The 1,986 gifts from alumni, parents, friends, foundations and corporations exceeded by more than 100 the number of gifts in the previous year. The College also received \$568,785 in capital giving to endow scholarships and faculty salaries, to support the Arts Center and the Edward Clark Crossett Library and to begin long-needed improvements

on the physical plant. These gifts clearly demonstrate what this exceptional college means to those who know it.

The Men's Challenge Fund prompted many of you to increase your annual gifts and brought us generous first contributions from others. We are currently seeking funds from the National Endowment for the Humanities for another series of challenge grants. I am confident that we will meet any goals we set ourselves for annual and capital giving.

Bennington provides a vibrant and stimulating atmosphere for learning, but only with the assistance of those who care for it. As Kierkegaard said, "Honest good intention by no means suffices." For Bennington to retain its vitality we must continue our financial endorsement of its endeavors. I am grateful for the strong indications of your support for this rare place. Your continued help insures that Bennington remains the exciting and creative institution it is today.



A List of Contributors

Alumni by Classes

Class of 1936

Jean Conner Blouin
Eldora VanBuren Boeve
Mary Hooker Cavanaugh
Jean Michie Crafts
Asho Ingersoll Craine
Gladys Ogden Dimock
Louisa Richardson Dreier
Rosamond Taylor Edmondson
Yvette Hardman Edmondson
Atossa Herring French
Fletcher Wardwell Gaylord
Kathleen Reilly Harris
Elsa Voorhees Hauschka
Edwina Babcock Hess
Isabella Lee Livingston
Jane Woodhouse McLaughlin
Ellen Knapp Morandiere
Edith Noyes Muma
Dorothy Case O'Brian
Margaret Suter Rood
Grace Sullivan Scalan
Berenice Loeb Sloss
Hannah Coffin Smith
Shirley Stanwood
Louise Friedberg Strouse
Gertrude Doughty Swartz
Jean Moore Toll
Emalea Warner Trentman
Marion Lambert Vanderbilt
Bessie Schonberg Varley
Louise Stockard Vick

Frances McElwain Wakeman
Helen Watkins
Alene Potter Widmayer
Helen Gregory Yardley

Class of 1937

Margaret Robinson Angell
Anne Gasrdiner Archibald
Lucy Lee Bennett
Mary Johnson Blank
Mary Swan Brown
Christina Boardman Buckley
Nancy Reynolds Cooke
Anne Ross Dechert
Margaret Smith Denison
Rachel Randolph Doucette
Emily Hornblower Earley
Ruth Dewing Ewing
Zipporah Shill Fleisher
Sally Jones Fowler
Lillias Dulles Hinshaw
Anne Runkle Hose
Barbara Saul Jacobson
Mary Denison Lanfer
Frederica Cornell MacPhail
Margaret Lawsing Magnusson
Joan May
Ernestine Cohen Meyer
Elizabeth Evans Munger
Prudence Holmes Near
Jean Porter Nickels

Lila Franklin Nields
Margaret Edge Nightingale
Margaret Goodwin O'Brien
Joan Brush Parish
Ann Meyer Rothschild
Carolyn Crossett Rowland
Mary Shaw Schlivek
Julie Rice Speakman
Harriet Stern Stongin
Ruth Magnusson Wathen-Dunn
Helen Webster Wheelright
June Parker Wilson

Class of 1938

Hope Hilton Andruss
Elsie Balmer
Dorothy Sands Beers
Marcia Ward Behr
Frances Pollak Bourdy
Dorothy Middleton Brewer
Louise Coles Bridgeman
Joanne Bass Bross
Mary Steele Burgess
Ruth D. Carter
Jane Buckley Chapman
Lucy Greenbaum Freeman
Reba Marcus Gillman
Sylvie Redmond Griffiths
Isabel Emery Haigh
Pauline Lee Hannah

Constance Wigglesworth Holden
Isabel Anderson Holden
Priscilla Janney Hollis
Elizabeth Zimmerman James
Caryl Field Kittredge
Emily Jamieson Knapp
Margaret Altschul Lang
Elizabeth Lindeman Leonard
Margaret Dennis Love
Margaret Berger Miller
Dorothy Ordway Mills
Sara Brownell Montanari
Barbara Coffin Norris
Hetty Richardson Phillips
Anne Bretzfelder Post
Alice Otis Potter
Edith Miller Roberts
Barbara Webb Rockwell
Jean Hinton Rosner
Suzanne Stockard Underwood
Jane Kelley Vance
Rowena A. Wyant

Class of 1939

Sally Pushee Appel
Jane Rogers Beebe
Eugenie Rowe Bradford
Elizabeth Mills Brown
Alice Rowley Cheney
Caroline Sizer Cochran
Elizabeth Schoepperle Colman
Dorothea Smith Coryell
Dorothy McWilliams Cousins
Charlotte Goodwin Craig
Harriet Brigham Dickson
Elizabeth Capehart Donenfeld
Alice Pulsifer Doyle
Nancy Forgan Farnam
Mary Harriman Fisk
Laura James Foster
Jamie Porter Gagarin
Honora Kammerer Gifford
Mary Childs Hill
Caroline Welch Huntington
Laura Jennings Ingraham
Faith Reyher Jackson
Janet Heywood Kinnicutt
Marcia Savage Klopman
Jean H. Lee
Joan McArthur MacKinnon
Natalie Kimball McMillan
Margery Osborn Montgomery
Antoninette Dangler Newman
Joyce Abbot Noyes
Helen Strong Oechler
Mary Jones Riley
Cecilia Drinker Saltonstall
Barbara Sapinsley
Emily Flesheim Schaffner
Virginia Lunsford Scull
Gretchen Van Tassel Shaw
Catherine Davis Stonington
Eunice Herrick Trowbridge
Elizabeth Mason Walbridge
Edith Conklin Weaver
Patricia Farley White

Class of 1940

Mimi Wallner Bloom
Phyllis Torrey Bosee
Alice Phillips Bowen
Lucy Glazebrook Bradley
Jean Pettibone Butz
Margaret Myers Byrne
Hoima Forbes Cherau
Anne Thomas Conklin
Mildred Hubbard Cummings
Edwina Pattison Daniels
Ann Agry Darling
Virginia Todahl Davis
Caroline Wickett Dern
Carolyn Gerber Diffenbaugh
Vera Hall Dodd
Jessie Nelson Engle
Phyllis R. Epstein
Isabella Perrotta Erickson
Lavina Kelly Falconer
Marcia Grossman Goodfriend
Barbara Willis Heinrich
Marne Lloyd Smith Hornblower
Florence Uptegrove Horton
Marjorie Brown Jump
Molly Howe Lynn
Denise Underwood Martin
Carola Manning McEachren
Margaret Allen McLellan
Jane Wellington Merrill
Kathleen Harriman Mortimer
Florence Lovell Nielsen
Priscilla M. Porter
Constance Mather Price
Barbara Haas Rawson
Ximena DeAngulo Roelli
Jean Wood Runyon
Mary Averett Seelye
Martha Annett Taylor
Katrina Burlingham Valenstein
Mary Eddison Welch
Elizabeth Thornley Whitman
Martha Erskine Williams
Jane Holmes Wood

Class of 1941

Edith Barbour Andrews
Sarah Knapp Auchincloss
Jean Davidson Baldwin
Mary Stimson Bareiss
Faith Richardson Barnett
Patricia Hickox Beall
Katrina Voorhees Berman
Margaret McConn Bishop
Elizabeth Henry Boyce
Jane Acheson Brown
Barbara Heywood Brownell
Adele Bookman Burnett
Elaine Pear Cohen
Anne Clark Culbert
Vida Ginsberg Deming
Suzanne Blumenthal Domec
Fay Mowery Donoghue
June Spreter Felix
Anne Forbes

Margaret Stein Frankel
Diana Allyn Granbery
Carol Haines McBride
Agnes Quisenberry Meyer
Anne Eaton Parker
Betsy Marden Silverman
Susan Winter Stedman
Barbara Kirchmaier Sutherland
Margaret Dudley Thurber
Elizabeth Plimpton Tilton
Martha Lockwood Van Emburgh
Janet Walker
Ann Browne Ward
Ernestine Reutter White
Katherine Kidner Wise

Class of 1942

Lilian Deissler Bowler
Eleonora Eaton Brooks
Ann Whiteley Childs
Charlotte Watson Cole
Joan Stokes Creigh
Enid Klauber Dillon
Sylvia Thayer Ferry
Dorothy Coffin Harvi
Susan Hedge Hossfeld
Deborah Froelicher Howe
Elsa Woodbridge Kistler
Helen Levine Koss
Mary Heed Leckie
Elizabeth Wheeler Lomele
Margaret Ramsey Meachem
Margaret Twichell Mowbray
Ellen Hartt Norden
Lydia Schoepperle Paxson
Mary Hammond Rodman
Katharine Wyman Roll
Hilda Wheelwright Sewall
Eleanor Kammerer Spence
Nina Howell Starr
Margaret Klaw Tenney
Marion Carlstrom Trick
Rebecca Lucas Ueland
Margaret Brush Vandermade
Helen Masenhimer Verduin
Mary Wood Victor
Joan Strong Warmbrunn
Marion Colt Williamson
Katrina Van Tassel Wuerth
Cynthia Jenkinson Yandell

Class of 1943

Lucile Bloch Adler
Jean Short Aldrich
Jane Allen
Elizabeth Hubbard Banker
Ann Wickes Brewer
Nancy Hirose Brooks
Mary Achilles Coggeshall
Joan Lewisohn Crowell
Jane Meyerhoff de Rochemont
Elizabeth Bope de Windt
Elizabeth Harrington Dickinson

Marjorie Handwerk Duncan
Anne Michie Fairbank
Tina Safranski Fredericks
Elinor Carr Glass
Priscilla Sherman Goldsmith
Jane Allum Grant
Ruth Davis Green
Merrell Hopkins Hambleton
Joan Hyatt
Ann Mills Hyde
Robertta Dixon James
Nancy Hay Knapp
Frances Berna Knight
Faith Colgan Kuhns
Alicia Ruhl MacArthur
Marilynn Baker Milbank
Lisa Adams Moulinier
Yvonne Roy Porter
Barbara Bacon Rosenberg
Carol Christopher Schmitz
Eleanor Metcalf Scott*
Edith Stevens Sheldon
Pearl Friedman Staller
Rebecca Stickney
Olive Pitkin Tamm
Annette Kolin Tarr
Nika Pleshkoff Thayer
Alice Leavitt Thompson
Clara Llyod-Smith Weber
Vivian Lescher Werner
Margaret Goodhue Whitman

Class of 1944

Elizabeth Sizer Allen
Elizabeth Stockstrom Augustine
Ruth Kieser Austin
Rosamund Reed Bodman
Josephine Swift Boyer
Polly Kirsten Breul
Shirley Broughton
Joan Ascher Cardon
Carolyn Robinson Cassady
Mary Hill Christ
Phyllis Carton Contini
Rhoda Goodman Falk
Marianne Wilson Finckel
Joyce Beskind Grodnick
Joann Straus Haimson
Janet Frey Harte
Doria Higgins
Mary Otis Hivnor
Grace Ewing Huffman
Barbara Ridder Irwin
Judith Knapp Johannet
Anne Lyon Klopman
Ann Hamill Koehne
Eva Hegemann Ladd
Ruth Shaw Linsley
Eleanor Trumbull Lowell
Susan Bailey Morey
Sara Smith Norris
Dorothy Ayers Paaby
Adelaide Rubin Perloff
Allyn Johnson Shepard
Rebecca Grafton Sparks

*deceased

Mary Winner Stockwell
Druanne Blackmore Sweetser
Janet MacColl Taylor
Eleanor Wayland Thomson
Joy Schuyler Walker
Joan Bayne Williams
Cassandra Bristow Wolfe
Patricia Newman Woolner
Annis Leach Young

Class of 1945

Joan Wilkinson Aalfs
Geraldine Babcock Boone
Otis Kidwell Burger
Margaret Butler
Annie Morecroft DeCaprio
Marie Thaxter Dietrichson
Marnie Rogers Donnelly
Susan Lancaster Flanders
Martha Taylor Gibson
Amory Potter Glenn
Margot Loebl Gumpert
Elizabeth Harvey
Flora Bond Hollinger
Julia Barnwell Houskeeper
Dorothea Douglas John
Judith Bailey Jones
Aurelia McIntyre Klayf
Patricia Schaeffer Knopp
Dorothy Caplow Lang
Joan Rorimer Lettvin
Rosalie Holtsberg Mayer
Emily Knight Oppenheimer
Olga Von Hartz Owens
Helena Palmer Pappenheimer
Laura Parker Price
Julia Randall
Priscilla Baker Reveley
Margaret Goodwin Rice
Audrey Stern Roeder
Carol Greenfeld Rosenstiel
Mary Crane Rossiter
Rita Friedman Salzman
Holly Appel Silverthorne
Barbara Oldden Smith
Penelope Perkins Wilson
Polly Ridlon Wilson

Class of 1946

Charlotte Cullingham Acer
Esther Kuh Askow
Virginia Belding
Mary Wiggin Bertaccini
Barbara Burton Boyle
Elizabeth Brierley
Louise Perry Carpenter
Narcisse Chamberlain
Louise Rockwood Cies
Patricia Chapin Condon
Joya Bovingdon Cox
Idolene Hegemann Darrow
Kelita Boas Dinsmore
Elise Holt Fallow
Shirley Cohen Goelz

Janet Hart Golden
Mary Sutherland Gussow
Frances Harris
Dorothy Barbour Hayes
Harriet Swift Holdsworth
Barbara Weintraub Horwitz
Karen Johnson Keland
Mary Bacon Lyon
Judith Lindau McConnell
Ruth Bowman McCutcheon
Katharine Evarts Merck
Saranne King Neumann
Carol Kobin Newman
Sarah Price Parker
Patricia George Peterson
Katharine Sawtell Plimpton
Martha Stokes Price
Nancy Kluge Rumery
Ruth Thomson Shapiro
Louise Wachman Spiegel
Margaret Stearns
Anne Laskin Strick
Jean Noyes Takal
Brenda Briden Thompson
Eileen MacVeagh Toumanoff
Jean Thompson Vogelbach
Eleanor White Wright

Class of 1947

Joan Brauer Alpert
Sonia Grodka Blumenthal
Marilyn Miller Bowie
Janel Loper Coye
Suzanne Cavanaugh Durfee
Barbara Ferrell Hero
Mary Lou Chapman Ingwersen
Lorraine Medoff Kelman
Sally Johnson Knox
Hudas Schwartz Liff
Beatrice O'Connell Lushington
Elizabeth Olson Marshall
Joy Milam
Linda Strobel Minoli
Doris Corn Muscatine
Marjorie Soule Orrick
Kathleen Oliver Parker
Constance Payson Pike
Edith Bowes Rees
Sarah Winston Robinson
Ella Russell Torrey
Roslyn Long Udow
Jane Hopper Ware
India Moffett Williams

Class of 1948

Eleanor Carlson Castro
Marion Day
Cynthia Whitney Drayton
Marilyn Lord Dux
Baba Foster Freeman
Sonya Rudikoff Gutman
Anne Pratt Ladd
Nancy Smith Lovejoy
Eileen Josten Lowe

Nancy Whitney Lutz
Elinor Gottlieb Mannucci
Annora Harris McGarry
Lucy Blatchford Pinkerton
Naomi Siegler Savage
Grace Russell Sharples
Nancy Gregg Sippel
Jean Ganz Sloss
Elizabeth Blanchard Tankoos

Class of 1949

Nadya Margulies Aisenberg
Catherine Bangs Appleton
Mary Rickard Behre
Phyllis Sidenberg Benham
Jeannette Winans Bertles
Marion Marsh Birney
Kay Eppich Black
Jane Lougee Bryant
Edith Nightingale Burt
Damaris Wiman Colhoun
Wilhelmina Eaton
Helen Frankenthaler
Carole Grossman Honigsfeld
Carolyn Vreeland Le Boutillier
Barbara Cart Macauley
Barbara Corey Mallonee
Jean Moffat Miraglia
Patricia Ryan Mosbacher
Diane Kremm Nolan
Isabelle Cameron Patten
Cecily Henderson Pennoyer
Byrd Symington Platt
Eloise Miller Poor
Felicia Warburg Rogan
Susan Pierce Stewart
Elizabeth Johnson Stickney
Edith Dulles Sylvester
Anne Jennings Torrey
Rosemary Brown Vanamee
Emily Ewing Vanwinkle
Christina Marquand Welch
Gina Raffetto White
Sally Wells Whiteley

Class of 1950

Helen Johnston Ammen
Penelope Hartshorne Batcheler
Joan Hunt Bushnell
Inge Chwang
Elsa Hinchman Clark
Joan Megnin Clifford
Barbara Bowles Coolidge
Louise Wynne Corbett
Phyllis Johnson Couse
Kay Brown Cunningham
Anne Whittier Geier
Jane Roberts Giedraitis
Carol Baumgarten Goldwyn
Sondra Parkoff Henry
Constance Terhune Lancaster
Lois Klopfer Levy
Ellen St. Sure Lifschutz

Susan Worcester Light
Anne Kenworthy Lowe
Linda Borden McKean
Phyllis Jones Menefee
Kiriki De Diego Metzo
Suzanne Lochhead Mink
Georgabell Henley Moffat
Cynthia Cooke Nyary
Candace De Vries Olesen
Judith Van Orden Peacock
Susan VanClute Quinby
Deborah C. Ritter
Gail Greig Schlegel
Marianne Byk Schnell
Sally Liberman Smith
Marcia Eastman Snider
Joan Luce Stauffer
Joan Borden Stuart
Martha Jane Woodcock Sutton
Wendy Keate Voelzow
Shaw Smith Waltz
Ann Hellweg Warren
Joanne McCallum Wasley
Petrie Manning Wilson
Jane Stewart Young

Class of 1951

Sarah Pickells Burrill
Susan Knight Cecil
Martha Irvin Cole
Fanny Parsons Culleton
Barbara Ushkow Deane
Mary Carpe DeSantis
Lorna Payson Dorsey
Dorothy Pearlman Edelman
Carol Diamond Feuer
Olivia Pattison Garfield
Sally Eastman Graburn
Marie Maxon Hadwen
Olga Landeck Heming
Barbara Kent Turner Ives
Barbara Allen Kennedy
Joan Swafford Kent
Elizabeth Olsen Kyburg
Joan Hutton Landis
Pamela Hanford Lawrence
Kristin Curtis Lothrop
Sylvia Canova Lukens
Helen Cappel Miller
Ruth Rigler Olincy
Doris Robbins Ornstein
Suzanne Mosher Saul
Nancy R. Smith
Suzanne Lemberg Usdan

Class of 1952

Sally Rounds Bruch
Kay Carson
Jill Warburg Cartter
Hester Haring Cason
Edith Askin Ehrlich
Seena Israel Fish
Elizabeth Corey Guthe
Cynthia Morton Hollingsworth

Jane Neal Keller
Priscilla Norton Kennedy
Caroline Crane Kiyabu
Joan Pauley Lamb
Nola Spiero Langner
Dorothea Harding Lobsenz
Jane Lees Lynch
Joan Olmsted Oates
Rona Davis Pollack
Louise Loening Prickett
Nanette Offray Rich
Anne Cohen Robinowitz
Rhoda Turteltaub Rosenthal
Marilyn Bernstein Seide
Martia Reed Smith
Sydney Brucker Sowles
May Dempsey Vos

Class of 1953

Esther Abraham Abrams
Susan Liebman Bendheim
Ruth Miller Curwen
Lucretia McPherson Durrett
Susan Edelmann
Martha Ann Dow Fehsenfeld
Ruth Maslow Fischer
Judith Wilson Fouser
Barbara A. Fritz
Lorraine Nichols Higbie
Elizabeth Larsen Lauer
Frederica Leser
Barbara Pavell Loden
Ann Guttmacher Loeb
Nancy Miller Mahoney
Marcia Tobey Martin
Virginia de Rochemont McReel
Susannah Means
Annette Cottrell Merle-Smith
Joan Stahl Miloradovitch
Maureen Mahoney Murphy
Janet Gay Newman
Carolyn Lissner Ottley
Aileen Passloff
Nancy Horst Trowbridge
Greta Mayer Vardi
Barbara Schwanda Weedon
Drusalina Romano Weild
Helen Shapiro Willoughby
Alice Edge Wittenberg

Class of 1954

Brett Ginnings Bell
Greta Stuckens Brennan
Susan Schapiro Brody
Neisa King DeWitt
Jean Diamond Frank
Ruth Liebling Goldstone
Judith Rosenberg Hoffberger
Ellin Gossert Horowitz
Genevieve Wheeler Jewell
Joan Kearns
Frances Springer-Miller Kraus
Susan Powers Lagunoff

Myra Davis Latkin
Stephanie Taubman Low
Ann Bradley Martin
Hope Irene Mason
Sue Friedman McGowen
Helene Fox Metzenberg
Abigail Oleson Newburger
Anne Crosby Nichols
Joan Holt Oates
Sarah Holt Parsly
Melanee Zimmer Pasiencier
Barbara Nelson Pavan
Joan Rothbart Redmond
Ellen Weinstein Sands
Joel Wells Schreck
Judith VanClute Schur
Charlene Solow Schwartz
Jane Watt Shapard
Carole Press Stavenhagen
Lynn Staley Sternik
Rasma Kletnieks Veselis
Carol Gewirtz Yudain

Class of 1955

Elizabeth Green Appleton
Sheila Gallagher Arnaboldi
Joyce Orgel Basche
Sibyl Totah Belmont
Margaret E. Buckley
Helen Burgin Buttrick
Joan Geiger Doyle
Janice VanHorne Greenberg
Lisa Landon Hewett
Vija Peterson Johnson
Miriam Hermanos Knapp
Selina F. Little
Joan Morris Manning
Linda Schandler Perlich
Helene Rattner Pesin
Mary Vallas Posner
Mancia Schwartz Propp
Toby Carr Rafelson
Judith Rydell Wagner
Grace Bakst Wapner
Susan Humbert Zuch

Class of 1956

Susan Gurian Ackiron
Nancy Lee Barton
Paula Klonsky Berk
Adelaide Phillips Bull
Lois Schulman Chazen
Joan Simons Constantikes
Alma Sachs Daniel
Jean Segal Fain
Joan Rice Franklin
Ilene Greenwald Friedman
Ellen MacVeagh Gilbert
Jane Martin Ginsburg
Joan Levick Gold
Sheila Solomon Hadley
Margrabel Lesch Hicks
Carrie McLeod Howson

Joan Heilig Kahn
Phyllis Lipton Krasnow
Anna Carbone Lautore
Gretchen Lindblad Mamis
Kay Crawford Murray
Anstiss Chassell Nadler
Riva Magaril Poor
Audrey Rosenthal Reichblum
Geraldyn Winner Roden
Lisa Starr Rudd
Mary Peters Schram
Margery Baer Schwartz
Suzanne Stern Shepherd
Ruth Bleyberg Smith
Judith Greenhill Speyer
Barbara Feldman Staff
Josephine Hamlin Stead
Cynthia Sheldon Stibolt
Alice Lyon Thompson
Renee Patenaude Turolla
Michele Rogers Zwirn

Class of 1957

Claudine Abry Bacher
Myrna Janoff Baldinger
Helen Isaacs Barer
Rolf Barnes
Marya Bednerik
Evelyn Stein Benjamin
Helen Allentuck Bronheim
Stephanie Brown Carleton
Louise Carty Cavanaugh
Darcy Lay Doyle
Margaret Ward Dye
Cecile Schachnow Engel
Edith Keen Farley
Marion A. Fisher
Cristol Schwarz Fleming
Barbara Kelly Glovich
Eleanor Kronish Goldstein
Phyllis Elkind Goldstein
Constance Golub Gorfinkle
Priscilla Loening Hanford
Hadassah Houtz Hoffman
Marcia Sang Isaacs
Elaine Silverman Lewis
Mary Earthrowl Lewis
Claudia Tucker Lewy
Lois Landau Mazer
Barbara Golden McHam
Margot Wurtzburger Milch
Deborah R. Miller
Ketti Finkle O'Kean
Elaine Liberstein Pitt
Louisa Perkins Porter
Alyce Hastings Rogers
Suzanne Elstein Scheinman
Judith Patterson Schultz
Dorothy Franks Sellers
Elinor Berman Sidel
Anne Cremer Smith
Joan Rosenthal Sovern
W. Leonard Taffs
Margery Beck Wiesenthal
Lynn Sakowitz Wyatt

Class of 1958

Suzanne Wolf Applefeld
Anne Harriss Bugbee
Frieda Rowell Carnell
Susan Ullman Chapro
Frances Allen Cooper
Rachel Shor Donner
Phoebe Cray Ellsworth
Sandra Knox Englehart
Marjorie Rubin Freeman
Annette Hiday Goldman
Ruth Berman Greer
Rosemarie Yellen Heyer
Judith Outerbridge Hughes
Tordis Ilg Isselhardt
Sheila Hirschfeld Jacobs
Joanne Goldstein Katz
Priscilla Alexander Kornfeld
Marilyn Kropf Kurtz
Muriel Altman Ladenburg
Carole Glover Lawder
Susan Settel Levine
Myra Friedman Levy
Anne Fulton Magai
Judith Jacobson Magee
Cornelia Ward Makepeace
Alice Ann Meier McGrath
Jennifer Seward Montgomery
Susan Pragan Pereira
Judith Cohen Ross
Joy Gitlin Schein
Grace Schwartz Sevy
Treva Silverman
Donna Schacter Sinanian
Frema Sindell Solomon
Noel Bausher Szundy
Carol Abernathy Thelen
Rhoda Chaprack Treitler
Katharine Kirkham Turner
Rosamond Tudor van der Linde
Jane Berry Vosburgh
Kathryn Kading Wheeler

Class of 1959

Marcia Margulies Abramson
Valerie Reichman Aspinwall
Rona King Bank
Elisabeth Posselt Barker
Deirdre Cooney Bonifaz
Rebecca Stout Bradbury
Merle Riskind Brukoff
June Allan Carter
Barrie Rabinowitz Cassileth
Jane Vanderploeg Deckoff
Patricia Beatty Duck
Vijaya Gulhati Duggal
Amy Sweedler Friedlander
Joan Trooboff Geetter
Phyllis Saretsky Gitlin
James Goldstone
Mary Lynn Hanley
Edith Swan Harrison
Arlene Kronenberg Hoffman
Joan Allan Horrocks

Wilda Darby Hulse
Julie Hirsh Jadow
Sandra Siegel Kaplan
M. Ilka Hewitt Kerr
Jennifer Rains Lenz
Gail Ruslander Levin
Sonia Berlin Michelson
Alice Marie Nelson
Barbara Dain Nemiroff
Jenny Polson Ono
Emily Carota Orne
Sandra Uhlg Sawin
Judith Snyder Schaeffer
Ava Heyman Siegler
Carol Foley Surkin
Daisy Sharples Sweet
Tama Alcott Taub
Ilsa Klotzman Wolfe

Class of 1960

Barbara Sailer Berolsky
Elizabeth Lewy Bland
Frances Finesilver Blumenthal
Judith Albert Croner
Mary Humes Crowe
Frances Grossman Fitzgerald
Sabra Steele Flood
Barbara Black Frank
Ruth Ann Fredenthal
Esther Hidary Friedberg
Leslie Korn Glucksman
Joy Goldsmith
Lynne Miller Guss
Damaris Smith Horan
Amy Miller Levine
Jane Lipman
Martha Terrell McCall
Alice Miller
Stephanie Hartshorn Miller
Patricia Flagg Morris
June King Nichols
Susan Rosenbaum Nobel
Mary Griffith Pace
Rochelle Sholder Papernik
Phyllis Ann Baron Plattner
Gloria Dibble Pond
Cornelia Rogers
Emily Leshan Samton
Cora Gordon Silberman
Theodora Klein Sklover
Ruth Mordecai Slavet
Virginia Weed Smith
Iris Basche Stern
Beverly May Vail
Sandra Johnson Vanhoven

Class of 1961

Anna Bartow Baker
Brenda Goldberg Bemporad
Judith Cohen Bensadon
Kaye Donoho Benton
Judith Scheider Bond
Susan Burack Carter
Nancy Markey Chase

Mariel Stephenson Davis
Dorothy Tulenko Feher
Uliana Fischbein Gabara
Gail Cherne Gambino
Julie Eiseman Ginsburg
Meryl Whitman Green
Susan Loomis Herrmann
Katharine Margeson Ingram
Julie Cavanagh Kaneta
Barbara Kapp Kuh
Martha Bertelsen Leonard
Judith Barsky Lieberman
Lael Markel Locke
Artelia Court MacWeeney
Nicole Reinhold Martin
Harriet Epstein Matthews
Aviva Dubitzky Neuman
Gretel Hoffman Peltó
Victoria Buckingham Rojas
Jane Mindlin Schosberg
Harriet Zarlíng Schuman
Lynn Goldberg Small
Monica Wulff Steinert
Margot Adler Welch
Carolyn Green Wilbur
Sylvia Conway Williams
Jane Sunshine Wohabe

Class of 1962

Barbara Halikman Balaban
Lesley Philbrick Baptist
Saida Heyman Baxt
Judith Beatie
Rosalind Moger Bernheimer
Elizabeth Hartmann Blake
Jane Burkhardt
Donato Capozzoli
Helen Croll Chinitz
Linda Sessel Curtiss
Paula Epstein Eisner
Barbara Fink Enzer
Joan Borkum Epstein
Margot Graham Fass
Frances Hamilton Glover
Mary Green Hefter
Mary A. Hutton
Patricia Johanson
Susan Weiss Katz
Katrina Carter Knerr
Dorothy Goldman Mann
Jane Vance McCauley
Dorothy Willett Oliver
Sandra Kesselman Slotnik
Linda Horne Small
Myra Alice Rosenstein Spatz
Miriamne L. Spector
Ellen Jacobowitz Stein
Susan Whitacre Ward

Class of 1963

Nancy Comstock Baldwin
Patricia Hempstead Barnsley
Janine Beichman
Deborah Comay

Judith Selis Davidson
Lee Meissner Drescher
Ann Curtis Ewbank
Jean Pavelle Garment
Jane Witty Gould
Priscilla Rendell Haertl
Arlene Heyman
Marcie Brouner Heymann
Sybillyn Hoyle Jennings
Marianne Stafne Meyer
Patricia Terry Myatt
Susan Pickering Rath
Barbara Reinhold Rauch
Barbara Goldberg Rohdie
Jane Rosenthal
Brenda Samara
Carole Hedlund Seigel
Adrienne Jaffe Thorne

Class of 1964

Patricia Cronin Adams
Sarah Scattergood Ashe
Diane Hope Sullivan Bacro
Joan Brainard
Alexandra Broches Calabro
Carlotta Crissey
Carol King Daly
Tracy Keppel Drury
Bronwyn Jones Dunne
Betsy Feist
Julie Rogers Gittins
Vivian Bachrach Glick
Janet Gohres
Susan Groehl Hofmann
Jessica Howard
Diana Chace Hoyt
Jaqueth Hutchinson
Judy Isacoff
Anne Harvey Mendershausen
Gail Rockwell Minton
Jane Weisbord Perin
Susan Merrill Rockwell
Hannah Hewat Rose
Nina Pelikan Straus
Edith Stebbins Sweeney
Linda Tolbert Tarnay
Nancy Nelson Weiss
Elizabeth Baum Williams
Karen Jackel Wunsch
Barbara Jacobson Zimmerman

Class of 1965

Abby Goldstein Arato
Elizabeth Underwood Bertrand
Deborah Rubin Bluestein
Jan Tupper Cogley
Elizabeth Gallatin Gerard
Joan Golden
Polly Drinkwater Gordon
Barbara Von Eckhart Klein
Edith Anderson Kraysler
Caryn Levy Magid
Roberta Ross Moore

Inez Ingle Oberteuffer
Marjorie Perloff
Joan Kassman Price
Susan St. John
Michele Schurgin
Holly Long Shefler
Wendy Slote
Priscilla Smiley
Margaret Donald Snider
Lynne Tishman Speyer
Maria A. Taranto
Barbara Lawrence Train

Class of 1966

Louise Baum
Sharon Sperl Berry
Frances Boyer
Elizabeth Cutler
Ruth Bauer Draper
Lisa Taylor Emerson
Lee C. Fowler
Thea Comins Froling
Katherine Garnett
Jean McMahon Humez
Margaret Kallman
Nan Foster Kilbourn
Olivia Koppell
Jacob Liberles
Elizabeth Mason Luckey
Gillian Robin Kneubuhl Nadel
Adrienne Franklin Parker
Judith Dunlop Ransmeier
Linda Maue Salwen
Dorette Kagin Sarachik
Elisabeth Searles
Beth Silverman
Susan Slovak
Barbara Matthews Spar
Heidi Jost Von Bergen
Constance Wallace

Class of 1967

Deborah Ackerman
Patricia Alexander
Leslie Gieseke Bose
Diane landoli Brandon
Sally Levin Brotman
Barbara Kaufman Butler
Nancy Farnam Charles
Pamela Acheson Covington
Elizabeth Cramer
Alice Webber Dridi
Mab Cockrell Englehart
Doris Pavelle Feiszli
Marilyn Sibley Fries
Deborah Clements Gessner
Ellen Glick
Susan Bryant Hadley
Adria Heyman Hillman
Amy Dolgin Jaffe
Sheila Kiley Largay
Margaret Rood Lenzner
Deborah Langman Lesser

Mary Tolbert Matheny
Victoria Kirsch Melcher
Marcia Miller
Susan Mintz
Elizabeth Clark Nigro
Polly Notkins
Susan Mauss Tunick
Beverly Rantoul Turman
Geraldine Rapf Van Dusen
Martine Cherau Walker
Londa Weisman

Class of 1968

Sharon Zync Alper
Ann Sheedy Bradburd
Patricia Burrows
Lydia Allen Feely
Judith Gerson
Peggy Kohn Glass
Martha Armstrong Gray
Daryl Hartshorne
John K. Hoffman, Jr.
Elizabeth Dicker Ingersoll
Ernest T. Kirby
Leslie Sliker Larocca
Karen Manulis
Wendy Moskow Norton
Phoebe Pettingell
Cecilia Guiu Searle
Gale Thompson Synnott
Marie McKenney Tavernini
Susan Toumanoff
Harriet Moger Watson

Class of 1969

Dian Allen
Kathleen Fisk Ames
Daiva Balkus
Janis H. Beaver
Starr Siegele Behringer
Carole Bolsey
Caroline Cochran Boynton
Kristine Brightenback
Laurie Eliscu Calahan
Alice Purnell Cannon
Jane Fox Costello
Virginia Creighton
Ellen Cholfín Elbaz
Sally Lloyd Elion
Doreen Seidler Feller
Kathryn L. Girard
Barbara Rudnick Glass
Christine P. Graham
Olga Gussow
Gerry Kaplan
Jane Kaufman
Barbara Ross Kromholz
Susan Phillis Kucsma
Margaret McCain
Marjorie Isaacs Newman
Wendy Perron
Diana Elzey Pinover
Jane Platt

Holly Barrett Rosenwald
Sherry Stodola

Class of 1970

Valerie Arning
Naomi R. Bennett
Mary Bresnan
Victoria English
Deborah Roseman First
Penelope Hargrove
Joel Harvey
Marjorie Hirst Hawley
Linda L. Lawton
Ruth Louisell
Mady Marantz
Carole A. McGuirk
Deborah Cordon Meinrath
Harriet R. Miller
Rebecca M. Mitchell
Ellen M. Pollak
Emily Israel Raphael
Elizabeth Sklar
Hilary Apjohn Trigaux

Class of 1971

Ruth Carolyn Arnold
Marilyn Ruth Arnold
Jane E. Carlstrom
John H. Cauman
Michele Geller
Nancy Glimm
Barbara Goll
Holly Hamer
Philip H. Holland
Goldie Morgentaler
Julie Noble
Jill Nooney
Thomas Ollendorff
Denise Provost
Ann Rose
Jane Marcus Sobel
Martha Harvi Soehring
Sarah Tenney
Martha Von Blon
Mary Welch
Tamsin Willard
Joan Harris Wiseman
Victoria Woolner
Doris Dronski Zelinsky

Class of 1972

Anne Abrons
Elizabeth Ayer
Joan Balter
Elna K. Barnett
Arthur P. Becker
James David Bloom
Ellen S. Burt
Ann Welch Campbell
Mary Chiasson

Mary Patricia Carey Citronbaum
Sharon Couch
Jeannie Cross
Caroline B. Darby
Judith DiMaio
Pamela Donnelly
Susan Goldberg
Marilyn Gordon
Caleen Sinnette Jennings
Gloria Bussel Koster
Sandra Shuman Makaruchi
Carole Jameson Mann
Erik Nielsen
Karen Alexandra Oram
Sharon Ott
Caren Pert Pearson
Kathleen Pottick
Jean Day Roggio
Karen Rubinstein
Deborah Saperstone
Samuel Schulman
Peninah Konopko Serrill
Rhonda Bernstein Usher
Andrea S. Weisbrod
Ann Woodard
Any Yasuna
Joan Zucker

Class of 1973

Yasmin Aga Khan
Peter Lawrence Barnet
Madeline Boskey
L. Alex Brown
Deborah Morse Bruskin
Michael Edward Bushnell
Thomas P. Cartelli
Peter De Vries
Hilary Lamberton Dhillon
Dinah Dietrich
Richard Fishman
Thomas J. Guralnick
Martha J. Hadley
Lynda Carol Hoover
Alexandra Ormond Hughes
Evelyn Eudice Kalish
Susan Gordon Kaplan
Elizabeth Macaulay
Jennifer Woodworth Michaels
Jill Hilary Miller
Diana Murphy
Roma Olin
Laura Geiser Perloff
Mara C. Purl
Phyllis Reisberg
Carol Helen Rice
Deborah Adams Rohr
Richard Rotman
Anna Sears
Annaroberta Shapiro
Laurel Sprigg
Thomas Turkington
Robert Kean Turner, III
Marcia B. Weese
Elise Weinrich

Class of 1974

Doris Andrews
Mary Elizabeth Caspari
Christina Ann Compton
Douglas Oliver Cumming
Deborah L. Gluckman
Peter Richard Golub
Stephanie Hollyman
Gay Hubert
Deborah Rose Kaufmann
Phillips Brooke Keller, III
Jeremy Bowen Koch
David Lowenherz
Charles Wesley Lyon
Charlotte Ann Melin
Margaret Newman
Helen S. Nunberg
Laura Jeanne Rivkin
Penelope Carol Roeder
Mary Gilbert Runyon
Peggy Lynn Schiffer
Walter Andrew Schloss
Elizabeth Ann Schulz
Daphne Smith
Ross Zucker

Class of 1975

Pernel Berkeley
Francie Camper
Michele Valerie Cloonan
Betsy Galt
Faye Diana Ginsberg
Susan Goody
Sherrard Walker Kaplan
Victor Kempster
Ralph James Mack
Mitchell Markowitz
Thomas Matthews
Elizabeth E. Meyer
Jeremy Lee Peterson
Sara Jane Rosenfeld
Susan Feldman Rotman
Leonard Hugh Sachs
Christina Rago Schulman
Andrea Silverman
Laura Marie Tahir

Class of 1976

Gillian D. Angle
Andrew Bishop Bartle
Alison Booth
Susan B. Braus
Robin Dee Brickman
Lynn Carol Froome
Ruth Leland Griggs
Jody Gross
Nancy Halverson
Gillian M. Haven
Susan Martha Hoenig
Sheila L. Kerrigan
Maria Lattimore
Kristen Lippincott

Ann Jamison Loftin
Jane Mallinckrodt
Charles R. Morgan
Julie Ann Neidich
Leslie Jane Paradise
John F. Perkins
Carol Perroni
Claudia Shwide
Stephen Michael Smith
Sandra Hirst Sorlein
Deborah Elizabeth Teller
M. Daniel Wolf

Class of 1977

Stephen I. Berman
Leslie A. Bernstein
Jacquelyn E. Bertles
Anne Charlotte Bloomberg
Nicholas Peter Boolukos
Steven Jay Brettler
Allyn Elizabeth Bridgman
Richard Marc Brostoff
Stephen Edward Cox
George Sterling Coyne II
Ronald Dabney
Peter Delano
Michael Jay Falk
Melissa Jay Fish
Ellen Garey
Elisse Ghitelman
Deborah Lee Gladstein
Melissa Green
Bruce M. Hassuk
Elizabeth Mason Henderson
Bill Hendler
Maureen L. Hoy
Douglas Robert Johnson
Cynthia Kallet
Michael Kraft
Susan Ballard McGrath
May Gretchen Paxson
Stephen Turnham Pratt
Sally Melissa Sandberg
Heidi Jon Schmidt
Elisabeth Miller Shapero
John M. Sheldon
Karen Stark
Karen Christina Svane
John Gregory Voigt
Mary Ellen Watkin
Susan Wheeler
Jill Margot Wisoff
Elizabeth A. Wootton

Current Students

Brenda Sue Herman
Katherine C. Moses
Myra Taksa

Speical Students

Susan Steven Beary

Regional Alumni Groups Conducting Fundraising Projects in 1976-77

Fairfield County, Connecticut
San Francisco, California
Boston, Massachusetts
New York, New York
Bennington, Vermont

The success of regional benefits, telethons and other special projects must be attributed to the many alumni, parents and friends who support them. Our collective thanks to all involved.

We are also grateful to the many alumni and friends who organized receptions and other gatherings for President Murphy during his travels across the country, and who offered their warm hospitality:

Esther Kuh Askow '46 and Irwin Askow
Elizabeth Underwood Bertrand '65
Helen Keeler Burke '41 and Grinnell Burke
Barbara Ushkow Deane '51 and Maurice Deane
Fletcher Wardwell Gaylord '36 and Charles Gaylord
Ruth Liebling Goldstone '54 and James Goldstone '59
Marjorie Buell Groos '52 and Carl Groos
Sonya Rudikoff Gutman '48 and Robert Gutman

Merrell Hopkins Hambleton '43 and T. Edward Hambleton
Lorraine Nichols Higbie '53 and Harley Higbie
Joan Hutton Landis '51 and Kendall Landis
Ellen St. Sure Lifschutz '50
Roberta Ross Moore '65
Carolyn Lissner Ottley '53 and Granger Ottley
Ann MacFarlane Richter '51 and Harlan Richter
Susan Feldman Rotman '75 and Richard Rotman '73
Mr. And Mrs. Morris Rotman
Edith Stevens Sheldon '43 and Albert Sheldon
Joel Wells Schreck '54 and Albert Schreck
Tama Alcott Taub '59
Joanne and Philip Von Blon and Martha Von Blon '71
Harriet Moger Watson '68

Gifts in Honor Of

Esther Kuh Askow '46
Catherine Askow '74
Rosalind Moger Bernheimer '62
Mr. and Mrs. Edward Bertman
Nancy Reynolds Cooke '37
Barbara Ushkow Deane '51
Wilhelmina M. Eaton '49
Miriam Hermanos Knapp '55
Jim Martin
Lois Landau Mazer '57
Marilyn Baker Milbank '43
Joseph S. Murphy
Kay Crawford Murray '56
Jerome A. Newman
Carolyn Lissner Ottley '53

Elizabeth Gilbert Ottley '77
Candace De Vries Olesen '50
Anne Cohen Robinowitz '52
Barbara Goldberg Rohdie '63
Joel Wells Schreck '54
Rebecca B. Stickney '43
Patricia Newman Woolner '44

Gifts in Memory Of

Hope Borbas
Mr. Bobby Cohen
Joan Sydney Drooker '54
Jean Morgenthau Goodkind '38
Catherine Johnston Greene '63

Mr. Philip Grossman
Mrs. Sarah Harrison
Audrey Stern Hess '45
Mr. Morton Jolles
Gladys Y. Leslie
Mr. Herbert Ludwig
McCandless Charles
Ernestine Cohen Meyer '37
Mabel Garvan Nobel '38
Mr. Walter W. Rogers
Sara Jane Troy Schiffer '43
Mary Josephine Shelly
Mr. Louis Weinstein
Mrs. Henrietta Yusen
Mrs. Ada Ziman

Past and Present Faculty, Administrators and Staff

Mr. Robert Agard
Mr. & Mrs. Ray Armstrong
Mr. Ben Belitt
Mr. & Mrs. Edward J. Bloustein
Ms. L. Alex Brown
Ms. Florence I. Burggraf
Mr. & Mrs. Frederick H. Burkhardt
Mr. Russell Colvin
Mr. & Mrs. E. H. Cumpston, Jr.
Ms. Margaret Dowling
Ms. Susan Edelmann
Mr. Alvin C. Eurich
Mr. & Mrs. Donald Finkel
Dr. & Mrs. Curtis Flory
Mrs. Thomas Foster
Ms. Christine P. Graham
Ms. Jody Gross
Mr. & Mrs. Thomas Hart
Miss Mary S. Hopkins
Mr. Otto Luening

Mr. & Mrs. Bernard Malamud
Mrs. Jas. W. Merunowicz
Ms. Alice T. Miller
Mr. & Mrs. James Moore
Mr. & Mrs. Duane F. Muckle, Sr.
Mr. & Mrs. Joseph Murphy
Mr. Joseph Parry
Mrs. Josie Rahe
Mr. & Mrs. Arnold Ricks, III
Mrs. Muriel B. Rowe
Ms. Jane Marcus Sobel
Ms. Shirley Stanwood
Miss Edith Stewart
Ms. Rebecca B. Stickney
Mr. & Mrs. Fred H. Stocking
Ms. Londa Weisman
Ms. Helen Webster Wheelright
Mr. & Mrs. Frederick Wohnus
Mr. & Mrs. Robert Woodworth

Gifts in Kind

Gifts in kind can be as important to the College as cash contributions. In the course of this year many were received. The Crossett Library was given books and periodicals, the Art Division photographs and prints, the Dance Division records and scores, and Commons - furniture. There were many others. Thanks to all.

Mr. Robert M. Agard
America - Israel Friendship League
Ms. Noa Ben-Amotz
Ms. Deborah Breiter
Mr. Donald Brown
Mr. Louis Calabro
Mr. Tony Carruthers
Mr. Joel Chadabe
Mr. Alan Cheuse
Consul General of Canada
Mrs. David Crowell
Delaware Valley Mental Health Foundation
Mr. Herman E. Detering, III
Mrs. Mary Clark Diamond
Eddy Dance Foundation
Ms. Jane Ferris
Ms. Vivian Fine
Estate of Irving Fineman
Ms. Gillian Foo
Fund for Animals, Inc.
Fund for Public Policy Research
Ms. Susan Goody
Ms. Vivian D. Heller
Mr. William B. Hixson, Jr.
Ms. Stephanie Hollyman
Mrs. Lucia Howard
International Bureau (Tokyo, Japan)
Industrial Union Dept. AFL - CIO
Mr. & Mrs. Joseph Iseman
Mr. Bernard Iser
Mr. David Jacobson
Jewish Foundation
Mr. William A. Johnson
Ms. Phyllis Kaplan

Mr. Ben Karp
Ms. Sheila Kerrigan
Mrs. Bertrand Latil
Ms. Kristen Lippincott
Mr. Robert Macht
Mr. Bernard Malamud
Mr. John McGinley
Ethel MeVay Estate
Mr. Jack Moore
Mrs. Simon Moselsio
Mrs. Archibald Murray
National Agricultural Chemicals Assoc.
National Science Foundation
New World Records (Rockefeller Foundation)
Ms. Faye P. Niles
Power Foundation
Ms. Marta Ptaszynska
Mr. Neil Rappaport
Mr. & Mrs. Arnold Ricks
Mrs. George R. Rowland
Ms. Carol Rubenstein
Ms. Gail Schonbeck
Mrs. Ursula Scott
Mr. Albert M. Spound
Sriaurobindo Books Distribution Agency
St. Mary's College Gallery
Mrs. P. R. Stanley-Baker
Ms. Marion Stephenson
U. S. Navy
Mr. Greg Voigt
Ms. Helen Watkins
Mr. Rush Welter
Dr. & Mrs. William R. Woolner

Parents of Alumni and Students

Mr. & Mrs. Marvin J. Abrams
Mr. & Mrs. O. W. Acer, Jr.
Mr. & Mrs. Irving Adler
Mr. & Mrs. David B. Aldrich
Mrs. Priscilla L. Alexander
Mr. & Mrs. Byron G. Allen
Mrs. Faith I. Allen
Mrs. Ellery Allyn
Mr. & Mrs. James Andrews
Mrs. Leonard Aries
Mr. & Mrs. Dexter F. Arnold
Mr. & Mrs. James O. Ash
Mr. & Mrs. Irwin J. Askow
Mrs. Charles R. Austrian
Mr. & Mrs. John L. Ayer
Mrs. E. C. Bancroft
Mrs. Sara R. Baron
Mr. & Mrs. Stephen Barr
Mrs. Nada D. Barry
Mr. & Mrs. Samuel Bartow
Mr. & Mrs. Howard L. Beer
Mr. & Mrs. Jacob M. Bennett

Mrs. Earl H. Beling
Ms. Elizabeth Bergstrom
Mr. & Mrs. Eric Berkjor
Mrs. Herbert A. Berman
Ms. Jeannette Bertles
Mrs. Dorothy Beskind
Dr. & Mrs. Seymour Bluestone
Dr. & Mrs. Jonas Brachfeld
Mr. & Mrs. Samuel Brenner
Mr. & Mrs. William Broadley
Mr. John H. Brooks
Ms. Kitty G. Brown
Mr. & Mrs. Ralph E. Bryant
Mr. Harry J. Burley
Mrs. Dorothy Burlingham
Mr. & Mrs. Geoffrey Bush
Mrs. Margaret S. Buzzelli
Mr. & Mrs. Hans G. Caspari
Mr. & Mrs. Anthony C. Chevins
Mr. & Mrs. Lawrence Chvany
Mr. & Mrs. Julian Creighton
Mr. & Mrs. Loren K. Davidson
Mr. Miles Day

Mrs. Robert L. Dick
Mr. & Mrs. Robert Diebboll
Dr. & Mrs. Michael DiMaio
Mrs. Thomas W. Dinlocker
Mr. & Mrs. Donald Dobkin
Mr. & Mrs. C. E. Dodge, Jr.
Mr. & Mrs. Sydney Drooker
Ms. Esse K. Dubow
Mr. Jacob J. Ebeling-Koning
Mr. & Mrs. Henry Edelmann
Mr. Robert S. Elzey
Mr. & Mrs. Lewis Epstein
Mrs. McClure Fahnestock
Mr. & Mrs. Myron S. Falk, Jr.
Mr. & Mrs. D. B. Faunce, Sr.
Mrs. Leonard Felder
Dr. & Mrs. Leonard Ferber
Mr. & Mrs. Martin Feuer
Mrs. Harry Fidel
Mrs. Rose Fink
Mr. & Mrs. Charles H. Fish
Mr. & Mrs. Yin Chiew Foo
Mrs. Tina Fredericks
Mr. Albert W. Frey
Mrs. Anne Frey
Mr. & Mrs. George L. Friedl
Mr. & Mrs. Peter Gamage
Mr. & Mrs. Alfred G. Gerosa
Mr. Saul R. Gilford
Mr. Richard G. Goldman
Mr. & Mrs. Harold Goldstein
Mrs. Nancie L. Gonzalez
Mr. & Mrs. Leo Gottlieb
Mr. & Mrs. Homer H. Grafton
Mr. & Mrs. Robert S. Green
Mr. & Mrs. D. Greenwald
Mr. & Mrs. M. L. Griggs
Dr. & Mrs. Leo Gross
Mr. & Mrs. Morris Gross
Mr. & Mrs. Earl Hamner
Ms. Dorothea S. Hanna
Mr. David G. Hast
Mrs. Bertram H. Hegeman
Mrs. Richard S. Holden
Mr. & Mrs. George A. Holt
Ms. Constance C. Houle
Mr. & Mrs. Joseph B. Houston, Jr.
Mrs. Paula H. Howell
Mr. & Mrs. Lawrence Hughes
Mr. & Mrs. Alexander F. Ix, Jr.
Mr. & Mrs. Jerome H. Jacobs
Mr. & Mrs. Charles Johnson
Mr. & Mrs. Joseph E. Joseph
Mr. & Mrs. S. L. Kanner
Mr. & Mrs. Theodore Kaplan
Mr. & Mrs. Edward Katz

Friends

Mr. & Mrs. James J. Kerrigan, Jr.
Mr. & Mrs. John C. Kiley, Jr.
Mr. & Mrs. William A. Klopman
Mr. & Mrs. Victor H. Knopp
Dr. & Mrs. Joseph Korn
Dr. & Mrs. Alvin Krevsky
Mr. & Mrs. Russell M. Krob
Mr. & Mrs. Franklin Larowe
Mr. & Mrs. Maurice Lazarus
Mr. & Mrs. Robert A. Lazear
Mr. & Mrs. Aurel A. LeBrun
Mr. & Mrs. Roy Lichtenstein
Mr. & Mrs. Joseph Lifschutz
Mrs. Clarence Loeb
Mrs. Herbert Ludwig
Mrs. Ella Macey
Mr. & Mrs. Philip Macht
Mr. Warren MacKenzie
Mr. & Mrs. Max E. Mann
Mr. & Mrs. Stanley Markowitz
Dr. & Mrs. Irving H. Mauss
Mr. & Mrs. Walter Maynard
Mr. John G. McCullough
Mr. Israel Medoff
Dr. & Mrs. John R. Melin
Mr. & Mrs. Chase Mellen, Jr.
Mr. & Mrs. Remy E. Morosani
Dr. & Mrs. Marvin Moser
Mr. & Mrs. Bertrand H. Moss
Mr. & Mrs. Thomas C. Nathan
Mrs. Natalia C. Nelson
Mr. & Mrs. H. Leroy Newbold
Mr. & Mrs. Norman Newhouse
Mr. & Mrs. Jerome A. Newman
Mr. & Mrs. Harold Nisselson
Mr. & Mrs. Carl Ostergren
Dr. & Mrs. William M. Parke, Jr.
Mrs. Herbert A. Pascoe
Mr. & Mrs. Si Pavelle
Mrs. Frances W. Perkins
Mrs. Earl Perloff
Mr. & Mrs. John Plimpton
Mrs. Rachel M. Rabinowitz
Mr. & Mrs. Bernard Rappaport
Mr. & Mrs. Joseph Rattner
Mrs. E. Frank Rayner
Mr. & Mrs. Murray Rib
Mr. & Mrs. Stanton Richardson
Mr. & Mrs. Frank Richter
Mr. & Mrs. Walter M. Ringer, Jr.
Mr. & Mrs. Allan Robbins
Mrs. Eliot Robinson
Mrs. H. B. Rockwell
Mr. & Mrs. John D. Roeder
Mr. & Mrs. James Rogers, Jr.
Mr. & Mrs. David M. Rohr

Ms. Helen Acree
Rabbi & Mrs. Robert Alper
Miss Stell Andersen
Mr. & Mrs. Richard G. Appel, Jr.
Mr. Irwin J. Askow
Mrs. E. Searles Ball
Mr. & Mrs. George Beiswanger
Ms. Josephine Bender

Mrs. Baekeland Roll
Mrs. Henry A. Rosenberg
Mr. & Mrs. Edwin Rothschild
Mr. & Mrs. A. Rubinstein
Mr. & Mrs. Robert S. Russell, Sr.
Mrs. Frank M. Sawtell
Mrs. Mary Weeks Sawyer
Mr. & Mrs. M. Schlossberg
Dr. & Mrs. Charles Schulman
Mrs. Geraldine C. Schwartz
Ms. Caroline M. Schwartz
Mrs. Samuel Schwartz
Mrs. Ursula Scott
Mr. & Mrs. Samuel Sepinuck
Mrs. E. Sgutt
Mrs. John V. Shaver
Mrs. David Shaw
Mr. & Mrs. Albert M. Sheldon, Jr.
Dr. & Mrs. Charles R. Shuman
Mrs. Theodore Sizer
Mr. & Mrs. Albert H. Slate
Dr. & Mrs. Ralph B. Spence
Dr. Albert M. Spound
Dr. & Mrs. Vann Spruiell
Mr. & Mrs. Allen M. Stack
Mr. & Mrs. Richard S. Stein
Mr. & Mrs. John J. Stephens
Mrs. Oliver G. Stonington
Mr. & Mrs. Frede Swinnerton
Mr. & Mrs. Chester A. Taft
Mrs. Colston Taylor
Dr. & Mrs. Alvin S. Teirstein
Rev. & Mrs. E. J. Templeton
Mr. & Mrs. Donald Thrush
Mr. & Mrs. Joseph Hill Torras
Mr. & Mrs. George Toumanoff
Mr. & Mrs. Newton I. Townsend
Mr. & Mrs. Joseph Ushkow
Dr. & Mrs. John C. Vance
Mr. Milton A. Voigt
Mr. & Mrs. Philip Von Blon
Dr. & Mrs. Leo Vroman
Mr. & Mrs. Robert M. Walker
Mrs. Francine J. Walzer
Mrs. Virginia Watkin
Mrs. Vanderbilt Webb
Mr. & Mrs. David Weiss
Mr. & Mrs. Robert M. Westberg
Mrs. Max Wiesendanger
Mr. J. Humphrey Wilkinson
Mr. & Mrs. William R. Woolner
Mr. & Mrs. Alfred C. Wu
Mrs. Minna H. Yaffe
Dr. & Mrs. Elton Yasuna
Mr. & Mrs. Max Zaitz
Ms. Sara Dunning Zenge

Mr. & Mrs. Walter Bernheimer
Mr. & Mrs. David Biberman
Mr. George Bijur
Ms. Jean C. Bissonette
Mr. Raymond B. Bowen, Jr.
Mr. Frank D. Brown, Jr.
Ms. Tina Calabro
Mr. & Mrs. L. W. Calahan, Jr.

Ms. Virginia Carlin
 Ms. Grace Cheney
 Ms. Barbara Cohn
 Mr. & Mrs. Robert Condon
 Ms. Catherine L. Cullinan
 Ms. Helen Cullinan
 Mrs. Susan L. Cullman
 Ms. Martha Hill Davies
 Mr. Charles Dollard*
 Mr. Mort Downey
 Mr. Mortimer L. Downey III
 Mr. Peter Downey
 Mr. Allan Emil*
 Drs. Arthur & Elizabeth Faris
 Mr. Alvin Feinman
 Mr. & Mrs. Theodore First
 Mrs. Margaret Fitzgibbon
 Mr. & Mrs. Louis Fleischman
 Mr. George S. Franklin, Jr.
 Mr. & Mrs. Arnold Ginsburg
 Mrs. Peter Grimm
 Ms. Elizabeth Hall
 Mr. & Mrs. Lucien M. Hanks
 Mr. & Mrs. Edward H. Harte
 Mrs. Joyce Hartman
 Ms. Ethel C. Haviland
 Mrs. Alfred F. Havighurst
 Ms. Roberta Haynes
 Ms. Helen W. Hazelton
 Mr. Andrew Heiskell
 Mr. Thomas B. Hess
 Ms. Mildred B. Holloway
 Mr. Charleton Howe
 Mr. & Mrs. Joseph S. Iseman
 Ms. Marjorie Ittman
 Jewish Communal fund
 Mr. William Josephson
 Mrs. Archie O. Joslin

Mr. & Mrs. Joseph S. Junkin
 Mrs. Ira C. Keller
 Ms. Dorothy H. Kennedy
 Mr. Francis Keppel
 Mr. & Mrs. Bernard Klayf
 Mr. Addis E. Kocher
 Ms. Lillian A. Kocher
 Ms. Esther R. Landa
 Mr. & Mrs. Maurice Lazarus
 Dr. & Mrs. S. Robert Levine
 Mrs. Ruth Levin
 Mrs. Elmer Loemker
 Mr. Bevis Longstreth
 Mrs. George MacDonald, Jr.
 Dr. Julius H. Manes
 Mr. & Mrs. Michael Marsh
 Mr. & Mrs. Richard Mazer
 Mr. John G. McCullough
 Mrs. Hilda S. McLaughlin
 Mr. & Mrs. Roberto Meinrath
 Mr. & Mrs. Albert Merck
 Mr. & Mrs. Robert Metzberg, Jr.
 Mrs. Jas. F. Meyers
 Mr. & Mrs. Emil Mosbacher, Jr.
 Mrs. Simon Moselio
 Ms. Katherine C. Nash
 Mrs. Robert P. Noble
 Mr. & Mrs. Walter L. Olesen
 Ms. Jean T. Palmer
 Ms. Julie Palmore
 Mr. Louie Pappas
 Mary DeWitt Pettie, M.D.
 Ms. Betty S. Price
 Ms. Caroline S. Pullman
 Mr. Arhtur D. Raybin, Asso., Inc.
 Religious Society of Friends
 Mr. & Mrs. Stuart Robinowitz
 Mr. & Mrs. Thomas Rodd

Mr. Matthew Lee Rohn
 Mr. Arthur Ross
 Mrs. Frances J. Ross
 Mr. Daniel E. Rowe
 Mr. David J. Rowe
 Mr. & Mrs. O. M. Ruebhausen
 Mr. Bernard E. Samuels
 Mr. & Mrs. Ernest J. Sargeant
 Mr. & Mrs. Christian Schlegel
 Mr. & Mrs. Albert R. Schreck
 Mr. Jeffrey H. Schutz
 Mr. J. Paul Scott
 Mr. & Mrs. William R. Scott
 Mrs. Ruth T. Shapiro
 Mr. George Silvester
 Ms. Katherine G. Sloman
 Mrs. Bradford Smith
 Ms. Eunice Clark Smith
 Ms. Helen M. Smith
 Miss Mary C. Smith
 Dr. Robert E. J. Snyder
 Staff Members of Park McCullough House
 Ms. Jane Stanley
 Ms. Dorothy C. Stratton
 Mr. & Mrs. Peter Tavernini
 Ms. Natalie D. Terrell
 Ms. Ellen K. Thomas
 Mr. Arthur Thornhill, Jr.
 Ms. Patricia Ann Tickell
 Ms. Marie L. Troup
 Mr. & Mrs. Alexander Trowbridge
 VBTCO Charities, Inc.
 Ms. Theodora Wiesner
 Mr. & Mrs. Richard Williams
 Mrs. John S. Wineman
 Mr. & Mrs. James Wunsch

*Deceased

Foundations and Corporations

*Aetna Life & Casualty Company
 Alcoa Foundation
 *Allied Chemical Foundation
 *Automatic Fastener Corporation
 *Burlington Industries Foundation
 *Carrier Corporation
 *Chubb Corporation
 *Cleveland-Cliffs
 College Linen Supply, Inc.
 *Consolidated Foods Corporation
 *John Deere Foundation
 *Digital Equipment Corporation
 *Donnelley & Sons Company
 *Dun & Bradstreet Foundation
 *Eaton Corporation
 *Exxon Education Foundation
 *Federated Department Stores, Inc.
 *Fiduciary Trust Company
 *First National Bank of Boston
 *General Mills Foundation
 *John Hancock Mutual Life
 Alfred Harcourt Foundation
 *Harper & Row Publishers, Inc.
 Mary Harriman Foundation

*Houghton Mifflin Company
 Household Finance Corporation
 *IBM
 *Inmont
 *International Paper Company Foundation
 *Itek Corporation
 *Kennecott Copper Corporation
 *Kidder Peabody Foundation
 *Lakeside Urology, Ltd.
 The Agnes Lindsay Trust
 *Little, Brown, and Company
 *McGraw-Hill
 *Merck Company Foundation
 *Mobil Foundation
 *Morgan Guaranty Trust
 *Morgan-Worcester, Inc.
 *Philip Morris, Inc.
 *New England Life
 New York Community Trust
 *New York Times
 *Northwestern Mutual Life Insurance
 Company
 Presser Foundation
 The Quaker Hill Foundation

*Reliance Insurance Company Foundation
 *Rockefeller Brothers' Fund, Inc.
 *Rockefeller Family & Associates
 Helena Rubinstein Foundation, Inc.
 The Scherman Foundation, Inc.
 *Sears, Roebuck & Company
 *Signal Companies, Inc.
 *Sterling Drug, Inc.
 *Stone & Webster, Inc.
 Solon E. Summerfield Foundation
 *Thermo National Industries, Inc.
 *Time, Inc.
 *Toms River Chemical Corporation
 *Travelers Insurance Company
 *TRW Foundation
 *United Technologies
 Vermont Foundation of Independent
 Colleges
 Wills Agency, Inc.
 *Xerox Corporation
 *Arthur Young Foundation
 *Participated through a Matching Gift
 Program.

The Associates of Bennington College

Founding Associates:

Mr. & Mrs. Maurice Deane (Barbara Ushkow
 '51) and Mr. & Mrs. Joseph Ushkow
 (Family Membership)
 Mrs. James Ewing
 (Ruth Dewing '37)
 Ms. Helen Frankenthaler '49
 Mr. & Mrs. Albert W. Merck
 (Kate Evarts '46)
 Ernestine Cohen Meyer Estate
 Mrs. Stanley G. Mortimer
 (Kathleen Harriman '40)
 Mr. & Mrs. Albert R. Schreck
 (Joel Wells '54)
 Mr. Albert M. Spound

Sponsors:

Mr. & Mrs. Oscar Whedon Acer, Jr.
 (Charlotte Cullingham '46)
 Ms. Yasmin Aga Khan '73
 Mrs. Edith Barbour Andrews '41
 Ms. Dorothy Levitt Beskind
 Mrs. Bayard Coggeshall
 (Mary Achilles '43)
 Mr. & Mrs. J. N. Cooke
 (Nancy Reynolds '37)
 Mr. & Mrs. Fairleigh S. Dickinson, Jr.
 (Elizabeth Harrington '43)
 Mr. & Mrs. J. D. Diffenbaugh
 (Carolyn Gerber '40)
 Mr. Charles Dollard*
 Mrs. W. T. Edmondson
 (Yvette Hardman '36)
 Mr. & Mrs. Myron S. Falk, Jr.
 Mr. & Mrs. Charles H. Fish
 (Seena Isreal '52)
 Ms. Jamie Porter Gagarin '39
 Mr. & Mrs. Arnold Ginsburg
 (Jane Martin '56)
 Mr. & Mrs. Leo Gottlieb
 Mrs. Arthur T. Hadley
 (Susan Bryant '67)
 Mr. & Mrs. T. Edward Hambleton
 (Merrell Hopkins '43)
 Mr. & Mrs. L. M. Hanks
 Mr. & Mrs. Edward H. Harte
 (Janet Frey '44)
 Mr. Andrew Heiskell
 Mr. Thomas B. Hess
 Mr. & Mrs. Stanley A. Hoffberger
 (Judith Rosenberg '54)
 Mr. & Mrs. Joseph S. Iseman
 Ms. Karen Johnson Keland '46
 Mr. & Mrs. William A. Klopman
 (Anne Lyon '44)
 Dr. & Mrs. Robert C. Knapp
 (Miriam Hermanos '55)
 Mr. & Mrs. Richard Mazer
 (Lois Landau '57)
 Mr. Israel Medoff
 Mr. & Mrs. Joseph S. Murphy
 Mr. & Mrs. Archibald R. Murray
 (Kay Crawford '56)
 Mr. & Mrs. Jerome A. Newman
 Mrs. John Nields
 (Lila Franklin '37)
 Mr. John F. Perkins III '76
 Mr. & Mrs. Walter M. Ringer, Jr.
 Mrs. H. Benson Rockwell
 (Barbara Webb '38)
 Mr. & Mrs. Robert C. Rohdie
 (Barbara Goldberg '63)
 Mr. & Mrs. Edwin A. Rothschild
 (Ann Meyer '37)
 Mrs. George R. Rowland
 (Carolyn Crossett '37)
 Mr. Oscar M. Ruebhausen
 Mrs. Herbert W. Salzman
 (Rita Friedman '45)
 Mrs. Frank Sawtell
 Mr. & Mrs. Albert M. Sheldon, Jr.
 (Edith Stevens '43)
 Mr. & Mrs. John J. Stephens
 Mrs. Nathaniel H. Usdan
 (Suzanne Lemberg '51)
 Mr. & Mrs. E. Sohler Welch, Jr.
 (Mary Eddison '40)
 Mrs. Maclean Williamson
 (Marion Colt '42)
 Mr. & Mrs. Kenneth Wilson
 (June Parker '37)
 Mrs. Oscar Wyatt, Jr.
 (Lynn Sakowitz '57)
 Ten Anonymous Donors

Trustees

Mr. Irwin J. Askow
 Mrs. Walter S. Bernheimer II
 (Rosalind Moger '62)
 Dr. Albert H. Bowker
 Mr. Lisle C. Carter
 Mrs. Maurice A. Deane
 (Barbara Ushkow '51)
 Mr. Fairleigh S. Dickinson, Jr.
 Ms. Wilhelmina M. Eaton '49
 Mrs. Alvin C. Eurich
 Miss Helen Frankenthaler '49
 Mr. Robert Gutman
 Mr. Jon L. Hagler
 Mrs. T. Edward Hambleton
 (Merrell Hopkins '43)

Mr. Lucien M. Hanks
 Mr. Andrew Heiskell
 Mr. Joseph S. Iseman
 Mr. Victor Kempster
 Mr. Francis Keppel
 Miss Kristen Lippincott '76
 Mr. Bevis Longstreth
 Mr. Joseph F. Lord
 Mr. Thomas Matthews '75
 Mr. Roberto Meinrath
 Mrs. Albert Merck
 (Katharine Evarts '46)
 Miss Elizabeth Meyer '75
 Mrs. Stanley G. Mortimer
 (Kathleen Harriman '40)

Mrs. Archibald Murray
 (Kay Crawford '56)
 Mrs. John W. Nields
 (Lila Franklin '37)
 Mrs. Albert R. Schreck
 (Joel Wells '54)
 Mrs. Albert M. Sheldon, Jr.
 (Edith Stevens '43)
 Mrs. Nathaniel H. Usdan
 (Suzanne Lemberg '51)

Honorary Trustee

Mr. Charles Dollard*

*deceased

class notes

Many thanks to the many of you who have already returned the alumnae/i questionnaire. There's a wonderful wealth of information coming in about Bennington people as a result, and we'll be sharing it with you in future issues of *Quadrille*.

If you haven't yet returned the questionnaire—sent you in late June—please do. It's important to the College to be able to garner accurate and current facts and figures about you. Thanks!

births

- '64 DIANE SULLIVAN BACRO, second child, second son, Nicholas Mitchell, January 6, 1977.
- '67 BARBARA KAUFMAN BUTLER, second child, first daughter, Karen Jane. Arrived from Korea at the age of 2 years.
- '68 ANN SHEEDY BRADBURY, first child, a son, Benjamin Harrigan, August 22, 1976.
- '68 PEGGY KOHN GLASS, second child, a daughter, Rebecca Elizabeth, August 27, 1977.
- '72 CAROLE JAMESON MANN, second son, Timothy, April 18, 1977.
- '72 JEANNIE DAY ROGGIO, second child, first daughter, Lisa Day, June 3, 1977.
- '73 CATHY deMOLL (BUETOW), first child, a son, Jesse Martin, April 28, 1977.

marriages

- '49 FELICIA WARBURG to John B. Rogan, December, 1976.
- '61 BARBARA KAPP to Ed Kuh.
- '62 LOUISE ANN REINER to Steven David Silberstang, January 16, 1977.
- '63 PEGGY ADLER to Dick Robohn, December 24, 1976.
- '66 GLYNN RUDICH to Howard J. Cohen, June 12, 1977.
- '68 ANN SHEEDY to Daniel A. Bradburd, November 5, 1975.
- '69 BARBARA ROSS to Pawet Kromholz, Washington's Birthday, 1977.

- '71 JOAN B. HARRIS to Dr. David Wiseman, March 19, 1977.
- '72 LAURA STROCK to Marshall Strasberg, May, 1976.
- '72 VICTORIA MONKS to Douglas Heppner, April, 1977.
- '77 LISE MOTHERWELL to Thomas Stevens, August 16, 1977.

deaths

- '36 EVIS MC GREW
- '40 JEAN PETTIBONE BUTZ
- '49 EDITH NIGHTINGALE BURT, June 1, 1977.
- '36 OTTILIE BANKS, April, 1977
- '43 ELIZABETH DICKINSON BENCHLEY
- '43 JEANNE GAUDY FEAGANS
- '48 MARY JO McCLEARY SHAFFER, October 28, 1975

'36

ATOSSA HERRING FRENCH and her husband, Dave, have entered a new phase in their lives; all the children are on their own, semi-retirement is a fact and they are eager to do the activities they really want to. Their first project is repairing and improving their property on Lake Sunapee in New Hampshire and they are planning more projects for the future.

'38

GEORGIANNA GREENE ELSE is becoming well known for her clay sculptures of hands. Large hands modeled in many different

gestures, from "Clapping Hands" to "Fist" form an impressive, expressive collection. Georgianna lives and works in Sacramento, California.

ELIZABETH BEEBE KLAVUN's environmental sculpture for the stage premiered in Artcopia, a weekend of multi art forms at the Marvin Center Theatre in Washington, D.C. Ms. Klavun's sculpture was created on a grant from the National Endowment for the Arts.

'39

JANET HEYWOOD KINNICUTT reports the birth of her son Philip's first child and also tells us that her daughter, Hester, is now an Ensign in the United States Navy stationed at Adak, Alaska.

MARGERY OSBORN MONTGOMERY has been teaching Calligraphy and Illumination to 10 and 11 year old children and to adults at the Jefferson County Historical Society of Watertown, N.Y.

BARBARA SAPINSLEY is a free-lance writer doing documentary scripts for TV and films (for USIA and the UN) magazine articles, has had one book published on the Weimar Republic, and has another underway on Napoleon, a new approach.

'40

MARY-AVERETT SEELYE's Poetry-in-Dance has been performed many times in the Washington, D.C. area. Ms. Seelye dances out poems of her own choosing, while speaking the lines. Her latest set, made of minnow-net sculpture, was designed by Elizabeth Klavun '37.

'41

SARAH KNAPP AUCHINCLOSS sends us news of her daughters; Katherine is a lawyer in OSHA, Sally is a resident in surgery at Roosevelt Hospital in New York City, Priscilla graduated from NYU and is heading for graduate work in physics and Elizabeth, who has one more year at Brandeis is taking summer courses at Yale.

MARGARET McCONN BISHOP's son is announcing the birth of his first child and working at Xerox in Palo, Alto; her daughter is writing and in the women's self-help movement. Margaret is a reading specialist and her husband is an acoustical consultant.

JANE ACHESON BROWN is working with a travel agency in Florida, designing and escorting European tours. She went to Ireland in May and planned to go to Austria and Bavaria in September.

The Bingham House Piano Fund

Bingham House first acquired its piano in 1954. Since that time the piano has suffered at the hands of many Bennington students because of its reputation as the best house piano, a reputation it once deserved. The piano has also experienced constant abuse in the last few years through moves in and out of the house for use at student and division parties. As a result of this continually destructive treatment without necessary remedial maintenance measures, the piano is now almost unplayable. This situation is a cause for a good deal of frustration among the residents of Bingham House, who use the piano for much of their in-house social life as well as a practice instrument when the walk to Jennigs is unfeasible. Unfortunately Bennington College does not include dormitory

pianos in its instrument maintenance budget.

Although the circumstances sound very bleak, there is hope for the piano. A current student at Bennington, Paul Opel, a previous Bingham House resident, has offered to fix the piano if money can be raised to buy the parts needed to restore it.

The Bingham House Piano Fund was created this past spring to raise money for the piano parts so that the residents of Bingham House can once again have a good piano for musical recreation and practice. The fund's goal is to raise one thousand dollars. During the next month the members of Bingham House will sponsor several events to help raise money for their piano. There has also been appeal made to alumni of Bingham House to help raise this sum. To date we have raised one third of this sum from generous alumni and hope to receive more support from alumni in the near future.

ELAINE PEAR COHEN gave a talk on the meaning of children's paintings at the Art Museum of SUNY at Stony Brook in April of this year. Parents brought paintings done by children and Ms. Cohen explained what the child was trying to express.

DIANA ALLYN GRANBERRY is a member of SOLIFE Associates: an Energy conscious research and design collaborative of Architects and Environment Planners. She won the YWCA Award: Women in Leadership for 1976.

SUSAN WINTER STEDMAN received her CAGS in Educational Media and Technology from Boston University and became certified as an AV Media Specialist in August of 1977. She is now director of the Media Center at the Middle School, Clinton, Mass.

'42

CHARLOTTE WATSON COLE and her husband, John, are still enjoying their seasonal jobs with the National Park Service, in New Mexico during the spring and summer and Arizona in the fall and winter. They also take occasional sailing trips in their boat, on Lake Powell, Navaho Lake, Gulf of California and Lake Champlain. While on Lake Champlain they were accompanied by their 8 year old grandson as First Mate.

KATRINA VAN TASSEL WUERTH is working on her M.A.L.S. at Wesleyan in

Connecticut and is teaching Dramatic Arts at Guilford Elementary School.

'43

JOAN LEWISOHN CROWELL's book "Fort Dix Stockade, Our Prison Camp Next Door" was selected by The People's Almanac for their section "The Best from Books".

NANCY HAY KNAPP is doing her Ph.D. dissertation on life styles and career patterns of mature Bennington graduates and last summer she sent questionnaires to the classes of 1942, through 1946. She received a modest but adequate return and is now involved in drawing conclusions from the data gained. She would like to thank everyone who participated.

ALICIA RUHL MACARTHUR's eldest child has completed his higher education leaving her with only 3 in college next year. She is dreading the results of the current drought on the West coast, water and energy shortages this fall.

NOEL HOLLANDER OSBORNE who lives in a self-designed casita in Puerto Vallarta, Mexico would love to have students, teachers and alumni of the College look her up when they are in the area. Noel has been compiling her recipes for Americans in Mexico using what is at hand, and hopes to publish, somehow.

CAROL CHRISTOPHER SCHMITZ won the Wendy-Ashley Bell Award and certificate of merit for her water-color, "The Umbrella Vendor" in the Annual Watercolor Exhibition at the Salmagundi Club in New York.

MARGARET GOODHUE WHITMAN recently returned from her fourth trip to China and is lecturing and showing the film made when she took her first trip to China with Shirley MacLaine. The film, titled "The Other Half of the Sky", is excellent and very funny especially when showing the reactions of the American women who took the trip to what they saw in China.

'44

JOAN ASCHER CARDON does volunteer work for Common Cause and sails a 36-foot ketch. Her daughter is in her third year at Harvard and her son is a professional cowboy in Utah. Phil, her husband, is Associate Director of the Clinical Center at the National Institute of Health.

PHYLLIS CARTON CONTINI taught a class at the Los Angeles County Museum of Art, for Immaculate Heart College, entitled "Looking at Modern Art". Phyllis is also painting and is a docent at the County Museum in Los Angeles.

RUTH SHAW LINSLEY teaches instrumental and general music in the Tinton Falls schools in New Jersey and plays the cello professionally on a free-lance basis and as a Member of the Chamber Symphony of New Jersey.

'45

MARGARET BUTLER is doing Arts and Crafts at her farm on Martha's Vineyard and also living in Boston.

BARBARA OLDDEN SMITH has a fantastic house to sell in Aptos, California. She finds that it is too big now that her children are "doing their own thing."

'46

CAROLÉ KOBIN NEWMAN is a Dance Therapist at the Creative Arts Rehabilitation Center in New York City. The Center offers adjunctive therapy in music, dance, art, poetry and drama in both group and in one-to-one sessions.

ANNE LASKIN STRICK has been doing promotion across the country for her new book "Injustice for All" which was published last year.

BETSY JOLAS' composition "JDE" was

performed this past April by the Contemporary Chamber Ensemble at the Loeb Student Center at NYU. She was also on campus this summer as a visiting artist for the Bennington Workshops.

'47

ROSLYN LONG UDOW has been named director of government policy affairs for Planned Parenthood of New York. She previously served as executive director for the Committee for Legal Abortion.

ELLA RUSSELL TORREY presented a program "The United Nations Nobody Knows" at the Women's Club of Jenkintown, Pennsylvania this past May. She has worked with the State Department at the UN for many years and is now lecturing throughout the country for the UN Speakers Service.

DORIS CORN MUSCATINES's daughter Lissa was one of twelve women who were chosen to be Rhodes Scholars this year. This is the first year women were chosen for this honor.

ELEANOR ROCKWELL EDELSTEIN is the editor of the "Coping Catalog", a listing of resources in the greater metropolitan area (Washington, D.C.) for alcohol, drug and other addiction problems. The catalog has proved to be very popular and is in its third edition, the first two editions were sold out within months and orders for the third edition have been accumulating since the beginning of the year.

LINDA STROBEL LION (SARAMA MINOLI) is studying Sanskrit and Bengali at Columbia Graduate School. She finds Sanskrit to be a very difficult language.

'48

ANNORA HARRIS McGARRY received her M.D. from the University of Vermont in 1951 and for several years has been raising her eleven children (eight girls and three boys) and has now entered a partnership in the private practice of family medicine in Schenectady, N.Y.

'49

BYRD SYMINGTON PLATT has been doing some free-lance pen and ink drawings for a nature conservancy group in Huntington, New York.

'50

CYNTHIA LEE MACDONALD won an award from the American Institute of Arts and Letters. The Academy-Institute is

regarded as the country's highest honor society in the creative arts.

BARBARA BOWLES COOLIDGE got her B.A. at Simmons College in Boston, Mass. and she is now a part-time school librarian.

'52

MELANEE ZIMMER PASIENCIER had a one-man show of polyester resin sculpture this May at the Caravan House Galleries in New York City.

RHODA TURTELTAUB ROSENTHAL is in the Class of 1979 at Yale Law School and loves it.

ELIZABETH COREY GUTHE is now the Executive Director of Washington State Literacy; a United Way Agency in Seattle delivering one-to-one tutoring to adults seeking reading and writing skills. 50% of the work is with foreign born people and the agency is presently delivering services to more than 1000 students across the state.

'53

ELIZABETH LARSEN LAUER is teaching music theory and composition at the University of Bridgeport. She performed recently in a concert there which later traveled to New York City and Greenwich, Ct. The program was also broadcast over WNYC-FM.

BARBARA HOWE TUCKER is now the Manager of the Chamber of Commerce of Ketchum/Sun Valley, Idaho. Her priorities are assisting small businesses with SBA loans to mitigate the effects of the winter of 1976-77 and organizing a winter carnival for the area to boost winter business.

ALICE EDGE WITTENBERG was one of the Collaborators for the Walker Art Center's 50th Anniversary Celebration in Minneapolis. The celebration was a big, gala event and was highlighted by the brief appearance of Vice-President and Mrs. Walter Mondale.

'54

JUDITH ROSENBERG HOFFBERGER is manager of a tennis facility and pro-shop. She is also training to be a teacher for an exercise program called Creative Exercise which operates in the Washington, D.C. area.

EMILY MASON had a show of her paintings at the Landmark Gallery in New York City this past April.

BARBARA HENKIN ROTHENBERG had a show of her work at the Gruenbaum Gallery

in New York City this June.

ANNE JOHNSON SHARPE has accepted a post at Uncas on Thames Hospital in Norwich, Ct. as chief of social services. She resigned her position as director of Norwich's Senior Center to begin work at the hospital.

GEORGE ZILZER who is a concert pianist, performed in a concert this past winter at the North Shore Jewish Community Center near Boston, Mass.

'55

ELIZABETH GREEN APPLETON is teaching dance, creative movement and physical education at a private elementary school in Detroit which is integrating the arts into the everyday curriculum. She is also involved in teaching creative movement and dance composition at a museum and art center for children.

SHEILA GALLAGHER ARNABOLDI is an organizer of the Connecticut Woman's Bank which opened in March and is doing very well.

SALLY SMITH received a grant from the National Endowment for the Arts to put on a series of seven workshops at American University on the "Role of Arts in the Education of Learning disabled Children". Sally is Associate Professor in charge of the Learning Disabilities Program in the School of Education and trains the graduate students at the Kingsbury Lab School which she founded ten years ago. Also she has a book which came out this summer called "No Easy Answers--The Learning Disabled Child". Sally has added film-making to her list of activities and is making nine 16mm films (she has just finished #8 "Movement in Learning: A Dancer Teaches Academic Readiness", which was paid for by the National Endowment for the Arts and is quite radical in its view.)

GRACE BAKST WAPNER had a show of her screens at the 55 Mercer Gallery in New York City in March of this year. Her screens are constructed of velvet and satin and they express the artist's concern with spatial delineations as determined by cultural and psychological dictates and with division of space as social contracts. Grace also had a show of her sculpture at The Gallery of July and August in Woodstock, New York this summer.

'56

JOAN SIMONS CONSTANTIKES of Westport, Ct. was recently appointed Fairfield County Advertising Manager for "Conn-

ecticut" magazine, a state-wide publication with a circulation of 50,000.

JANET D'ESOPHO who makes her home in Puerto Rico, is a painter whose favorite subject is horses. She and her family are all horse lovers; children are both members of the Olympic junior equestrian team and her husband, Manuco Gandia is a trainer-coach at the Puerto Rican Equestrian Center. Janet also does architectural renderings and designed the Christmas Cards for the mayor of San Juan.

JEAN SEGAL FAIN is an Assistant Curator in the Education Department of the Museum of Art at the Rhode Island School of Design in Providence. She is replanning the slide collection of the Museum, after having been chief Slide Librarian and Research Associate for seven years with total charge of all materials which are used in public education in the state.

ILENE GREENWALD FRIEDMAN is attending Roosevelt University in Chicago. Her twin daughters are pre-med at North Western University and pre-law at Tulane. Ilene plans to become a para-legal and will work for her husband who is a trial lawyer.

KAY CRAWFORD MURRAY received a J.D. degree from Columbia University School of Law in May 1976 and has joined Shearman and Sterling, a New York City law firm, where she is practicing in the litigation department. She has just completed a seven-year term as a trustee of the College. Her husband is the Executive Director and Attorney-in-Chief of the Legal Aid Society.

LISA STARR RUDD was elected to the Alaska House of Representatives in November, 1976 and is now Chairman of the House Committee on Regional Affairs and a member of the Judiciary Committee.

'57

PHYLLIS ELKIND GOLDSTONE announces that "Clairol covers the grey produced by three teenagers, a car pool, a house and working as a sportswear buyer."

PRISCILLA LOENING HANFORD is hard at work on her Ph.D. in Political Science at the University of California, Davis. Recently she was appointed to the State Planning Advisory Council to represent northeastern California. Priscilla's daughter, Liza is a junior at the University of California, Irving and son, David is a junior at the University of Oregon and son Patrick is a High School senior.

SUZANNE ELSTEIN SCHEINMAN is a reading specialist in the Dalton Lower School.

She spent last summer touring Israel.

ELINOR BERMAN SIDEL has been a senior editor at Bantam Books, Inc. for the past year. Previously she was manager of Subsidiary Rights at Bantam.

JUDITH HYMAN SMITH has been named Vice-President of Robert K. Otterbourg and Co. of Englewood Cliffs, NJ. The firm furnishes both financial and marketing public relations services.

SONJA CARLSRUD TARNAY runs an old-style quilt business from her home in Hailey, Idaho, where old-tradition, patchwork quilts are displayed and sold. Twenty women through-out the country made these quilts taking more than 100 hours to do each one. This June, for the fourth year in a row, she held a public show and opening in her Quilt Barn.

LYNN SAKOWITZ WYATT who is the national chairwoman of Gala IV announced the Woman of Outstanding Achievement this year in Birmingham, Ala. The winner was Estee Lauder. Lynn was the 1975 Gala "Legendary Woman" and was listed among the 12 "Best Dressed Women in the World" this spring and among the "Ten Most Elegant Women in the World" earlier this year in Rome.

'58

ANITA SCHAEFFER MARGRILL is now Executive Editor of "Energy" magazine which is published by Business Communications Co. in Stamford, Ct.

NOEL BAUSER SZUNDY who has always been fascinated by metaphysics and is now a student and practitioner of many phases of the science, earned her MSW from Fordham and has now organized an introduction to her mother's book on the Pennsylvania Dutch. She has a son, Matthew 3½, who is very articulate and her husband, Rudi, is a purchasing executive.

'59

AMY SWEEDLER FRIEDLANDER has received her Masters in Counseling and is now working as a guidance counselor with teen-age girls.

ALICE MARIE NELSON is a mezzo-soprano singing at the Opera House in Kiel, West Germany. This year she is singing the title roles in several operas.

AVA HEYMAN SIEGLER has been appointed Adjunct Clinical Professor of Psychology at New York University.

Edinburgh. Christopher is trying to bring the National Galleries of Scotland into the 20th Century. He made a trip to Bennington in the spring.

THOMAS OLLENDORFF received an MFA in painting from Yale School of Art in June of 1976. He then bought a New York City taxi medallion and is driving his cab and painting.

PATRICIA QUINN is now the Assistant Manager of the American Conservatory Theatre in San Francisco, California.

'72

ELIZABETH AYER exhibited her drawings and sculptures at the Amos Eno Gallery in New York City this March. Both she and her husband, Edward Macaulay are on the staff of Kimball Union in Meriden, New Hampshire.

ANNE BERGSTROM has moved from Prince Edward Island to Halifax, Nova Scotia, where she teaches music in the public schools.

ELLEN S. BURT is still working on her PhD in French at Yale.

RANDALL DENKER is entering her third year of Law School at the University of Florida. Recently she won the award for "Best Oral Presentation" at the International Moot Court competition arguing a side concerning international safeguarding of nuclear plants. She is currently working with a Florida legislator, researching and writing a statute involving women's property rights.

ROBIN MILLER received her Masters Degree in Social Work from Bryn Mawr in 1975, worked in Worcestershire England for a year and is now back in Philadelphia working as a therapist with emotionally disturbed children.

KAREN ORAM is working on her PhD in Medieval English Literature at the Catholic University of America. She had a teaching assistantship this year at the University which is located in Washington, D.C.

SHARON OTT is currently acting and directing professionally with Theater X, a Milwaukee based touring company. She also teaches acting at the University of Wisconsin, Milwaukee under Dean Robert Corrigan. She recently appeared in the world premiere performance of four new plays by well known playwright, Israel Horowitz.

KATHLEEN POTTICK is at the University of Michigan working on her PhD in Social Work and Social Psychology. She is teaching two undergraduate courses; one in Marriage

and Family Relations, the other in Social Psychology. Kathleen reports that she loves teaching.

AMY YASUNA is moving to Boston to do a clinical psychology internship at Children's Hospital. She is still working toward her doctorate, getting closer all the time.

'73

DENISE BOSTROM finished an award winning documentary on women's health care and has passed the editors test and is in the film trade union NABET. She is planning to enter the Directors Training Program in Hollywood, California in the near future.

SIGRID BURTON was awarded the Richard and Hinda Rosenthal Foundation Award by the American Academy and Institute of Arts and Letters. This award is given annually to a younger American painter of distinction who has not yet been accorded due recognition.

MICHAEL BUSHNELL is currently working on an MA in composition at the music department of SUNY in Stony Brook, NY.

THOMAS CARTELLI is a graduate student at the University of California at Santa Cruz.

MARY PAT CAREY CITRONBAUM toured the South and Mid-west last summer and fall with "The King and I", dancing one of the principal roles in the ballet "Small House of Uncle Thomas". Last November she performed at the Jean Cocteau Theater in a showcase production of dance numbers.

HAROLD DAVIS had a show of his color wilderness photographs at the Discovery Gallery in New York City during the month of September. The photos were taken in the Wind River Range of Wyoming, the Pasayten Wilderness in Washington and primarily in the Evolution Lake region of the Sierra Nevada Mountains of California.

STACEY FREDERICKS has been running a children's theater group called "Small Potatoes" at the Bridgehampton Methodist Church in East Hampton, NY. During the winter Stacey works as a counselor in a Queens drug program.

STANLEY SCOTT and SAMUEL SCHEER '74 a duo of composer-singer-guitarists performed recently at the Park-McCullough House in North Bennington. They have performed in coffee houses all over New England and on the campuses of Hampshire, Mount Holyoke and the University of Massachusetts.

LAUREL SPRIGG is performing her own dance work in San Francisco and planning a

tour this summer. She is also teaching dance at Lone Mountain College and performing music (cello, voice).

SUSAN WINSLOW directed the film "All This and World War II" which was released recently by 20th Century Fox.

'74

DAVID LOWENHERZ is the president of Globe Distribution Co. which is involved in the theatrical distribution of foreign motion pictures.

ROBERT SABIN taught at the Lake Placid School of Art during the summer, he has been living and painting in Brunswick, Maine and will return to teach at the Kalamazoo Institute of the Arts in the fall.

ALEC WILKINSON is a police officer in Wellfleet, Mass and is writing a book on his experiences as a small town police officer.

'75

TOM MELVIN is painting an interior scene on the back of an awning found on the streets of New York City. The painting goes around a corner and serves as a backdrop for photographs and the Human Jive Band.

PRENTISS RODGERS is a Research Assistant at the Center for Music Experiment at the University of California at San Diego. He is doing research on mechanical synthesis and instrument building.

'76

LYNN FROOME is completing her first year at Duke Medical School and started her clinical rotations in July.

NANCY HALVERSON is dancing for the Human Jive Band in Portland, Oregon and planning to work on the steel gang for the Burlington Northern Railroad.

SHEILA KERRIGAN and two other mime artists are touring the North Carolina area with their first professional show.

RICHARD PIKE is in Senegal, West Africa with the Peace Corps, living somewhere in the Casamance region near the Guinea border.

'77

PHYLLIS KAPLAN won first prize for her exhibit of prints in a Gallery in North Setauket, New York. She works for radio station WWSB in Stony Brook doing broadcasts in Black Music and planning programs.

focus



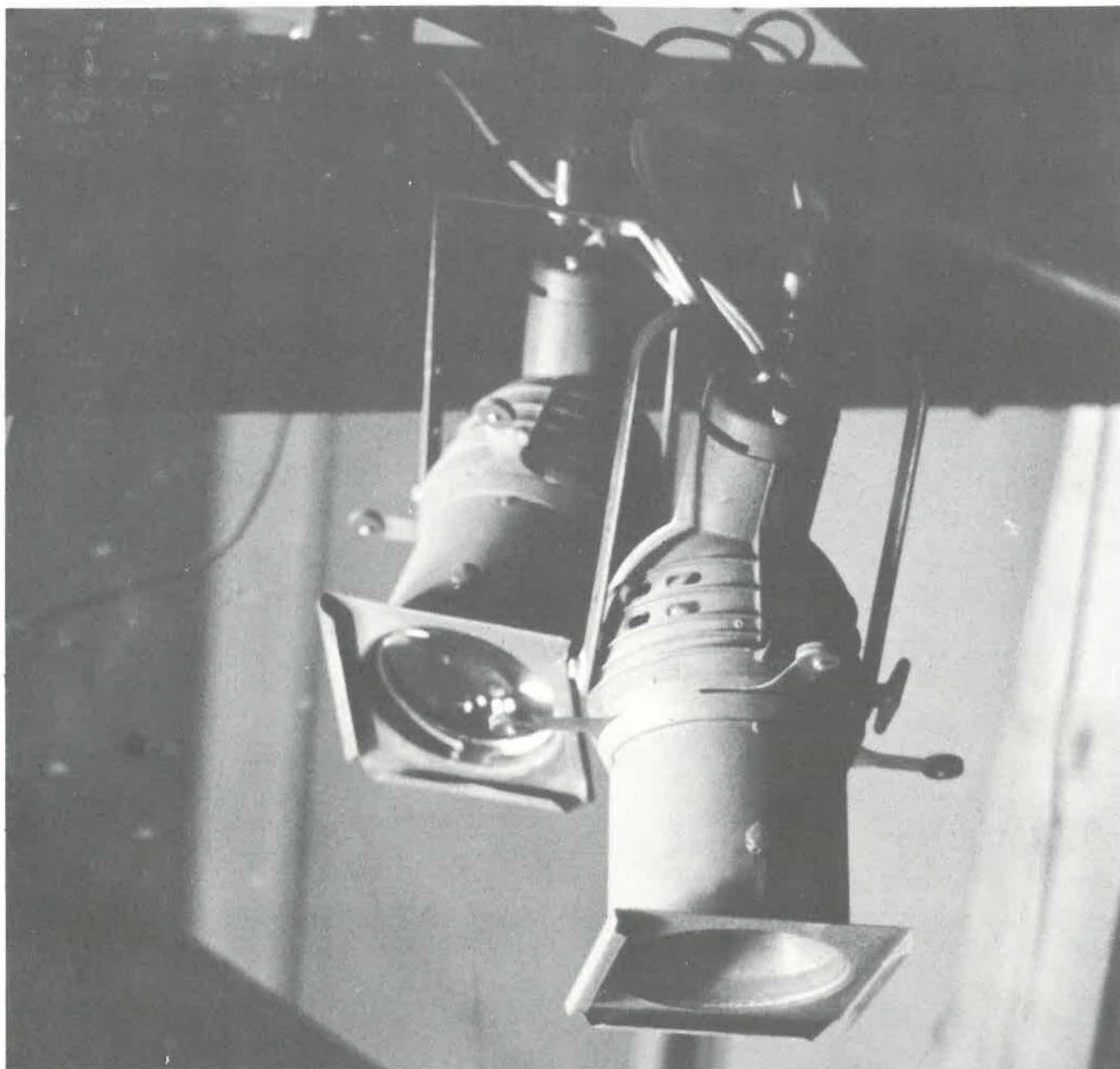
Above left, Rock Townsend in Beckett's Act Without Words, 1974; above right, a rehearsal of The Hostage by Brendan Behan, directed by Leroy Logan in 1973. Left, Clarke Jordan in Krapp's Last Tape by Samuel Beckett, directed by Steven Samuels; center, Alison Gobbeo-Harris in Casserole: An Illusion, an outdoor theatre piece directed by Ralph Lee in 1974. Inside Lee's larger than life figure is actress Sarah Felder. Right, Jeremy Peterson and Ethan Taubes in Measure for Measure directed by Philip Minor in 1974.



Recent Theatre at Bennington

photographs by Alex Brown





Bennington College
Bennington, Vermont 05201

Non-profit Organization
U.S. POSTAGE
Permit No. 4
Bennington, Vermont
