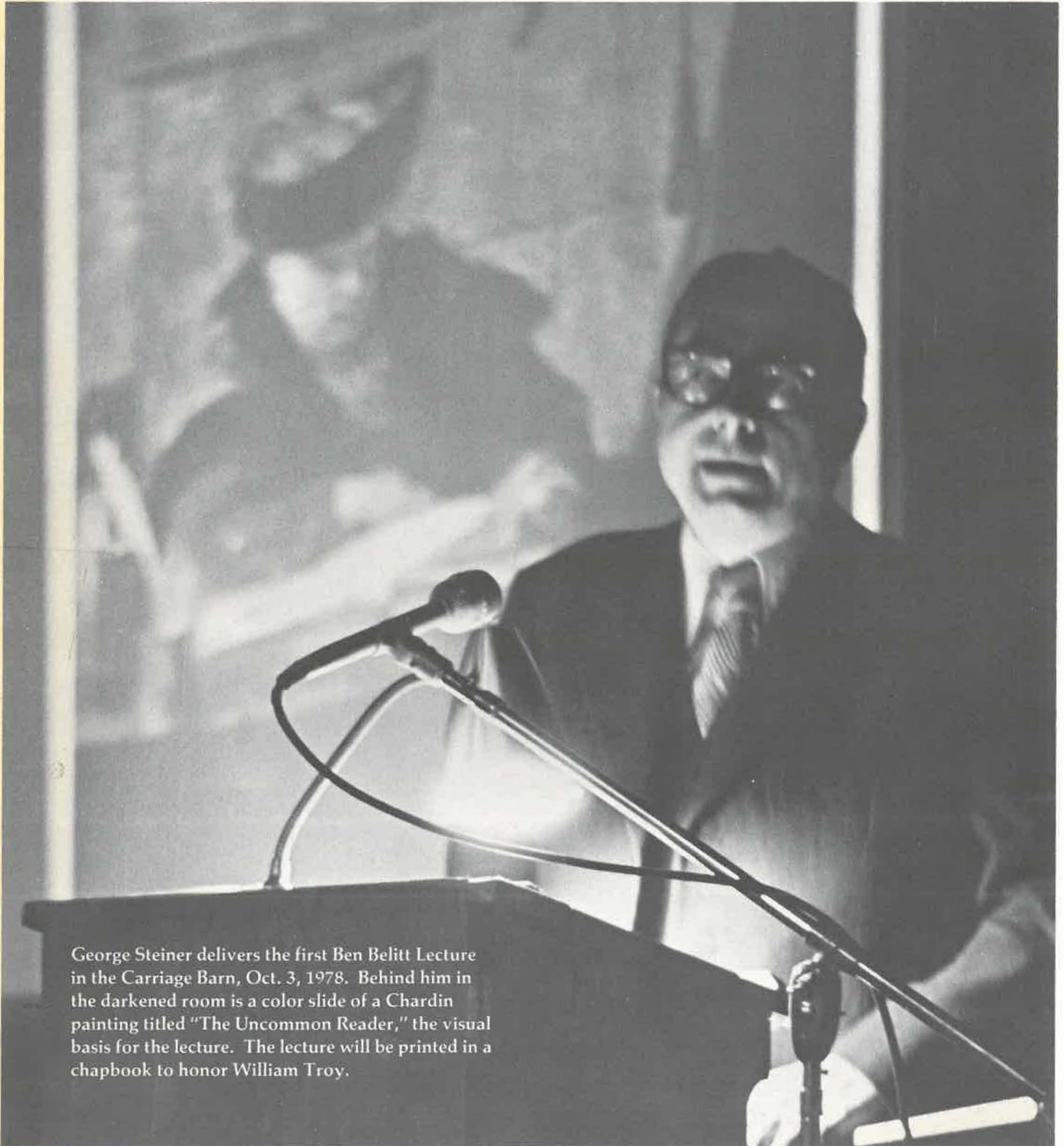


Quadrille

Winter 1979
Volume 12
Number 3

A Magazine for Alumni & Friends of Bennington College.



George Steiner delivers the first Ben Belitt Lecture in the Carriage Barn, Oct. 3, 1978. Behind him in the darkened room is a color slide of a Chardin painting titled "The Uncommon Reader," the visual basis for the lecture. The lecture will be printed in a chapbook to honor William Troy.



Music has been the activity daily in Newman Court, in the Performing Arts Center, since the end of September. It was then that Gunnar Schonbeck began organizing mid-day concerts, from 1 to 2 p.m., involving faculty, students, alumni, and friends of the College performing and talking in small groups. In what is often an open rehearsal, the performers

not only play but talk about what they are playing, and the way in which they are approaching the music. It is an informal and relaxing interlude for anyone able to drop in for all or part of the concert, and provides an added dimension to the audience-performer relationship.

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Quadrille is published quarterly by Bennington College for its 9,000 friends and alumni. The editors invite suggestions and contributions from all members of the community. Quadrille is entered as third class mail in Bennington, Vermont.

Capital campaign will answer long-range needs

Only twice before has Bennington College undertaken major fund-raising drives. The first marked the Twenty-Fifth Anniversary, the second was for capital project in the late '60s. This third drive, to coincide with the College's Fiftieth Anniversary, has a goal of \$8.9 million. The purpose of the campaign is to increase the College's endowment and by so doing support improved faculty salaries, student financial aid, and the educational programs of the institution.

Groundwork for the Fiftieth Anniversary Celebration and Fund actually began more than two years ago. When the drive surfaced publicly during a dinner in New York on Nov. 30, it was with an announcement that one-third of the goal has already been raised or pledged: \$3 million.

Here, President Joseph S. Murphy states the underlying case for the capital campaign, alumna and trustee Katharine Merck outlines the extraordinary involvement and organization of alumni, and Fiftieth Office director and alumna Rebecca B. Stickney describes more of the background on the three-year effort.

Bennington's expensive proposition: money matters a for secure future

By Joseph S. Murphy

Faced with the multiple problems associated with spiraling inflation and a steadily shrinking national applicant pool, the majority of small private liberal arts colleges in America are headed for lean years.

A recent Carnegie Corporation report predicts that roughly one third of the small private colleges in the United States will have ceased operations within the next twelve years. These institutions will have fallen victim to a decline in the national birth rate and a national trend toward specialized, vocational education, as well as financial problems made more acute by inflation.

The small liberal-arts institutions that survive will have to offer students educational opportunities that cannot be had at larger universities. The small colleges that survive will do so by asserting their academic identities and not by attempting to imitate the programs of large universities.

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Tyler Resch

President Joseph S. Murphy addresses a dinner at the University Club in New York Nov. 30 which served as the kick-off for the College's 50th Anniversary Celebration and Fund, a capital campaign to raise \$8.9 million.

For Bennington to flourish, the College will need a continual infusion of money. For Bennington to exist the College must remain the rare place that it is. Bennington's low student-faculty ratio, innovative curriculum, extensive facilities and eminent faculty will remain the College's most valuable assets. Bennington will continue to assert its academic identity by offering students a diverse multiplicity of opportunities for the exploration of creative thought and endeavor.

This does not, however, mean vast expansion. Bennington must remain comparatively small, its emphasis on maximum contact between teacher and student. In undertaking new programs, Bennington must be wary of spreading itself thin. The major factor that makes the College so distinct from other liberal-arts institutions is the large extent to which a Bennington education is tailored to the specific development of individual students.

In the future, Bennington will mount more programs abroad. Fiscally, the Abroad Programs are an at least break-even proposition for the College. More importantly, these programs have the potential immeasurably to enrich the lives of our students. In addition to offering programs in European capitals, it is hoped that the College will be able to undertake Bennington Abroad Programs in Third World countries largely ignored by the programs of most institutions. This fall, Bennington has undertaken programs in India and Paris, and is assessing the feasibility of similar programs in London, Thailand and Florence. As with all projects undertaken by the College the success of each venture rests largely upon how well that particular program can be translated into Bennington's singular approach to education.

Bennington Abroad Programs will be small, stress the close interaction of student and teacher, and will focus upon intensive studies in specific disciplines. Our current program in India is anthropologically oriented, while our tentative program to London would principally be for drama and literature majors.

Bennington will continue actively to seek to draw the most eminent minds from the international academic community to our campus. This term the College has been fortunate to present as lecturers Ernest Mandel from Brussels, Zvi Yavetz from Tel Aviv and George Steiner (this fall's Ben Belitt/William Troy lecturer) from Cambridge.

In the area of admissions, Bennington is facing the same problems all American colleges are facing. The competition among colleges for talented students is keen, and Bennington will have to earmark larger portions of its budget for financial aid. The cost of education in America has skyrocketed beyond the means of many middle-income families with more than one member attending college.

Our admissions figures are encouraging. Whereas the national applicant pool is shrinking, Bennington's own applicant pool has increased this past year by 10 percent. Bennington is seeking to increase its pool even further by recruiting students from a broad geographic area. Forty-five percent of this year's freshman class came from outside the Northeast, and 10 percent of this year's matriculants came from foreign countries. To attract these students, Bennington has expanded its field staff program to include the rapidly growing population centers of the Sunbelt areas and the Pacific Northwest. In its recruitment efforts, the admissions office is making use of some of 300 alumni volunteers, who will play

We must draw on the combined resources of our alumni, board, faculty and students and reassess an experiment that's now fifty years old.

a large part in recruiting the students Bennington enrolls in the years ahead.

Our Visual and Performing Arts Complex has the potential to be either a gold mine or a white elephant. In the planning stages of the new building it was impossible for anyone to calculate the dramatic increase in the price of heating oil and maintenance costs. It appears that both students and faculty have become acclimated to the VAPA complex, and as a result the building is in seemingly continual use twenty-four hours a day during the term. In addition to providing students and faculty members with greatly needed work space, VAPA provides Bennington with the space to undertake special projects. Funding from the Jerome A. Newman Performing Arts Endowment Fund made it possible, for example, for the Dance Division to reconstruct Doris Humphrey's "Life Of the Bee" in the Martha Hill Dance Workshop this December.

Financial burden notwithstanding, VAPA is proving itself to be a valuable asset to the College by providing essential facilities for the talented artists whose presence and work justly maintains Bennington's reputation as a leader in the arts. The College must now investigate the feasibility of operating VAPA year-round.

In the years ahead, Bennington will have to face the problem of deferred maintenance. Our campus, among the most charming in the United States, is almost 50 years old. We have been fortunate to get 50 years of service out of dormitories that were originally viewed as temporary housing. The College estimates that it will require \$600,000 to renovate the physical plant.

In an attempt to alleviate the cost of heating Bennington's physical plant, the College hired the

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consulting firm of Energy Resource Management in May of 1977. The actual cost avoidance for fuel and electricity expenditures for the period of May, 1977 to August, 1978 has been \$95,000 compared to same fourteen-month period beginning May, 1976. This savings reflects a 28 percent reduction of the College's fuel oil consumption and a 27 percent decrease of

Bennington must do more than merely survive. It must flourish and continually reaffirm its pioneer role in American education.

consumed kilowatt hours. An additional savings in energy expenses of \$55,000 is projected for the period of September, 1978 to June, 1979. This combined cost avoidance of \$150,000 equals the yearly income a \$2 million endowment would produce at seven percent interest. In more graphic terms, the College consumes the same amount of fuel oil today as it did before VAPA was constructed.

Bennington must begin to tap a long neglected, vital resource — its alumni. Although at times it may appear otherwise, Bennington needs its alumni for more than just financial contributions. Bennington needs alumni to aid in the processes of admissions recruitment, NRT job hunting, and post-graduate plans. The Student Services Office has initiated a

series of Alumni Career Seminars to give students the chance to get first-hand advice from successful alumni. Alumni also continue to prove invaluable in enhancing and spreading the College's reputation. This NRT, a string quartet consisting of two alumni and two students will tour Canada. And of course, alumni fund-raising efforts will largely determine whether Bennington meets its goal of raising a \$9 million endowment. A group of Bennington Pioneers (those alumnae who were students when Robert Devore Leigh was president) met recently and have established for themselves a fund-raising goal of \$1.2 million.

Bennington will always be an expensive proposition. Even with a targeted endowment whose interest will cover yearly operational deficits, the College will still have to raise large sums of money. The dedication to excellence in creative endeavor defies budgeting, and Bennington must continue to experiment, continue to take risks.

The years ahead will be exciting ones for Bennington. We must draw on the combined resources of our alumni, board, faculty and students and reassess an experiment that is now 50 years old. Bennington must do more than merely survive. It must flourish and continually reaffirm its pioneer role in American education. There will be a lot of hard work and introspection for Bennington in the years ahead, but I am confident that with the support of our alumni and friends, Bennington will do more than just survive.

Alumni are at core of Fiftieth Anniversary Celebration & Fund

By Katharine Evarts Merck

For Alumni, perhaps the most important aspect of Bennington's Fiftieth Anniversary Celebration and Fund is that its three national co-chairmen, Katharine Evarts Merck '46, Virginia Todahl Davis '40, and Joel Wells Schreck '56, are determined not only to reach the goal (at least \$10,000,000, what with the run-away inflation) but to improve and strengthen the College's relationship with its alumni at the same time.

We believe a college, particularly a small, private and never run-of-the-mill place, is not only as good as its faculty and students push it to be, but as good as its alumni demand and pay for it to be. The

Alumni Association and the Fiftieth people see eye to eye and are working together.

Somehow, many of Bennington's alumni have not only gone out into independence — for which we were trained as undergraduates — but have carried it too far, into detachment and even disassociation. Sometimes this has been due to careless treatment by the College after graduation. We hope the Fiftieth will help this problem a lot. We find that practically all of these distant souls are *really* happy to be asked to join in the Fiftieth, and are *glad* they are needed and were invited to do important jobs.

It is certainly clear that the Fiftieth Anniversary Celebration and Fund structure, covering all parts of the country, appealing to different talents and

Tyler Resch



Katharine Evarts Merck '46 addresses the opening event of the College's Fiftieth Anniversary Celebration and Fund.

interests through its committees, offers regional areas an opportunity to rally their members and bring in many who were previously inactive. The loyalty, emotions and support of alumni are being rekindled right across the country.

The fun, the marvelous part of it, is that it is a celebration for everyone, not just a grim financial campaign aimed at the wealthy and ignoring everybody else. This aspect of the Fiftieth will draw positive attention to the College and involve many, many alumni through regional events. It will create a lively environment for the fund aspect, which is clearly asking that alumni and friends put Bennington in a top priority position through the campaign. (Quite separate and apart from annual giving. That's important.)

The entire Celebration and Fund structure has been devised to draw upon the participation and talents of hundreds of alumni. The three national chairmen are taking their active leadership in turn. My term is first. It started in January, 1977 and will finish in June, 1979. The bulk of the work has gone from overall planning stage to developing regional committees. The work will continue, in structuring them so that they can function efficiently and pleasantly. The other main concentrations in these early months have been in the area of leadership gifts and foundations. The first is obviously of great importance to the Fiftieth, since a rule of thumb holds that at least 80 percent of any fund drive comes from 10 percent of the donors. Researching foundations

is essential, to discover any indications of interest in Bennington's special kind of liberal arts education.

The second acting chairman will be Jinny Davis. Her term will come at a time when many regional celebrations will take place, the second wave of leadership gifts, which we are starting now, will be continuing to come in, and the fund aspect will turn to an all-alumni canvas. Since Jinny has done a great deal of work with the alumni, including having been president of the Alumni Association, this couldn't be more fortuitous or satisfactory.

Joel Schreck's time will be spent bringing the effort to a smashing close, squeezing the last bank accounts and advising people on how to write their wills. Continuing events and celebrations, large and small, will provide background, color and movement for this essential work.

There is a national committee for every facet of the Fiftieth Anniversary. The chairmen not only have their own assignments in the field, so to speak, but additionally, these remarkable people are prepared to consult with, encourage, go to the aid of, and provide examples to the alumni working in the regional committees of the same name and function.

Most of the committees are self-explained by their names. A little note on two of them might be helpful, though. The Arts Committees are really resources to help with events. For example, a region may wish to put on an art show. The Events Committee for that region would not only get in touch with the savvy national events chairmen for advice and fool-proofing of plans, but also may easily want to call on the particular training, expertise and door-opening ability of the Visual Arts Committee.

The other committee which might need a little explaining is the Pioneers. It is unique, in that its

The loyalty, emotions and support of alumni are being rekindled right across the country.

membership is restricted to those who put foot on Bennington turf in the very first years, which are defined as during President Leigh's administration. This committee is without any doubt going to have the most fun of any. They are just going to do their thing and raise a barrel of money in the process.

And then, best of all, there is the heart of the Fiftieth, the regional organization. We have divided the country into 14 areas with a Fiftieth chairman for each — well, almost each. There is still a little more work to be done here. These area chairmen are setting up their own Fiftieth committees, complete with Events Committees, Leadership Committees, and all the others, if appropriate.

In some of the large regions, such as the New York City area, with a huge population of Bennington alumni, the regional committee in its final form will be quite a structure. In other areas, i.e. the Southwest with endless distances and scattered population, there will be one chairman (Janet Frey Harte '44, in that case) who will coordinate by telephone and letter, the work of small clusters of alumni in different cities. There will probably be either one or two events in that Southwest area during the anniversary years which will bring everyone together. (An aside: Everyone always says Bennington alumni spurn any kind of reunion, but my observation and my ears tell me this isn't true at all. In fact, whenever they're together, in groups large or small, they stand out as unusual people, all glad to see each other, and all talking with extraordinary enthusiasm — generally all at once.)

Therefore, there will be variations in the activities and structures of the regional committees, but the overall Fiftieth Anniversary will be observed in the same sequence. In other words, all the regions will first concentrate on organizing themselves, on

leadership gift work, on researching their local foundations and corporations, and on planning ahead for some event which their committee thinks would be fun, feasible, and good public relations for the College. Those activities have been and will be the main effort all over the country for the next several months.

There are many details to all this, which would be extremely boring to list. Yet I think all the alumni will be glad to know that we are actually going to have workers' manuals! In fact, we naturally are counting heavily on the College in endless similar ways, to give this entire effort its full attention and backup.

There is a movement afoot — a breeze blowing, to quote a mid-western worker — the word Bennington is being spoken and heard from here to California. There are alumni all over who realize that as the government takes over more and more of our lives, and state universities become increasingly rich and powerful, how incredibly precious is a place like Bennington whether or not they agree with it every second in every way. And they are rallying.

Two years of preparation behind carefully planned \$8.9 million goal

By Rebecca B. Stickney

And so it begins.

The Fiftieth Anniversary Celebration and Fund effort is under way. On Nov. 30 the College Board of Trustees made its public announcement of that fact at a dinner in New York City. One hundred and fifty guests gathered at the University Club and during the formal part of the evening heard remarks from various speakers, called to the dais by Trustee — and master of ceremonies for the evening — Andrew Heiskell.

My memory — my Bennington professional memory, that is — covers a 30-year span (a confession I find startling) and during that time there have been two special drives for capital funds, the first occurring on the College's 25th Anniversary, the second, a drive for funding of the arts center (VAPA). While not assigned to work on either drive, I was sufficiently involved to know now that neither effort bears much resemblance to the current one.

We have taken almost two years to prepare for this effort. Professionals first estimated our potential

for raising the funds needed, by conducting interviews with alumni and friends across the



Director Rebecca B. Stickney of the Fiftieth Anniversary Celebration and Fund, right, with Katharine Evarts Merck, speak during a committee working session.

An almost completed list

National Chairmen: Year I, Katharine Evarts Merck '46; Year II, Virginia Todahl Davis '40; Year III, Joel Wells Schreck '54. **National Vice Chairman, Year I, Nancy Reynolds Cooke '37.**

Chairmen (and Co-Chairmen), Alumni Regions: **Vermont,** Barbara Schwanda Weedon '53, Gladys Ogden Dimock '36; **New England,** Dorothy Coffin Harvi '42, Miriam Hermanos Knapp '55, Nancy Hirose Brooks '43; **Connecticut,** Sally Smith Norris '44, Janet MacColl Taylor '44; **Greater New York City,** Lenore Janis '55, Seena Israel Fish '52; **New York State,** Nancy Kluge Rumery '46-**D.C./Maryland,** Sally Brownell Montanari '36, Turri Rhodes Cook '52; **Greater Pittsburg,** Ruth Thompson Shapiro '46; **Midwest,** Edmar von Henke Hoppe '50, Mary Lou White Boyd '49, Joan Hyatt '43; **South,** Aviva Dubitzky Neuman '61; **Southwest,** Janet Frey Harte '44; **Rocky Mountain States,** Kay Eppich Black '49; **California North,** Carol Bennet Schoenberg '57; **Northwest,** Elizabeth Corey Guthe '52.

country and then, once a goal had been confirmed, we were advised on how to go about doing what needed to be done.

We have by now built a structure of national committees, duplicated (more or less, depending on the local situation) in fourteen geographical regions into which we have partitioned the country. Staffed by alumni, trustees and friends (a task which was neither tedious nor lengthy), these are working committees. Some of them are already at work, others being phased in gradually. As the next three years of work go forward, the leadership of the committee network will undoubtedly change. No volunteer has been asked to take a major role for more than one year.

We plan to celebrate Bennington's fiftieth birthday over a three-year period. We have chosen Robert Devore Leigh's appointment as first president (1928) as the starting date which, therefore, makes the College 50 this year. But we really have more to accomplish than would be possible by the end of 1978, and so by thinking of other important early events — like groundbreaking (1931), arrival of the first students (1932) — we thought we were justified in deciding on a three-year period for the Fiftieth and by so doing, celebrate all these events of origin.

Our committees are named pretty much by "the book" — Leadership Gifts, Foundations,

I believe that not since the founding years has there been a more important period for Bennington than this one.

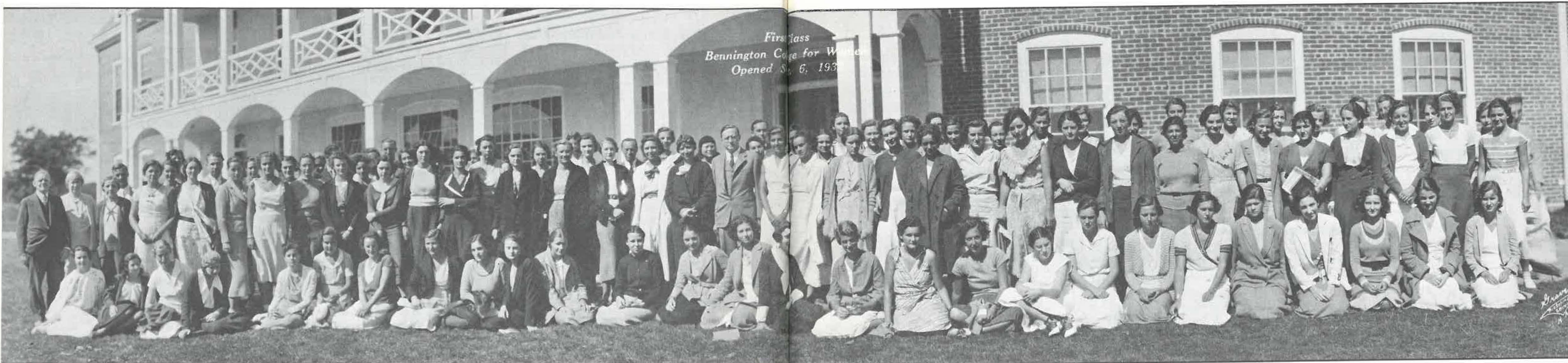
Corporations, Special Events, Public Relations, and such. There is one, however, which will not be found in "the book." Martha Hill suggested at an early planning session that Bennington should establish a Pioneers Committee, the membership to be of all those — students, faculty, administrators (and including those at the Summer School of the Dance) — who were at the College under Dr. Leigh's administration, 1936-41. Any alumna belonging to the classes of '36 through '44 is a Pioneer. The committee fast became fact and has had a first meeting on campus. Fletcher Wardwell Gaylord '36, and Carolyn Crossett Rowland '37 are co-chairs. Plans and projects are under way. Among them is an already announced reunion at Bennington, for Pioneers, on the weekend of May 11, 1979. That weekend will be a major event. Notice has already been sent to the Pioneer alumnae and soon will be to former faculty, administrators and special students of those years.

I believe that not since the founding years has there been a more important period for Bennington than this one. There are many now working for the College with a force and fervor which has probably not been seen since 1929, '30 and '31 (and several of those workers are daughters of the founders). With such a task force and the entire Alumni Association

I don't believe we can fail to achieve what we need to, to secure for the rest of the century a Bennington we will continue to recognize.

on hand, I don't believe we can fail to achieve what we need to, to secure for the rest of the century a Bennington we will continue to recognize. Edith Barbour Andrews '41, when establishing the Ben Belitt Lectureship with a major leadership gift, explained very simply, "It's my turn, now." There are others feeling that same way who have put their money down.

To celebrate right, to raise \$8.9 million, is going to take a lot of work and those already involved know that. The current leadership is strong. Others, like them, wait to take over in Year Two and Year Three. The office is ready. The task itself is justified. So, let it begin.



In the beginning

It was September, 1932, and no one knew

By Thomas P. Brockway

The arrival of students in September 1932 moved Bennington College from the Robert D. Leigh blueprint into uncharted actuality. No one knew whether a viable institution could be built on the ideas and program the president had propounded in 1929, how eighty-seven freshmen would take to freedom, whether Bennington graduates would differ much or little from the alumnae of other colleges.

The Leigh regime would begin to answer these questions as Bennington's basic configuration developed and its values and procedures approached the status of tradition. The college was designed to facilitate change, and change has occurred, but many of the ways of doing things that were worked out in the beginning have persisted with remarkable tenacity, from admissions procedures to the unique graduation ceremony; and the underlying philosophy has not lost its potency. Edward J. Bloustein, Bennington's fifth president, said that Dr. Leigh's educational statements "still have a very fresh ring," and Joseph S. Murphy upon becoming president in 1977 circulated copies of Leigh's educational aims for the enlightenment of the faculty.

Bennington's first students arrived by train, bus, taxi or family car. A leaflet, "Information for Entering Students," made it clear that Bennington in the '30s was counting heavily on the Boston & Maine and Rutland railways to validate its somewhat dubious claim of accessibility. Students coming from Boston were told to detrain at North Adams and take a bus to Bennington; those coming from the south or west should board the Green Mountain Flyer at New York or Albany, and at North Bennington taxis would be waiting to transport them to the campus. But as Mrs. Hall Park McCullough, retiring chairman of the Board of Trustees, recalled the day, most students arrived "in cars packed with luggage" accompanied by fathers, mothers, sisters and brothers.

Once settled in their new dwellings, four student houses on the west side, the students took note of their situation. Since everyone was a freshman there was no hierarchy to decipher and there were few

This is another in a series of chapters on the history of Bennington College by Thomas P. Brockway, long-time faculty member and former acting president.

President Robert Devore Leigh is surrounded by the entire new community as "Bennington College for Women" opens for business in September, 1932, and

a remarkable photographic panorama is taken in front of the new Commons building.

whether a viable institution could be built

surprises as students made the acquaintance of their twenty or so housemates: all were white, most had come from New England and New York, had attended private schools, and were Protestants of whom the Episcopalians outnumbered any other denomination three to one. Before the stock market crash of 1929 their families could have been described as well-to-do- or better; as it was, forty percent had requested and been granted financial aid. But even they were distinctly upper middle class, and almost everyone was conventionally attired. Hair was nicely coiffeured, skirts came to the mid-calf, and all wore stockings and shoes.

An absence of rules

As time went on comfort and informality set less conventional patterns, whatever Mildred Leigh, the president's wife, might think or prefer. Gray flannel slacks were seen less than blue jeans, blouses yielded to shirts with free-flying tails, and sneakers had to be spotted and streaked with paint. There was little the Community Council could do or wished to do to combat "the cult of informality," a phenomenon Professor Rudolph of Williams considered "a fixture of progressive education." (*The American College*, p.478) The council ruled, however, against shorts or "other scanty apparel" being worn either in town or in "other conspicuous places."

Unique among college women of the 1930s, Bennington students were remarkably free to come and go and live their own lives. Before a Community Council began functioning, the administration had posted a single rule: Any student expecting to be off campus after 11 p.m. or leaving for the weekend must fill out a slip stating where she could be reached. Students from boarding schools had never known such freedom; students who had lived at home may have enjoyed considerable independence but accountability was seldom absent. In contrast there was no dean of women at Bennington, there were no house mothers, and the faculty living in apartments in the student houses had no "custodial or disciplinary duties," though they were expected to attend house meetings. The absence of regulations and surveillance reflected Dr. Leigh's conviction that there was little risk but great educational gain in treating college women as adults, and he once chided parents who tried "to keep their daughters in infancy long after the age when intelligent, independent decisions should be permitted.

Eight more student houses would be built by 1937 but otherwise the physical plant was considered adequate for everyone except the music faculty and their students. They were cooped up in a one-time chicken house which stubbornly resisted

sound-proofing and were to remain there until the college took over the magnificent Jennings mansion in 1939. The dominating Commons had the same functions it has today except for the college store which it eventually lost to the Barn. Then as now the visual and performing arts claimed the third floor, though their main work now goes on in the new art center.

The Barn, once the home of sheep and Jersey cows, held the library, laboratories, classrooms and faculty and administrative offices. The comfortable farmhouse known as Cricket Hill had several small apartments, and surrendered its first floor to a nursery school in 1933; and near the musicians' "coop" the Brooder would soon be ready to house a succession of faculty members. An eager tennis player, Dr. Leigh saw to it that four tennis courts were already completed on the west side, as well as a playing field. Off to the east, Shingle Cottage from which Eleazer Edgerton in 1777 went forth to fight in the Battle of Bennington, and later the residence of Robert Frost, was already occupied by several faculty members.

While getting acquainted with each other and their surroundings, all students were plunged into a five-day round of meetings and conferences with the college physician, the director of sports (an office that soon expired), the librarian, and all sixteen members of the teaching faculty. During this week of registration Dr. Leigh addressed the community as he would at the beginning of every semester, and began discussion of the formal organization of the college.

The Rev. Vincent Ravi Booth, who had first dreamed of a college in Bennington, had his moment lecturing on the history of the college (a freshman diarist wrote that he "was feeling very thrilled and emotional about addressing us *at last*") and conducting a tour of the Bennington battlefield over in New York state and of his beloved historic monuments in Old Bennington.

Mrs. Mabel Barbee-Lee, director of admissions, reported that Williams boys began arriving "on bicycles, in jalopies and fancy sports cars," and this continued. On Sept. 7, Gov. Franklin D. Roosevelt of New York, campaigning for the presidency, decided to have a look at the new campus on his way to speak in Bennington. Finding a Jennings gate padlocked, New York state troopers shot the lock to pieces, and, as Hall Park McCullough wrote, the future president "with his predilection for breaking precedents had inaugurated a new way of entering college."

What Dr. Leigh sought in this Utopian college was not the immediate regeneration of society but the education of individuals who upon graduation could be commended to their communities as worthy and possessing purposes, energy and skills, "qualities needed for the improvement of our culture." While

at Bennington, students should acquire not only knowledge and skills but "attitudes, appreciations and ideals." To this end educational influences would be pervasive and unremitting: Education must proceed not only in the classroom, the laboratory, the library and the studio, but in the several student houses, at committee and community meetings, evening lectures, concerts and plays, in recreation and social activities. Even leisure should be devoted to enlightening pursuits. In his talk to the college community in September, 1933, Dr. Leigh was apparently unhappy with the way students and faculty spent their free time and contrasted what went on with his ideal:

"Leisure may be spent in fast driving, gossiping, playing cards, watching ball games, or organizing pointless clubs; or for really recreative, enlightening and ennobling pursuits, even for priceless social contributions in the fields of social or mechanical invention, astronomy, mathematics, art, poetry, religion and music."

While Bennington had no monopoly on the aim of an encompassing education, many of the ways and procedures by which it was approached were unique. Even registration had a peculiar rationale, for it was meant not only to help students make wise choices but to help instructors plan their introductory courses. Filling out program cards at colleges where freshmen had few choices was a simple matter and registration could be handled administratively. Though at Bennington there were no required courses, the college insisted that program planning could not be left to the student's "unaided choice." The college must assure itself that the student was meeting the expectation of exploration and that her

As time went on, comfort and informality set less conventional patterns.

choice of a trial major field and program of work accorded with her "needs, aptitudes, purposes and interests." If this requirement were met one could expect the greatest possible commitment to learning.

In preparation for this initial encounter with students the faculty had been provided with summaries of every student's school record, professed interests, characteristics and hobbies. The faculty had also been warned against announcing what they planned to teach: The title and content of courses must evolve in the light of student interest and needs.

The "appalling doctrine"

This early nervousness about announcing courses was later caricatured by Wallace Fowlie who arrived to teach French in the fall of 1935. Students were

planning their programs and the faculty sat in their offices prepared to sign class cards. As an hour went by and no one knocked at his door, Fowlie brooded over Bennington's "appalling doctrine" that he must not offer or even suggest a course: "the idea and the desire for the course must come from the student." In spite of his apprehension, the students who finally came in all wanted to study the subject he had come to teach, and he was soon discoursing happily on modern French literature before a class of twelve freshmen.

As this suggests, the "appalling doctrine" was not a universal favorite and it did not keep faculty from teaching what they were most able to teach and what indeed they had been hired to teach. The students soon insisted that their interest could be taken for granted and lists of courses began to circulate clandestinely, then openly, and finally appeared in the catalogue under Dr. Leigh's successor.

Frequently, however, a student's interest led her counselor into unfamiliar territory and together they devised a plan for its exploration and mastery. Tutorials, individual or group, covered subjects that were never listed in the catalogue.

During the first registration, a considerable number of students ignored the expectation of exploration by concentrating in one or two of the four divisions, perhaps most commonly in literature and social studies, or in the performing and visual arts, which then constituted a single division. One student chose only art, dance and drama; another dance, drama and music; a third art, dance, drama and music. The virtue of exploration was called to their attention in time, and two of the three added courses in literature and social studies in their second year. The third continued her all-arts program until her junior year when she passed a course in literature, failed one in social studies, and then concentrated as before in art, drama and music. The unbalanced program became less common but students continued to be drawn to Bennington by the opportunity to follow their own interests. In 1940, ninety-one percent of the students then in college placed that opportunity at the top of the reasons they had applied to Bennington. In spite of individually contrived programs, the Eurich evaluation, completed in 1942, showed that in most fields, including science, Bennington students scored higher on subject matter tests than college students generally.

Following the week of registration, classes began and certain unique features of the Bennington plan were put to the test. As Dr. Leigh had proposed, most classes met once a week for one and a half or two hours in contrast to the usual three fifty-minute classes or Bennington's later two sessions a week. This left blocks of free time for projects and the paper-writing which soon became and remained

endemic. (A recent student who saved her papers discovered that she had written forty-five in her first year.)

The faculty agreed to consider survey courses taboo, though Jean Guiton felt obliged to begin his course on 20th-century French literature with Corneille (1606-1684). The taboo has been more or less observed ever since. Dr. Leigh's emphasis on the contemporary was meant to offset the centrifugal effects of individual programs and projects, but no one objected to the musicians' teaching Beethoven and even Bach. Still, modernism was in the air and

The Barn, once the home of sheep and Jersey cows, held the library, laboratories, classrooms, and faculty and administrative offices.

contemporary poetry and politics received more attention than Chaucer and Aristotle.

Community Government

During the week of registration Dr. Leigh turned his attention to the organization of the college community. As paterfamilias he might have shaped it to give effect to his ideal of "total education" and then governed it as a firm if kindly despot. There can be little doubt that the community was in fact organized as he wished it to be, but he saved himself the onus of dictatorship and the cost of deans and house mothers by involving the entire community in decisions affecting life and learning on the campus.

Upon arrival, the students were instructed to elect house chairmen to represent them in a temporary governing board. Soon the four house chairmen met with the president and the Student Personnel Committee made up of faculty and staff, and together they began formulating a plan for governing the college community. By Nov. 1 their proposals had been circulated, discussed in house meetings, and adopted at a community meeting. Each house was to be free to manage its own affairs under its chairman and a house council; general legislative, executive and judicial functions were vested in a Community Council. The council was to be made up of the house chairmen, three faculty or staff members and the president, and so reflected Dr. Leigh's preference for "community government" over "student government" which he felt was mere make-believe on most campuses. Furthermore, he was convinced that in its judicial functions a mixed body would exhibit more understanding and compassion than a student council; but he was content that the four elders would be heavily outnumbered by the twelve house chairmen by the time four classes had been admitted and that the council's officers would always be students. While subsequent record provides no evidence of a

generation gap in voting, the students eventually reduced the representation of the faculty in judicial matters to a single member elected by the community.

The Community Council's main function was "to make decisions and rules and to define the standards in all matters concerning the welfare of the community." Within two weeks the council had prepared an impressive statement which was adopted at a community meeting on Nov. 14. After insisting on the importance of the quality of Bennington's community life, the preamble argues that "we must govern ourselves by reliance mainly on constructive cooperation."

"A series of 'thou shalt nots,' while they might protect us from unsympathetic outside criticism, would probably be evaded, leading perhaps to hypocrisy or childish rebellion against imposed authority. Specific prohibitions would therefore defeat our fundamental purpose, which is to govern ourselves as mature, responsible human beings. . . . We propose to state in general terms the standards of good taste and civilized conduct we mean to uphold. . . . Inevitably the standards will be violated. We do not wish to set up penalties in advance. Every case of violation will be dealt with individually. The circumstances and interests of the offender will be considered as well as the protection of the Community. In extreme cases it may be necessary to expel a member whose continued presence will seriously jeopardize our essential purposes."

The two standards required members of the community to conduct themselves "in an orderly and considerate manner, respecting the regulations of any community in which they may be," and to act as responsible citizens "in constructive cooperation with the college and its aims." (Critics beware.) The standards were followed by specific campus rules. At first there were only three: The sign-out requirement already in effect, a rule against driving a car on the roadway between the student houses after 10 p.m., and a ban on noise in the library at all times and everywhere after 10 p.m.

Private comfort, public nuisance

The need for a rule against pets soon became obvious as students began importing puppies, kittens, white mice and even infant lambs. Pets were happily present in the tradition of progressive education from the nursery school on, but they were less happily present on the campus. Everywhere they were underfoot and their presence was evident to eye, ear and nose and clearly recorded on rugs and furniture. The Community Council was reluctant to act and Dr. Leigh was urged to end the nuisance by ukase. Yet he felt that the decision was one the community should make and warned his

administrative officers to resist the temptation to intervene in such cases. Eventually the community decided that enough was enough — there should be no more pets. And as Harold Gray in the Literature faculty wrote, "the houses were given back to human beings and an experience in democracy had been lived through."

The private comfort and public nuisance of pets would not be a major issue again for nearly forty

While at Bennington, students should acquire not only knowledge and skills but 'attitudes, appreciations and ideals.'

years, but Dr. Leigh was never wholly free of the problem. When he learned that some of his faculty required a pet or two for their happiness, he reluctantly agreed that adults living on campus might have a well-behaved dog or cat. A pet census in the spring of 1939 brought to light two dogs which had occasioned complaints, and their owners, Arch Lauterer in drama and Frank Coleman in science, were told to get them off the campus. A year later Leigh gave the college physicist, Thomas Perry, permission to have a dog on probation, but wrote that "we have never had a dog on campus that has not caused considerable trouble and criticism." One of Leigh's compensations as he left in 1941 was that he would never again be wasting his time dealing with pets and pet owners.

The Williams connection

During the year, the Community Council remained alert to violations of standards and rules, and in the spring term gave serious thought to the Bennington image and the Bennington-Williams problem. By that time it had become clear that some outsiders had formed unfavorable impressions of the college. Since visitors frequently wandered through the library, then situated in the Barn, the council requested that students not sit on the high windowsills or lie on the library floor. The council repeated its warning against wearing "scandalizing attire in town," and perhaps to head off local gossip reproved two students for going out with a young businessman whose avid participation in college dramatics was thought to have an ulterior motive.

Bennington and Williams began to feel the impact of the other's more carefree and adventurous students soon after the opening, although official communication on the subject awaited the spring term. On March 20 the Community Council sent a letter to two Williams students who had recently disturbed the Bennington College community after midnight. They were warned that any repetition of their "offensive behavior" would be reported to Williams officials. A similar episode in the early

morning of April 1 resulted in a sharp letter to the Williams Student Council. In reply, the Williams council offered apologies for the men's "ungentlemanly conduct of a decidedly disrespectful nature;" commented that Williams men were "not to be wholly blamed if your standards are not shown due consideration — whatever these 'standards' may be;" put the culprits on probation and requested that the Community Council reciprocate by penalizing the Bennington girls who late at night had driven their cars back and forth blowing their horns in front of Williams fraternities.

What the standards meant in practice was puzzling at home as abroad, and during the spring term the Community Council decreed that "excessive drinking on the campus or any other place" would be subject to investigation and action in this last year of Prohibition, urged students to refrain from going to speakeasies "because of the college reputation," and proposed as a rule that "no Bennington girl go upstairs in a Williams fraternity or dormitory after dinner."

Year after year the council minutes record the unseemly aspects of Bennington-Williams relationships, never the serious courtships that culminated in marriage (there were two in June, 1933) or the occasional occurrence of a planned social event, a coeducational Spanish table or the sharing of dramatic or musical talent. Neither then nor later was anyone planning or encouraging social or cultural interchange. The result was that it was generally the roisterers, male and female, who defined the relationship and gave it a bad name.

During the first year the Community Council as a whole dealt with infractions of rule or standards but when it was joined by the chairmen of four new houses in the second year this function was turned over to the Central Committee, later titled the Judicial Committee. This was made up of four students and two faculty or staff whom the council chose from its own members. This procedure continued until 1945 when a new constitution gave the community the duty of electing students and a single faculty member to the body that dealt with its lawbreakers.

In her book on Bennington College, Barbara Jones, faculty member and the second president's wife, remarked that there was little law enforcement at the college. The aim of the Central Committee was to educate and to gain compliance with community standards by frank discussion with transgressors. In the beginning students on the committee wanted to inform the community who had been hauled into court on what charge and what came of it. They finally agreed with their elders that they were not conducting trials and that their aims could best be realized if privacy prevailed over publicity. In the

early years the Central Committee dealt with infractions by faculty and staff but humanely avoided confrontation by sending out letters of reproof. Eventually the committee merely forwarded the facts to the president.

During the Burkhardt years (1947-57) the committee resorted to such penalties as campusing or social probation; but during the Leigh and Jones eras the Central Committee did what it could with persuasion and then in extreme cases of anti-social behavior sent the president a recommendation of expulsion. In the first twelve years, four students were sent home solely for a violation of rules and standards but from time to time a record of bad citizenship turned the scales against a student whose academic record was borderline.

In the fall of 1936 the Community Council, dissatisfied with the performance of one of its creatures, appointed a new Recreation Council whose subcommittees on athletics, entertainment and "intellectual recreation" scheduled hockey games with Amherst, Skidmore and Williams, and put on an election night party, two informal dances, two formal dances, a Tyrolean party, a scavenger hunt, a weekend party for Bard students, and concerts with tea. The Community Council cooperated by decreeing that beer and light wines might be served "on certain occasions."

Educational Policies Committee

Among the committees appointed by the Community Council, that on educational policies came to enjoy the greatest prestige. Made up of trial majors from each division, the committee met from time to time with comparable faculty and trustee committees to discuss policy, curriculum and personnel. Each semester the committee let every faculty member know what his students thought of his performance and the same information went to the president. As Margaret Dudley, EPC chairman, wrote in 1941, membership on the committee was "a delicate responsibility calling for diplomacy and tact, and some instructors have yet to learn to accept the EPC as a valuable and serious-minded group."

After observing the operations of the committee as faculty member and president's wife, Barbara Jones wrote that its members had shown a maturity of judgment for the most part, as well as "a kind of wisdom and imaginative grasp of educational purposes which has made their participation of great value."

In pursuit of his ideal of total education, Dr. Leigh had looked forward not only to the students' involvement in their studies and in community government but to acculturation within the student houses, to afternoons filled with a planned program of sports, and to evenings devoted to lectures, music, plays or deliberation in the mode of a town meeting.

Belitt and Troy honored as Steiner lectures

By Catharine Osgood Foster

On Oct. 3 the first in a series of lectures to honor Ben Belitt (founded and funded by Edith Barbour Andrews '41) was given by critic George Steiner in the Carriage Barn to a packed house of quiet, fascinated listeners — students, faculty and people from Williams and the neighboring villages. Steiner was selected by Belitt as the first choice for this exciting series, dedicated to him and to be published afterwards in memory of William Troy, another of the instructors Edith Andrews wishes to honor.

As subscribers to the *Bennington Review* will know when the lecture is printed in its third issue, this lecture was a fitting tribute to Ben Belitt, for like his own lectures and writings, the theme was complex, constantly probing, delicately textured and woven partly on the surface but as often as not well below it in ways that become apparent only after a considerable interval of time.

Entitled "Chardin's Uncommon Reader," and delivered in front of a large slide projection of that 18th-century painting of a man reading a big old book constantly on the screen, this lecture often seemed to be precisely and even exclusively about the painterly details of the portrait of the absorbed reader. But at the same time Steiner was also always talking about what it is to be an active, vigorous, participating reader, sharing authorship with the author, as it were, in a privileged and stimulating give-and-take, or even in a duel, that can make one an uncommon (not just a passive) reader.

And the reflection was that Belitt is an uncommon writer. Both Steiner and Robert Boyers, editor of the *Bennington Review*, who introduced the series, and the speaker quoted Belitt's referring to himself as "a posthumous poet." After mentioning an old comment of Belitt's: "It is hard to be a posthumous poet" and his recent playful remark about this series "as a prehumous memorial." Boyers added: "... no other major poet of our time has had so determined and unremitting a sense of himself as providing largely for another age. It is the burden of his best work to confront nullity, to balance words and emotions dangerously as on the heads of pins, he has created work with one eye trained well ahead in the distance, the other looking back anxiously to a table sumptuously set for the likes of Hart Crane and

William Blake, his fitting colleagues." Boyers said — "... he has told us what it is like to live in the posthumous way and with no trace of regret, envy or hyperbole."

In support of these remarks Boyers spoke of Belitt's seven-part poem, "This Scribe, My Hand" — which was also praised by Steiner as "one of our most brilliant and impassioned contemporary poems." The first part is headed by a quotation from John Keats: "When this warm scribe, my hand, is in the grave." Then the poem begins:

1. You are here
on the underside of the page,
writing in water,

anachronist,
showing your head
with its delicate fuses,

its fatal telemetry,
a moundful of triggers and gunpowder
like a field-mine,

your sixty-one inches
and your gem cutter's fingers,
anonymous,

taking the weight
of a 'roomful of people'
but making no mark,

pressing the page as I write,
while the traffic in Rome
demotic with engines and klaxons

circles the Pyramid of Cestius,
crosses a graveyard and submerges
again like the fin of a shark.

2. (this section was the one quoted by Boyers)

I write, in the posthumous way,
on the flat of a headstone
with a quarrier's ink, like yourself,

A retired member of the literature faculty, Catharine O. Foster now writes weekly columns for the Bennington Banner and Boston Globe Sunday Magazine, and books on gardening and horticulture.

an anthologist's date and an asterisk,
a parenthetical mark in the gas
of the pyramid-builders,

an obelisk whirling with Vespas
in a poisonous motorcade.
I make your surgeon's incision for

solitude — one living hand, two
poets strangled in sea-water and phlegm,
an incestuous

ego to reach for
the heart in the funeral ashes,
a deathbed with friends."

(From *The Double Witness*, Princeton Paperbacks, 1977, pp. 45-51.)

I wish there were space enough to quote all seven sections. The next one ends with "The shutters slam down on the streets. Nobody listens." And the last section ends "The silence is mortal. Nobody answers."

Ben Belitt, however, is, as Boyers said, "very much of the present moment, as alive and inspiriting as other writers he has celebrated so beautifully" in his essays, translations and classes at Bennington. He praised Belitt's dangerous game of seeking the *mot juste*, "the matched and extortionate word" as Belitt once called it. He summed up saying that the dangerous game makes Belitt "a model of the radical grace we admire," full of the gusto we like, and over the years for his students a commenter on their essays and poems "in a spirit of obsessively genial encouragement."

Then, after some remarks by Belitt and by Edith Barbour Andrews, Boyers came back to the rostrum for his introduction of George Steiner. In this he remarked on Steiner's surprise to have been chosen as speaker here in this series, at a college he thought of as belonging to artists and poets (as compared to critics). Steiner has written of critics as "shadows to lions," but Boyers insisted that Steiner is no shadow, that his work belongs to the literature of our period as much as the writings of major poets and novelists. He cited the monthly essays on books in the New Yorker and Steiner's books, especially *Tolstoy and Dostoyevski*, *After Babel*, and *The Death of Tragedy*, and characterized Steiner as a man with "the aggressive thrust of an imagination bent always on opening up issues, provoking judgments, seeing old things with new eyes. Better than any historian I can name," Boyers added, "he has traced the progress of imagination coming to terms with events. He has forced a way into the spirit of numerous authors ... and given us a reading of our own possibilities."

All these things Steiner spectacularly did in the Ben Belitt lecture that night, driving home the lesson that we read in the light of our own literary and cultural equipment and willingness to bring it to bear in a devoted dialogue with the book as we read. If tragedy is dead, its passing is "a reflection of the developments we have all to confront." As Steiner himself wrote a few years ago in England's *The New Review*, "An unmistakable thinness, corner-of-the-mouth sparsity, sour fastidiousness, have developed in the English literary tone ... To borrow an image from a French children's story, the thin gray ones, the steely trimmers, hate the round warm ones. They deride the messiness of intense presence, of intense feeling which they call 'flamboyance'. They come with tight lips and deflation."

Boyers places Steiner with the round warm ones, "full of intense feeling and an almost reckless passion for the combination of words that will stir us to respond with commensurate concern." He added that Steiner gives a sense "that the issues at hand are momentous, that the ability to respond properly to serious works of art is a grave responsibility." All through the lecture that night Steiner displayed these qualities and induced his audience to try to feel and undertake that responsibility, illustrating his points with quotations in many languages, which we undertook to follow as best as we could.

Boyers reported that Belitt considers *After Babel* one of the few indispensable works of our time. Belitt, Kenneth Burke and many others have attested to the impact this book has had. It probes questions of the nature of language, the relation between actual discourse and what we cannot express about human experience, about translation, the very heart of the workings of language. "Steiner manages," said Boyers, "to present a working model of the process of thought itself."

In the brilliant and absorbing lecture which followed these introductory remarks, Steiner indeed did show once again what Boyers called "the extraordinary versatility and centrality of a mind that has taken so much of the human project for its terrain."

It was a dazzling way for a student [Edith Andrews] to express gratitude to her college and her instructors by providing for it; and it was supremely apt for Belitt who, as all of us who have known him at Bennington are aware, has extraordinary versatility and centrality of mind, too. As Steiner did that night, Belitt also can range over the field of Western literature and invite his audience or reader to take on the grave responsibility of responding to art and making art a core part of one's life, a way of life and the very fibre of one's moral existence.

Alumni return to guide students on careers

In an effort to help acquaint Bennington students with potential options after graduation from various divisions of the college, the Student Services Office this fall sponsored three seminars on various careers. During these informal sessions, recent alumni of the college were invited back to the campus to tell about their experiences and give insight into the process of becoming established in a career area. During the term, seminars were held in visual arts, performing arts, and the law.

Law Careers

Three Bennington alumna and one past acting College president were invited one Saturday in October to discuss their law careers with Bennington students, in a seminar entitled, "Is there any Law after Bennington?" The panelists addressed the many dimensions of that question and told students how they got into their careers, the new branches of law and the special problems of women in law.

The speakers included: Jill Laurie Goodman '70, a law professor at New York University Law School; Susan Kunstler '71, who practices with Fischbien, Olivieri, Rozenholz and Kunstler in New York; Patricia Barr '71, who has her own practice in Bennington; and Joseph Iseman, a senior partner with Paul, Weiss, Rifkind, Wharton and Garrison; and former acting president.

Two years after Jill Laurie Goodman graduated from Bennington with her degree in political science she decided to go to law school at New York University. Subsequently she joined the VISTA program and became active in the landlord tenant court in Brooklyn. Later, in Washington, she worked at the National Office of Civil Liberties involving herself especially with Navy women who were challenging the sex regulations in the service. That experience was a profitable one for her, as she said, "I got to know a whole different world of people dealing with women in the service and what they revealed about people's natures under stress." Currently Goodman is teaching legal research,

writing and analysis at New York University Law School, and says she has "fallen in love with teaching."

Patricia Barr was thinking of law school as an undergraduate majoring in Social Science. She was also married and finishing Bennington in three and a half years. Soon after she took the law boards someone approached her about clerking and reading for the bar instead of law school. It seemed to her to be an interesting compromise, so she started her apprenticeship in a small, young practice. She assured the students that clerking was just as difficult as law school because the process of learning all the necessary information was sizable and irregular. It was necessary to rely on the firm's partners to help her with most of the education process. After two years the practice split up and she was qualified to take the bar and be admitted into state and federal court practice. Now a member of the American Civil Liberties Union, Barr has a practice of her own in Bennington.

Susan Kunstler entered N.Y.U. Law School right after she graduated from Bennington with her B.A. in English. Now she is working in a new young firm and spending most of her time in court, involved in landlord-tenant, matrimonial and real-estate cases.

Joseph Iseman, a '41 graduate of Yale Law School, clerked summers for Wall Street legal firms while in school. He commented that today there are more ways for people to get into law than in the past. In his firm, for example, there are summer clerks, apprentice clerks and para-legals. He thought that while the work of a para-legal may be tedious, many young people take such a job to get a perspective on law as a career and many of them go on to law school.

Students at the seminar asked what it is like, after Bennington's minimal testing, to study at a university that rigorously tested its students. "I thought I would die," recounts Kunstler. "Law students do write some papers, but mostly there are exams and the pressure is intense; my first year was horrendous."

"Basically there is an overwhelming amount of material to be memorized, and no answers," offered Goodman, who herself found the transition from small classes to large classes difficult. Concerning pressure, the speakers thought it was a necessary part of preparing oneself for a career which is full of pressures.

Referring to the current Bennington comment system, Goodman said that the comments were not necessarily written with graduate school in mind, and advised students who were applying to law school with a handful of comments, that letters of recommendation, LSAT scores and the interview would become more important factors in the student's academic profile. "Present yourself as intelligent and competent and you will do fine." The speakers also suggested that the specific school from which they received their law degree was less important than their academic performance when they got there. In this respect law students are very competitive vying to be in the top five percent of their classes to qualify for prestigious clerkships.

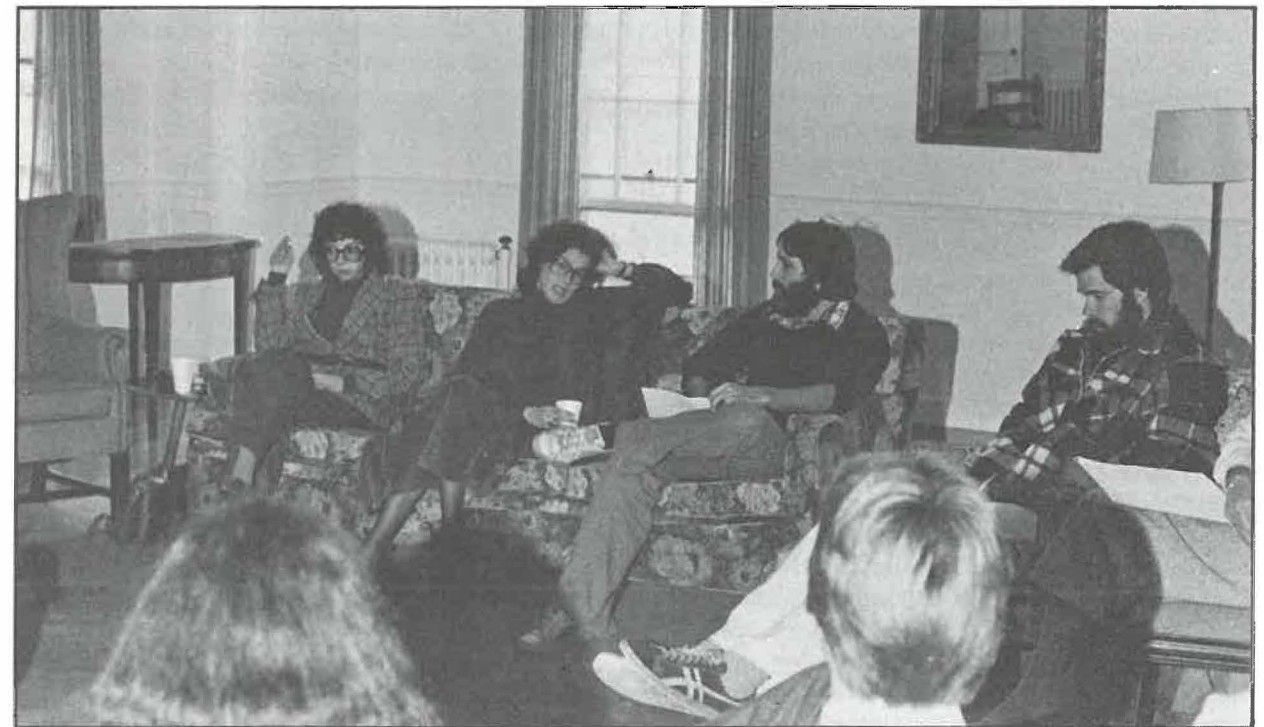
Despite the intense amount of testing, the alumnae agreed that the ability to write lucidly is an obvious advantage and that a broad undergraduate background is both generally attractive to law schools and a real advantage to law students when they got their degrees. Apparently, as law issues

grow more and more diverse and law branches out into more areas of practice, lawyers encounter more issues that are not traditionally included in law fields. Goodman recalled one student of hers who had majored in biology as an undergraduate and found it to be helpful when a large firm needed a lawyer to work on a particular case. The panelists concluded that it frequently happens that the students who prepared for law school in areas such as science or literature can get ahead faster than the economic or history graduates. Issues of recent focus were noted

The alumnae agreed that the ability to write lucidly is an obvious advantage and that a broad undergraduate background is both generally attractive to law schools and a real advantage to law students when they go for their degrees.

as health laws, women's rights, landlord-tenant issues, property rights, gay rights, children's rights, the death penalty, privacy and publicity rights.

"The women of your generation," Goodman told the students, "will find things considerably easier



Law as a career for Bennington College alumni was discussed during a fall term seminar. Susan Kunstler, left, listens, as Patricia Barr talks of her experiences. Trustee and alumnus Larry Jacobs, who helped

coordinate the seminar, is next to Barr, and Daniel Gold, a student, listens at right. Other panelists were alumna Jill Laurie Goodman and former acting president Joseph Iseman.

than in my day. Forty percent of my students are women, compared to only 20 percent four years ago." While women law students may have an easier time in their classes, in practice women are considered novel, constantly reminded by the male judges, lawyers and large law firms of their sex. Also, women lawyers have to be twice as capable as any of the men in order to stand out. "Women lawyers must maintain a feminine appearance, but be competitive and assertive at the same time, to be taken seriously." Law firms on Wall Street are still slow to hire women and when they do it is mostly for domestic relations. Out of the 60 lawyers in

They encouraged students to be tenacious about their interests. Bolsey stated, 'You might starve a little, but it can be done.'

Iseman's firm, only one is a woman — a fact he considers a historical accident as they started their practice when women lawyers were simply not around. He did note, though, that the ratio in the clerkships was a great deal better, 30 percent of them being women.

Barr found the prejudices against women professionals particularly apparent in a small town like Bennington. "The danger is that you get labeled as a 'women's lawyer' and then it is difficult to get cases beyond domestic relations."

"I work incredible hours and I am always under tremendous stress," said Kunstler, "but it is a very rewarding profession."

Visual Arts Careers

Thirty five students attended the seminar entitled "Careers in Visual Arts" in which five alumni art majors spoke on their experiences as artists after Bennington. The seminar took place appropriately enough overlooking VAPA's galleria, surrounded by many art pieces in various stages of completion.

Painter Carole Bolsey '69 spoke on a variety of topics ranging from how and why an artist must find a gallery, to copyrights and contracts. She cited the recent and well publicized Rothko case, as an example of an artist's need for legal protection, noting that this case will have its effects in future percentages of resale profits. Currently her own paintings are being shown at Gallery NAGA in Boston.

Liz Caspari '74 talked about her weaving and pottery, which she does in Hoosick Falls, N.Y. Her discussion focused on the process and problems inherent for an artist setting up a working studio.

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Blair Cook '75, a student at Yale School of Design, discussed the approaches an architectural student might take to prepare himself for his profession. He entered Harvard School of Design upon his graduation from Bennington, but found Harvard to be insensitive to the artistic elements in architecture. He then transferred to the Yale School of Design, where he finds both the practical and imaginative aspects of architecture taken into account.

Archaeologist Cathy Askow '74 spoke of her work as an archaeological researcher at the Andover Historical Society. Askow graduated from Bennington as an art major and attempted to earn her living with her talents in printmaking and painting, but found herself doing prints of what she called "duckies and owls." She then found work in graphic production in Chicago and later work in commercial art. Eventually she decided to go on to graduate school in archaeology. She found the work and lifestyle to her liking, especially the field work, mentioning a dig she joined in Carbondale, Ill., where she worked uncovering artifacts. While Askow is satisfied with her current career she hopes to return to her artistry and is confident, with her Bennington degree behind her, she will be able to refocus her attention to her real love, printmaking.

What all of the speakers did stress was the difficulty, though not impossibility, of pursuing a career in the arts after Bennington. They encouraged students to be tenacious about their interests. Bolsey stated, "You might starve a little, but it can be done." Concluding the speakers addresses there was a slide show of their works which included: ceramics, painting, prints, artifacts and building plans.

Performing Arts Seminar

Four alumnae returned to campus in December for a seminar on "What Does One Do With a Major in the Performing Arts?" Panelists were Tina Davidson '76, composing and performing with the Contemporary Ensemble Group; Deborah Irving '74,

'There's something about seeing a play you've written come to life — I wouldn't do anything else.'

a dance therapist, Shawn MacKenzie '76, a playwright, and Wendy Perron '69, a dancer on the dance faculty of the College.

Many of Tina Davidson's comments related to the activities she has undertaken to make her performance career possible. After leaving Bennington she was working full time, taking courses, practicing, and composing — this, she said,

didn't leave much time for her social life. She has since developed a part-time position at the Johnson Research Foundation, which has enabled her to balance her life better. She finds it distracting time-consuming and exhausting to work in an area not related to her primary interest, but necessary financially. She has found some excellent opportunities, however, for performing, in part through contacts with another Bennington alumna.

For Deborah Irving, who was a psychology major at the college, her career development was something

'It takes time to know what's going on after you graduate.'

she had to do on her own, as dance therapy was not widely recognized. While at Bennington she wrote a thesis on the use of dance therapy, but found she did not receive great support for her interest, as few people knew the technique. It was her Non-Resident Term experiences which enhanced her education in terms of dance therapy, especially an NRT she spent in a hospital in Switzerland. People in the U.S., she found, are not interested in new approaches to health care. She is now administering a creative arts program for patients in the mental health section of a community hospital. "If you get out of here and recognize that you want to make a living, there are ways to do it," Irving suggested.

Shawn MacKenzie has just had one of her plays produced in Milwaukee, and says, "There's

something about seeing a play you've written come to life — I wouldn't do anything else." She does, however, have to support herself in a job which has no relation to her playwrighting ambitions. She fears that if she were working in a theatre it would not leave enough time for her to do her own work. Right now, she thinks, it's an advantage to be a female playwright, and there are many theatres willing to take chances on new work, although they're not in the metropolitan New York area. Although it doesn't hurt to know people to get your play a better reading, the quality of the work is the real determining factor on whether it will be used. "I don't like to believe knowing someone makes a difference, but it can help. I don't think the use of connections is all that crass," MacKenzie says.

Wendy Perron stressed the need to look at the current education being received in terms of future goals. Flexibility is the key for Perron: "You don't have to have such a strong definition of who you are and by that definition confine yourself." It's important to keep an awareness of the need to change: "It takes time to know what's going on after you graduate. It takes time to know how things are done in New York as opposed to Bennington.

"There is a definite difference between being here in Bennington and elsewhere in that — and I hope you'll take advantage of this — while you're working here you have people who are working around you and looking at your work in all stages of development. It can become a burden to have all that attention, but you only have it for four years; you can't find it outside," said Perron.

New Trustee: James M. Howell

Dr. James M. Howell, senior vice president and chief economist for the First National Bank of Boston, was elected Oct. 13 to the Bennington College Board of Trustees for a seven-year term. Howell's son, James A. Howell, is a junior at the College.

In addition to his other bank responsibilities, Howell is editor of the First National Bank's New England Report, a quarterly publication on finance in the region.

Howell received a B.A. degree from Texas A&M University and a doctoral degree in economics from Tulane University. He has held a number of federal appointments. He was an adviser to the assistant secretary of commerce, to the Board of Governors of the Federal Reserve System, and to the Government of Chile. He has also taught at George Washington University, the University of

Maryland, and Tulane University.

A president and founding member of the Lupus Foundation of America Inc., Howell is also a member of the trustee executive committee at Boston University, the executive committee of Massachusetts Taxpayers Foundation, the board of the Economic Education Council of Massachusetts, the board of the Smaller Business Association of New England, and the comptroller's consulting committee of bank economists for the U.S. Comptroller of the Currency.

He is founder and chairman of the Council for Northeast Economic Action, created to design new policy initiatives and revitalize the nine Northeastern states, including the development of programs to target federal funds into the region's central cities.

Spatial music progress report

By Henry Brant

In 1954, and again in 1966, I published accounts of experiments in the theory and practice of spatial music.

In offering a summary of developments since 1966 I would like first to describe, as examples, four new spatial symphonic works which are being performed during the present season.

1. *Spatial Piano Concerto*, with orchestra, 6 isolated instrumental groups, and 16 women's voices. (Tucson Symphony, Nov. 16 and 17, 1978.) (See Figure 1.)

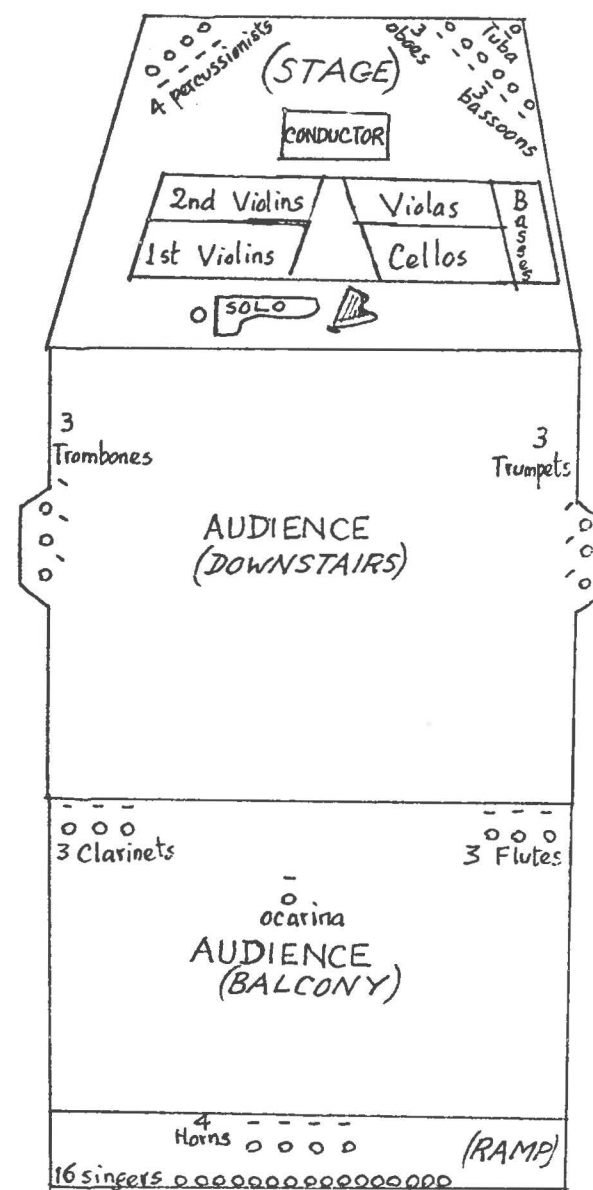


Figure 1: Spatial plan for Spatial Piano Concerto.

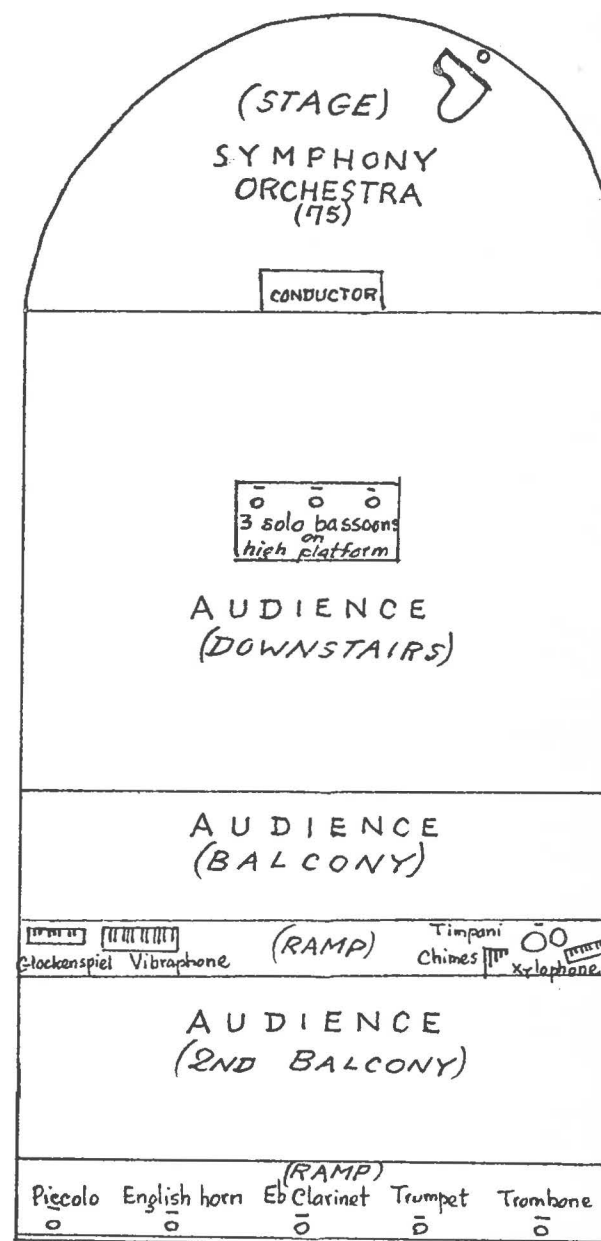


Figure 2: Spatial plan for Antiphonal Responses.

2. *Orbits*, for 80 trombones and pipe organ. (St. Mary's Cathedral, San Francisco, 2 performances on Feb. 11, 1979, by the Bay Bones. (See photograph.)
3. *Trinity of Spheres*, for one large and 2 small orchestras, 3 conductors. (Denver Symphony, March 8 and 10, 1979.) (See Figure 3.)

4. *Antiphonal Responses*, for 3 solo bassoons, piano obbligato, orchestra, and 8 isolated instruments. (Oakland Symphony, April 24, 26 and 28, 1979.) (See Figure 2.)

As in the case of my 55 preceding spatial works, each of the new pieces is designed for the hall where it is first performed, but is also intended to be adaptable to the architectural layout of any medium-to-large hall without substantial alteration of the spatial plan.

What the general climate for spatial music in the U.S. has become may perhaps be best indicated under categories as follows:

Novelty: Except in principal musical centers such as New York, Washington, D.C., or Chicago, and in the large music schools and universities, the performance of a big new spatial work is still something of a novelty. A surprised reaction is often the case even when the spatial piece in question was written in the 19th, 18th, or 17th century.

Audiences and critics: Almost invariably an audience seems to be intrigued by the acoustic results obtained by placing performers in widely separated positions in the hall. The music reviewer, however, is as likely to be nonplussed by a genuinely

spatial work which uses the entire hall in an organized way, as was his predecessor 25 years ago. What seems difficult to grasp is the idea that spatial arrangements in music have an essential purpose and plan.

Composing: During a composers' discussion in 1957 I was asked whether I thought all composers would presently come to use spatial devices in their work. My view was then, as it is today, that if the objective is extreme polyphonic density with utmost contrast between the linear constituents, then spatial methods will furnish the most efficient means for the clearest results. In any event, spatial music in 1978 is still isolated from the main currents of musical thought and practice and cannot yet be said to represent a movement or tendency among composers. The more prominent composers now before the public have not adopted spatial techniques as an established element in their music, which may explain why writers on musical subjects have little to say about spatial musical concepts.

Performers: Along with the growing expertise and sophistication in every aspect of ensemble playing in the U.S., musicians are no longer startled or offended when asked to perform in a corner of the balcony or

Mary Raff



Henry Brant with his plan for *Orbits*.

out on a ramp. The spatial pieces are now played with certainty and comprehension by orchestras of advanced students at the large universities and music schools.

Recording: In a few instances sound engineers have produced what I consider true spatial recordings via two-speaker stereo. The method is to permit only one sound source to emerge from each speaker. (Engineers usually dislike this procedure and many will refuse to work with it.) The result, however, can be a genuine, though exceedingly rudimentary, recorded impression of space music, limited to a mere pair of sound sources. Quadraphonic, let alone octophonic recordings and playbacks have not materialized commercially as of 1978, and the spatial composer who does not want his spatial balances radically altered would be well advised to limit his recordings to works for two separated groups.

New works: Arranging for the premiere of a new spatial work is not much different from getting a non-spatial one before the public. There is perhaps less resistance now than 25 years ago, since the inconveniences noted above are to some extent offset by potential audience interest. As with any new work, a written-on-request or otherwise unperformed spatial piece is usually more attractive to a performing organization than one which has already been played, and it has by now become generally accepted that a higher schedule of fees applies to world premieres.

Buildings: New concert halls continue to be built much like old ones, with the fixed seats and stage area which severely inhibit the variety and flexibility of musical space plans. The concept of a hall specifically designed to accommodate the spatial

music of the past, present and future, a space with moveable walls, floor and ceiling, is still a project for the future.

Moving sources of sound: "Static" space music, where the entire horizontal and vertical area of the hall not taken up by fixed seats may be musically used, but with musicians stationed in fixed locations, continues to offer a unique and comprehensive potential for new expressive combinations as yet untried. But the exploration in depth of the spatial factor inescapably implies fluent and versatile movement of the sound sources themselves. In my 1966 article I described the difficulties encountered when musicians are expected to walk, run or climb while playing, and the limited musical results possible. In 1978 these are still the only available non-electronic techniques for the actual motion of sound sources. Gunnar Schonbeck assures me that a viable technological solution would be a simple matter for the engineering know-how of today. He suggests hydraulic lifts with partially enclosed "cabs," each able to accommodate one to six performing musicians. These could be moved through the auditorium air-space at the desired speeds and in accordance with planned trajectories, without jeopardizing the safety and comfort of the performers and without complicating their musical tasks.

Outdoor spaces: Few musicians will want to go along with me in excluding from concert use all electronic, amplified or recorded sound. For myself I extend this bias to spatial outdoor music, and after several ignominious failures with loud acoustic conventional instruments outdoors I am convinced that any "live" outdoor music which cannot compete with the roar of city traffic can have no dependable way of reaching city audiences. Is there any solution? Gunnar Schonbeck says that it would nowadays be no formidable technological task to design and build "live" acoustic unamplified wind instruments as loud as tugboat whistles and at the same time as clear and resonant as flutes, and human-played unamplified percussion instruments of pure pitch but with the carrying power of artillery. With instruments such as these one could then begin to explore a musical grammar for outdoor spaces.

Other spatial matters: This cursory discussion merely scratches the surface of spatial music. I have begun a textbook on the subject which begins with the modes axiom "Space music includes all music." If it would not seem too pretentious to regard primary musical elements as "dimensions" essential to all music, they could be listed thus: 1. frequency (pitch); 2. temporal measurement (rhythm); 3. proportion between respective amplitudes of upper partials (timbre); 4. and the necessary, omnipresent "4th dimension" of music turns out to be *space* itself.

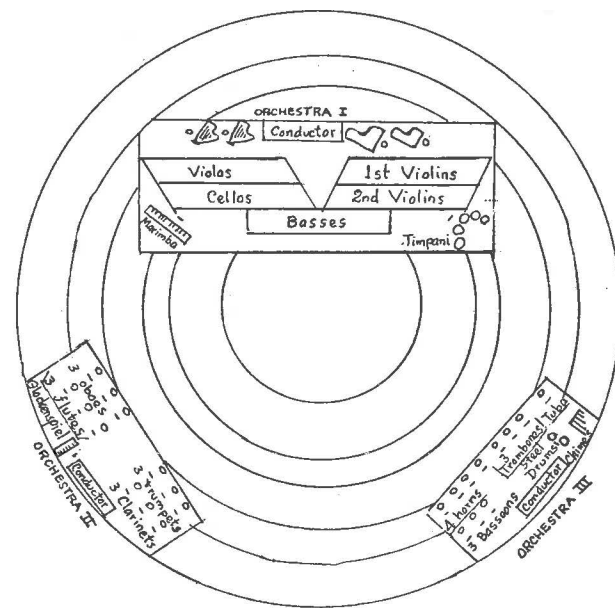


Figure 3: Spatial plan for Trinity of Spheres.

State of the College: NRT

New enthusiasm brings qualitative thrust

By Charles R. Putney

In 1977, Bennington College's Non-Resident Term Office offered to students a total of 351 jobs, of which 81 were paying. For the 1979 NRT, as of the middle of December, 1,135 jobs were available to the College's 600 students, 545 of which were paying positions — an increase of more than 300 percent in two years in the number of choices, and almost a sevenfold increase in the opportunities for compensation.

The turnaround in the NRT situation has many roots, the most important of which is an increased support of the NRT effort by the College community. This increased support — financial as well as moral — has made possible the expansion of the office staff, and field work on the part of the office's director, Alice T. Miller '60.

The actual impetus for these NRT changes came about with new administrators in key positions two years ago. And while educational procedures were being reviewed by Dean of Faculty Donald R. Brown, the faculty voted to revert to its role of evaluating the NRT experiences of student counselees — a practice which had lapsed.

In addition, the NRT office, which had been responsible to the Student Services director, became

The turnaround in the NRT situation has many roots, the most important of which is an increased support of the NRT effort by the College community.

a responsibility of the dean of studies. Financial support came with the arrival of Joseph S. Murphy as president of the College, and the staff was enlarged to provide for travel and site work on job development.

Miller doesn't talk much about the past when she talks about NRT. She's most concerned about the future.



Elizabeth Cobbett, a junior, is spending the 1979 NRT term in the offices of Timothy Smith and Associates, Architects, North Bennington.

Although the statistics look good on paper, that is not Miller's motivation. She will not be satisfied until the available jobs are in the fields in which students are interested, and in locations to which students want to go. Although every possible NRT job is listed, unless the jobs complement and supplement the academic program, the Bennington students' experience will not be educationally enriching.

When Bennington's NRT program — a pioneer effort, like many others — began at the school's founding, in the early 1930s, the NRT program was designed to give students the opportunity to define vocational interests and introduce students to the world of work. Through the years the nature of Bennington's students has changed, as have the needs of the NRT program. For many early students at the College, according to Miller, the financial element of the NRT experience may have been less important and the need for students to learn the basics of the world of work were more important than today.

Today's student, says Miller, probably has had some job experience, and in many situations it has been routine or menial work. Today's student is also likely to need the financial support from an NRT job than was true in the past.

These changes have influenced the job search for Miller. Because most students have worked before, she now generally rejects restaurant or ski resort work, although each student's case is considered separately. Menial jobs, Miller feels, are not all that important to a student's development, and if talented college students take menial jobs they are preventing others from getting jobs needed to support families. So there is a qualitative thrust to her job goals.

Miller's view of volunteer work also influences her efforts. A great deal of effort is going into finding paying jobs because students do need the money. It is not that Miller rejects volunteer jobs but, if all other things are equal, the student is better off with a paying job. There are some experiences, however, that can only be gained on non-paying jobs, such as apprentice work with artists in a professional setting.

Requirements for the NRT are familiar to just about everyone who has ever been connected with Bennington, although faculty participation in the counseling process was strengthened two years ago as part of the upgrading of the program. Students, either through the NRT office or on their own, must line up a job. If they get their own job, it must be approved by the NRT office. If they take a job listed by the NRT office they must compete with other students for it. After NRT, students, faculty counselors, employers, and Miller all compile evaluations of the experience. This all becomes part of the student's file.

The student may, for one of the last two NRT terms, engage in independent study, but the requirements for that procedure have been tightened up to provide for close monitoring. The student must, for independent study, have a sponsor to take over the role of employer and evaluate the student's performance. The NRT period, generally, cannot be used for writing senior theses, since that is supposed to be a term-time activity, according to Miller. Fewer students are doing independent study today than in the past, in part because more and better jobs are available, and in part because the requirements for independent study have been strengthened. When at times in the past there were fewer jobs available, it was difficult to be tough on independent study requirements, Miller says.

Like any Bennington alumna, Miller went through her own NRT experiences. She remembers her first two NRT jobs as boring and routine, and having no relation to her studies — both were in the New York City area. Her third NRT period was spent in independent study, while for her fourth she worked at what she called "a fascinating job" in the

Vanderbilt Clinic at Columbia Presbyterian Hospital. She was in the out-patient area, where she received patients and routed them to the proper clinic. It was a tough but rewarding job, she says. She had to deal with, and calm, many distressed persons, to make them more comfortable and route them correctly. Miller, who was a drama major, became involved in public education as a teacher, administrator, and federal project supervisor after leaving Bennington. She only accepted the Bennington position, she said, because of the College's clear commitment to the program.

Miller now spends about 150 days a year on the road. "There is no way you can sit here and get jobs," she says. Because the kinds of employers she is seeking often seem too busy to respond to their mail, she does much of her work by phone. Even though employers are extremely pleased with Bennington students, jobs are not always easy to acquire. In fact, Miller reports a success rate of about 1 out of every 10 employers she contacts. Problems with the economy and the specific nine-week period are often factors cited by those who reject the idea. But in cases where employers take Bennington students, the same response is often encountered: "They are mature, self-directed, and clear about what they want to do," Miller says of the students. "They want to work."

Bennington students are very marketable, she finds, and potential employers are receptive. The employers she seeks are "very committed to making a contribution to a young person." Many employers develop specific jobs which will make the best use of the student's talents and, at the same time, provide an important educational experience for the student.

The busy-ness of the people Miller is after, however, sometimes creates problems. After garnering a good number of new jobs in her first year in the office, Miller hoped that the new employers would respond quickly to mailings for renewal of the jobs. They did not, however, and she found it necessary to call them again. Repeat jobs

A great help in the search for jobs have been alumni and admission field representatives.

are often easier to get, however, because 98 percent of the employers give students high performance ratings. "Everyone believes in NRT," says Miller, "and in the role NRT plays in Bennington's educational program."

A great help in the search for jobs have been alumni and admission field representatives, Miller finds. When she goes into a city, it is alumnus whom she calls first, and she finds that alumni will offer jobs, leads on jobs, and spend time looking for jobs

among their contacts. "Without alumni there would be very little in terms of NRT work," she says.

Trustees and ex-trustees often come up with the best of jobs. "They really work at it," says Miller.

Miller does not look upon the NRT directorship as a selling job — she emphasizes that her position is an educational one. Both she and her administrative assistant, Deborah Harrington, are experienced educators who are looking not just at getting any



Alice T. Miller, director of the Non-Resident Term Office, and some of the tools of her trade: telephone books and notebooks of job listings.

student into any job, but getting the right student into the right job. Miller and Harrington form a team, with Miller developing the job field, and Harrington coordinating the office work of listing jobs and helping students in need of counseling. They're both aided by secretary June Graves.

Miller believes deeply in the importance of NRT to the total educational environment at the college: "I think it's very important for students and faculty to go away between terms." This is especially true in terms of the intenseness of the work that goes on during the term time. Bennington, emphasizing the learning-by-doing approach to education, makes the extension of working in one's field logical. "Practice what you preach — work in your field," says Miller. "That is a tremendous message to both students and faculty. . . . Everyone brings something back to the classroom from NRT."

To perpetuate this system, however, she has to keep moving. Student populations and needs change, as do requirements of employers. It is impossible to fill up a "job bank" and just let it sit. New jobs in new territories are being sought, and Miller is concerned that new locations become available to students. She is looking particularly for more paying jobs in New York City, Boston, Washington, Chicago, Denver, Los Angeles and San Francisco, although she's also looking into opening up other areas in the Southwest.

Asked about her long-range goals for the office, Miller says she has three: The first is to look more at

the possibility of opening up post-graduate jobs, and help students develop career possibilities. She is working with Student Services Director Jean Short Aldrich '43 on this plan.

The second goal is to find lots of jobs in difficult fields such as dance, music, psychology, anthropology, and particularly in the cities where students want to go. She would also like to make more government jobs available to students, to

provide experience in that sector. The third goal, tied closely to the second, is to provide enough jobs in enough areas so that students will have the opportunity to choose from jobs which provide a variety of experiences relevant to their studies.

The result of the changes in the NRT office is that students now use the office more than ever before — a sure sign that the effort Miller is taking is having its effect — and the office has the good will of everyone on campus. The success of the NRT program is borne out by faculty member Edward Flaccus, who has served on the NRT Committee. Although he may disagree on some minor elements of the program, such as the rejection of certain types of jobs, he does feel "Alice has done a fantastic job." In the past, says Flaccus, the NRT office was not working the way it should, and students found it necessary to get jobs on their own. Now their horizons are expanded, says Flaccus.

Although faculty members cannot vouch for the quality of the education given by people off campus — NRT employers — "Most evaluations I see as a counselor are very favorable, and speak of the contribution the student has made to the organization. In many intangible ways the educational performance here for students is better for having participated in NRT."

For students Flaccus has worked with as a counselor and teacher, he has seen NRT as "an inspirational thing" in terms of career goals and motivation.

NRT: individual reactions of four students

As much as the philosophy of the Bennington College Non-Resident Term may be expounded, it is, after all, student experiences which reflect the successes and failures of the program. The reactions of four students to NRT reflect the diversity of their approaches, and the diversity of their experiences.

The one general comment which all four students made was that while, when they applied to Bennington they were aware of the NRT requirement, it was not clear-cut to them the nature of the experience, nor a decisive factor in their coming to the school. Now that they've been through the experience, however, they view the NRT experience as both useful and important, although for sometimes very different reasons. It is as a freshman (or first-year student), when students will have the greatest difficulty in recognizing the relevance and value which NRT can hold.

Perry Adleman, a fourth-year student from Oregon, is an interdivisional major in photography and anthropology. Her first three NRTs were spent doing an independent photography project in Oregon, working on photo layout with a photographer who creates model composites, and as assistant researcher for the photo editor of *Money Magazine*, published by Time Inc. She was still looking for her last NRT experience when this was written. After her first three positions, she says, in terms of career objectives, "I know what I don't want to do — a nine-to-five corporate day." Her NRTs have enabled her to find out about the world of commercial photography, as well as magazine publishing.

Although Adleman's early reaction to NRT was to call it "a drag," she is now glad she had the experience. "It's important to get out into a world that's not as insulated as home and college," says Adleman.

Dan Cameron, a senior from Hudson Falls, N.Y., transferred to Bennington from Syracuse two years ago. His first NRT was spent doing the ground work on a retrospective for painter Maurice Golubov. This year he planned again to work for the Tibor de Nagy Gallery, which was preparing the exhibit, this time as curator for the exhibition, due to open at New York University in 1980.

Cameron, who is studying literature, painting, and aesthetics, plans to support his painting and writing after graduation from Bennington, by teaching, writing, or an internship. The NRT experience has been relevant in a number of ways for Cameron, including the opportunities it has provided for

making contacts and openings for himself, and teaching him "almost too much" about the commercial end of the art world.

Although Marian Johnson, a senior literature major from Greenwich, Conn., didn't believe in NRT when she first came to Bennington, "Right now I wish I'd had a few more. It tied things together for me." Many students, she feels, held her early negative view of NRT, and few planned their NRT experiences before they left at the end of the fall term. There's been, however, a total change, and she looked forward "to doing something this winter."

Johnson's first and second NRTs were spent in an insurance office working with a computer, and in a New York factory filling orders for clothing. Both jobs were taken out of desperation, and found on her own. In her third year she worked for W.W. Norton Publishers, and finally found a job she liked. While she had developed a negative attitude toward doing anything, that has changed, and that change came through NRT. At W.W. Norton, Johnson worked on manuscript proofreading and preparation, and researched photos. Although she says she had minor responsibility, she was doing meaningful work. This NRT, 1979, she was to be involved in an internship program at Conde-Nast Publications, rotating among departments to provide a greater view of the operations of magazine publishing.

NRT, for Johnson, "taught a discipline I never wanted to have," although she now views it as an asset.

Sophomore David Klugman, who neither decided upon a major nor has a defined career objective, has been experimenting with his NRT positions, both of which came through the NRT office. Last year he was a technician for the Eureka Theatre in San Francisco, and this year he planned to work in a federal forest reserve in the South. As part of his job this year he would take water samples, participate in geographic surveys, and observe botanical studies.

Klugman views the NRT experience as a positive one, especially in that it segments the school year clearly. NRT provides a "breath of reality" between the two terms on campus, and although he never seems to get settled, says Klugman, that isn't necessarily bad. Klugman is trying different places and different kinds of work for his NRTs in an effort to broaden his experiences.

For Klugman, NRT is a big part of the Bennington program.

Mabel Barbee-Lee, first admissions director

Mabel Barbee-Lee, Bennington College's first director of admissions, died Dec. 12 in Santa Barbara, Calif. She was 94.

Mrs. Lee, who has been called the "Grandma Moses of the publishing world," had her first book published when she was 75. "Cripple Creek Days," published in 1958, recalled her early days in Colorado. Although she had written for magazines prior to the book, it was a former grade school pupil from Colorado, Lowell Thomas, who urged her to write of her experiences. Thomas P. Brockway, former acting president, has compiled the following recollections of Mrs. Barbee-Lee.

Mabel Barbee-Lee was appointed director of admissions in 1931 as soon as Dr. Robert D. Leigh got the signal to proceed. Born in Utah and brought up in Colorado, she had been dean of women at Colorado College and then assistant dean of Radcliffe when she was brought to Leigh's attention by Cornelia Stratton Parker, a Williamstown friend. While he had a low opinion of deans and deaning, Leigh was captivated by two *Atlantic Monthly* articles Mrs. Barbee-Lee had written. In them she made it clear that she also had doubts about the conventional dean and that, like Dr. Leigh, she was convinced that college women should no longer be treated as infants but be given the freedom accorded responsible adults. After a day-long interview with Mrs. Barbee-Lee, Dr. Leigh had no hesitation in assigning her the difficult task of recruiting students at high fees as the economic depression worsened, and his confidence was rewarded. At least there were no vacant rooms during her four years at Bennington and the barrel-scraping was scarcely audible.

While she was visiting schools in the spring of 1932 she helped to make Bennington College known by an article in the *New York Times Magazine* entitled "The American College Woman Emerges." In it she wrote scornfully of the "stilted activities of the gymnasium," compulsory chapel and the "antiquated rules intended to control social conduct."

Upon her appointment she began by examining the application forms of other colleges which had been conveniently collected by Eugene Randolph Smith, headmaster of the Beaver Country Day School. She then drafted three forms which, with changed phrasing, have served the Bennington admissions office well. One was to be filled out by the applicant, one by her parents, and the third by her school. These forms gave a remarkably complete



record of the applicant's background, characteristics, ability and aims; and further evidence was sought in an interview. Mrs. Barbee-Lee began visiting schools in September, 1931, less as an interviewer than as a sales lady. Her aim was to persuade anyone who would listen that the Bennington program would be well worth the extra cost, that the high tuition was to be reduced or even remitted for a fourth of the entering class, and that poor grades in languages or mathematics would not bar a student with ability and promise in other fields. Leigh had once doubted the value of the interview, but he might have conceded its worth in the art of persuasion. Mrs. Barbee-Lee enjoyed talking with students and there is little doubt that her early enthusiasm for Bennington made her an effective propagandist.

In a letter of Nov. 22, 1970, Mrs. Barbee-Lee wrote that "it was certainly the most exciting experience of my whole life to help get those beginning classes. What wonderful students they proved to be."

She left for her sabbatical in the summer of 1936 and did not return. She wrote in 1971 that the reasons for leaving were many. She was away from college in the quest for students and sometimes felt "as if I were outside of what was developing on campus." The main reason was that she wanted to write about her early years in Colorado because a career in writing was "in my dreams almost since childhood." She had then finished writing her fifth book, "The Gardens in My Life," at the age of 86.

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When the first class celebrated its twenty-fifth anniversary its members felt that their reunion would be incomplete without the director of admissions who had lured them to Bennington in 1932 and was then in California. A round-trip ticket was sent her and she came. Emily Sweetser Alford of the class of 1938, writing about her classmates twenty-five years later, marvelled at their diversity and gave Mrs. Barbee-Lee credit. "She must have had some benevolent scheme of integration all her own, an integration of differences in character, ability,

personality and capacity. Whatever it was it collected a heterogeneous group . . . Their pets ranged from cats to weasel, and their spelling from excellent to atrocious. This variety makes classification difficult, but in view of today's striation of students layered away in academic institutions according to ability, and today's striations of living conditions, each community its own economic ghetto, it is refreshing to look back upon Mrs. Barbee-Lee's scheme of integration."

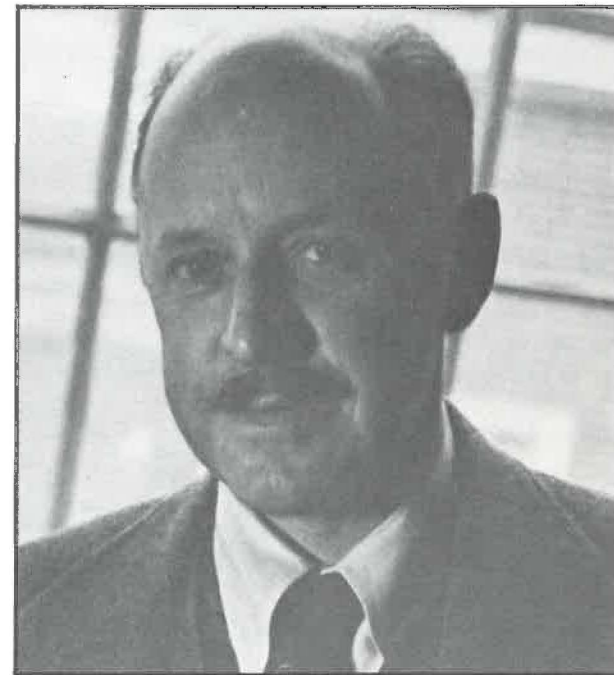
Edwin Avery Park launched arts thrust

Edwin Avery (Billy) Park, member of Bennington's first faculty, died Sept. 19 in Hanover, N.H., at the age of 87. Before Park was appointed director of art in 1932, the College had decided that its curriculum would include the arts in full equality with other subjects, and his assignment was to fit them into the academic structure without undue damage to either. He was well prepared for the task, for he knew the arts as writer, architect and water colorist and he had taught at Columbia, Princeton, Yale and the New School for Social Research.

Park had doubts about the traditional approach to college art which limited instruction to art history and art appreciation. He attached the greatest importance to studio work but wanted Bennington "to avoid the treacherous reefs of self-expression." He was deeply impressed by the Bauhaus school of art, and though some of his colleagues were skeptical he propagated the idea of constructionism and experiment with a wide variety of materials, from string to broken glass. His hope was that students would come to understand and enjoy "the panorama of modern art unprejudiced and with open minds" and he inaugurated the reign of modernism which has continued.

To educate the entire College community current trends in art were illustrated and discussed in symposiums Park organized in the first, fourth and sixth years of the College, and contemporary as well as classical works of art, borrowed from museums, collectors or artists, were exhibited from time to time. Fifteen Carl Ruggles paintings were shown the public for the first time in 1936. In that year Park and two social scientists gave a course in city planning, and his architecture students designed the four houses in Quadrille Row.

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Park left Bennington in 1944 and in New York his wife, Frances, established herself as a lay analyst while Park painted, worked briefly for the Office of War Information and taught at Hunter College. They moved to Boston in 1950 where Park painted and exhibited. Frances died in 1953 and Park married Winifred Neef in 1954. For a time Park practiced architecture and painted in Newcastle, Maine, before moving to Old Mystic, Conn., in 1958. There he painted, exhibited and co-authored a book on old houses in the area. The Parks moved to Hanover in 1973.

Park is survived by Winifred, his son David, professor of physics at Williams College, his daughter-in-law, Clara, and four grandchildren.

Events on Bennington campus

September events

The first use of the new sound shell, built specifically for Greenwall Music Workshop, was on Sept. 7 when the newly arrived students were entertained by the Music Division. The program included works by d'Hervelois, Calabro, Chopin, Varese, Fine, Brant, Obrecht, Nowak and Schonbeck. The shell is designed to provide improved acoustics for certain types of concerts in the performance area.

On Sept. 10 an audience-participation production entitled "The Vikings: A Musical Saga," Gunnar Schonbeck's Collage 103,

was performed in Greenwall Music Workshop by narrators, soloists, ensembles, dancers, actors and the audience.

On Sept. 20 Frederick Burkhardt was honored upon his retirement from chairmanship of the National Commission on Libraries and Information Services, a presidential appointment. The commission, as part of its annual meeting, spent half of that day on the Bennington campus in recognition of Burkhardt's work. In the evening he was honored with a special concert in Greenwall Music Workshop which included Calabro's composition "Memoirs" for bassoon and tympani, "Burkhardtiana" by

Michael Finckel, Franz Schubert's "String Quintet in C Major" and "Three Pieces for Solo Clarinet" by Igor Stravinsky.

A "weekly concert series" was held this term in Newman Court between 1 and 2 p.m. three to five days each week. September performances, on the 26th and 27th, were for clarinet and bassoon.

October events

Faculty concerts in October included: A concert of chamber music works by Erik Satie, Alison Nowak, Vivian Fine, Ludwig van Beethoven, Olivier Messiaen, Linda



Le Ronde, a cynical look at love by Arthur Schnitzler, was presented by the Drama Division in November, under the direction of English actor and director

Raymond Clarke. Here John Hickok and Kate Goldsborough are two of the lovers around whom the play revolves.

Bouchard on Oct. 4. Flute and guitar music performed Oct. 25 by Sue Ann Kahn and David Starobin, including works by Giuliani, Kupferman, Baron, Davies, Beck, Villa-Lobos and Ibert.

During October the Literature Division presented the following readings: In Tishman, on the 12th, Stephen Becker read from his novel "The Last Mandarin" which will be published next spring. On the 26th Bernard Malamud read from "Dubin's Lives," a new work to be published in February, 1979.

Veteran journalist and foreign correspondent Alvin Rosenfeld came to the campus Oct. 9 under the sponsorship of the Social Science division. His lecture assessed the recent Israeli-Egyptian peace agreements.

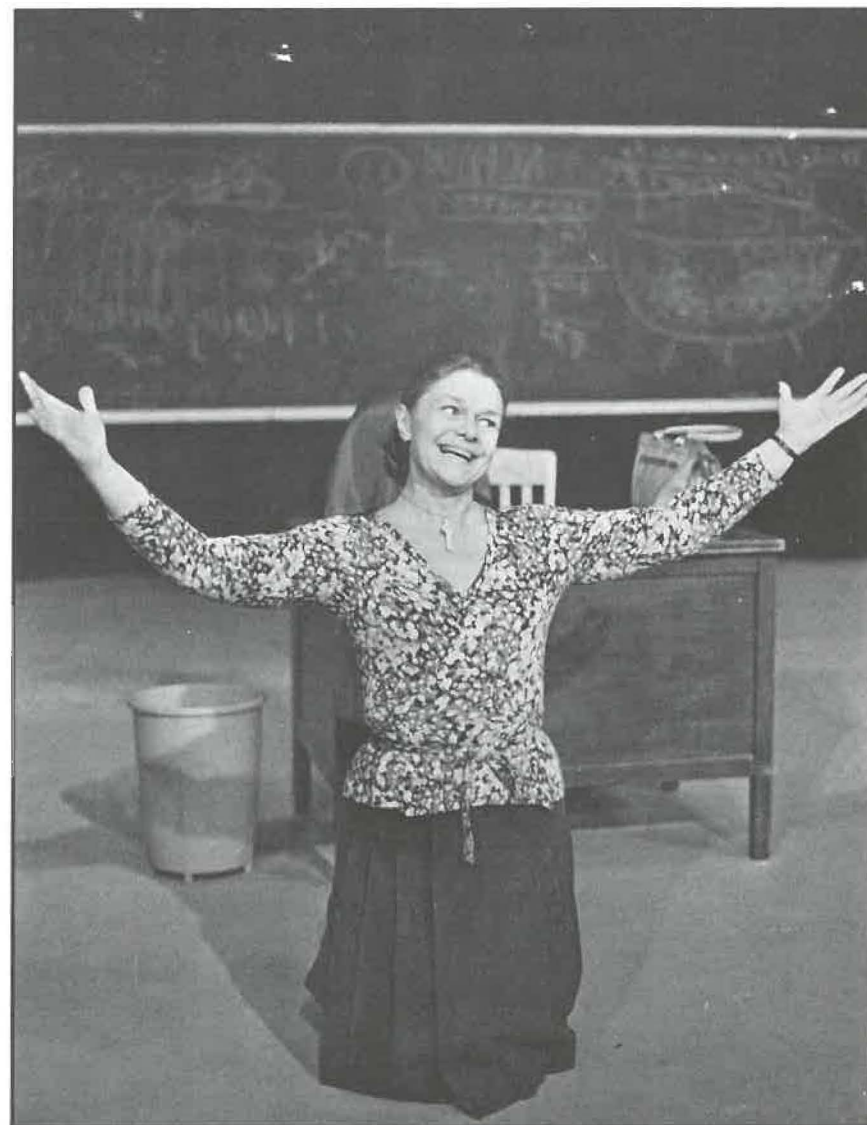
New sculptures by faculty member Brower Hatcher, new prints by English painter Patrick Heron, and a group of historic photographs from the Williams College Art Museum were collected for a show in Usdan Gallery which ran Oct. 17 to Nov. 7.

Paul Opel presented his senior concert on baroque harpsichord, piano, clarinet and guitar in the Carriage Barn Oct. 18. Other performers were McCarter, Conner, Schwarz, Goldfader, Levine and Glick.

Dances by Mary Lyman, Mandy Degener and Eve Salzman were performed at the first dance concert on Oct. 27 and 28 in Martha Hill Dance Workshop.

Actress Estelle Parsons performed "Miss Margarida's Way," a monologue by Brazilian playwright Roberto Athayde, in the Lester Martin Theatre on Oct. 31 and Nov. 1. Parsons, who was a guest of the Drama Division for this occasion, had also appeared as a guest artist during the 1978 Bennington Summer Workshop in Drama.

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Estelle Parsons brought her award-winning portrayal of the frustrated and dictatorial teacher in Miss Margarida's Way, by Brazilian playwright Roberto Athayde, to Bennington Oct. 31 and Nov. 1. Parsons, this past year, received a

Tony Award nomination as best actress for the performance, which she has given on and off Broadway. Her appearance at the college was actually a return as she was a guest faculty member during the 1978 Bennington Summer Workshops.

The October "weekly concerts" included a clarinet quartet, woodwind trio, experimental orchestra (in Greenwall), bassoon and clarinet, guitar and clarinet, history and performance of the family of clarinets, a guitar seminar, soprano saxophone, western gamelan koto, woodwinds and voice, a clarinet choir, and a session on koto, flute, clarinet and plectrum strings.

November events

Anita Andres Rogerson, one of two alumnae working this term in the new Alumni Completion of Degree Program, made a presentation on Nov. 2, in partial fulfillment for her completion of work as a dance major.

The second dance concert of the term, Nov. 3 and 4 in Martha Hill

Dance Workshop, consisted of pieces choreographed by Anne Aronov and Patti Moss, Paula Clements, Martha Lee, and Damelia Mujica.

Concerts presented by the Music Division during November:

Works by Beethoven, Calabro, Mozart and Grieg performed Nov. 1 in Greenwall Music Workshop by Marianne Finckel, Michael Finckel, Jacob Glick, Vladimir Havsky, David Jaffe, Sue Ann Kahn and Lionel Nowak.

Student compositions — Nov. 8 in the Carriage Barn — by David Jaffe,

Adams Fisher, Laura Goldfader, Genevieve Beaudet, Anne Schwarz and Susie Reiss, performed by Jaffe, Fisher, Goldfader, Beaudet, Schwarz, Reiss and Peter Shaida, Jennifer Brown and Michael Finckel.

A recital in the Carriage Barn Nov. 20, included new and old pieces for combinations of violins, cellos and piano performed by Molly Hill, Michael Starobin, Peter Schuerch, Dominique Geer and Anne Schwarz.

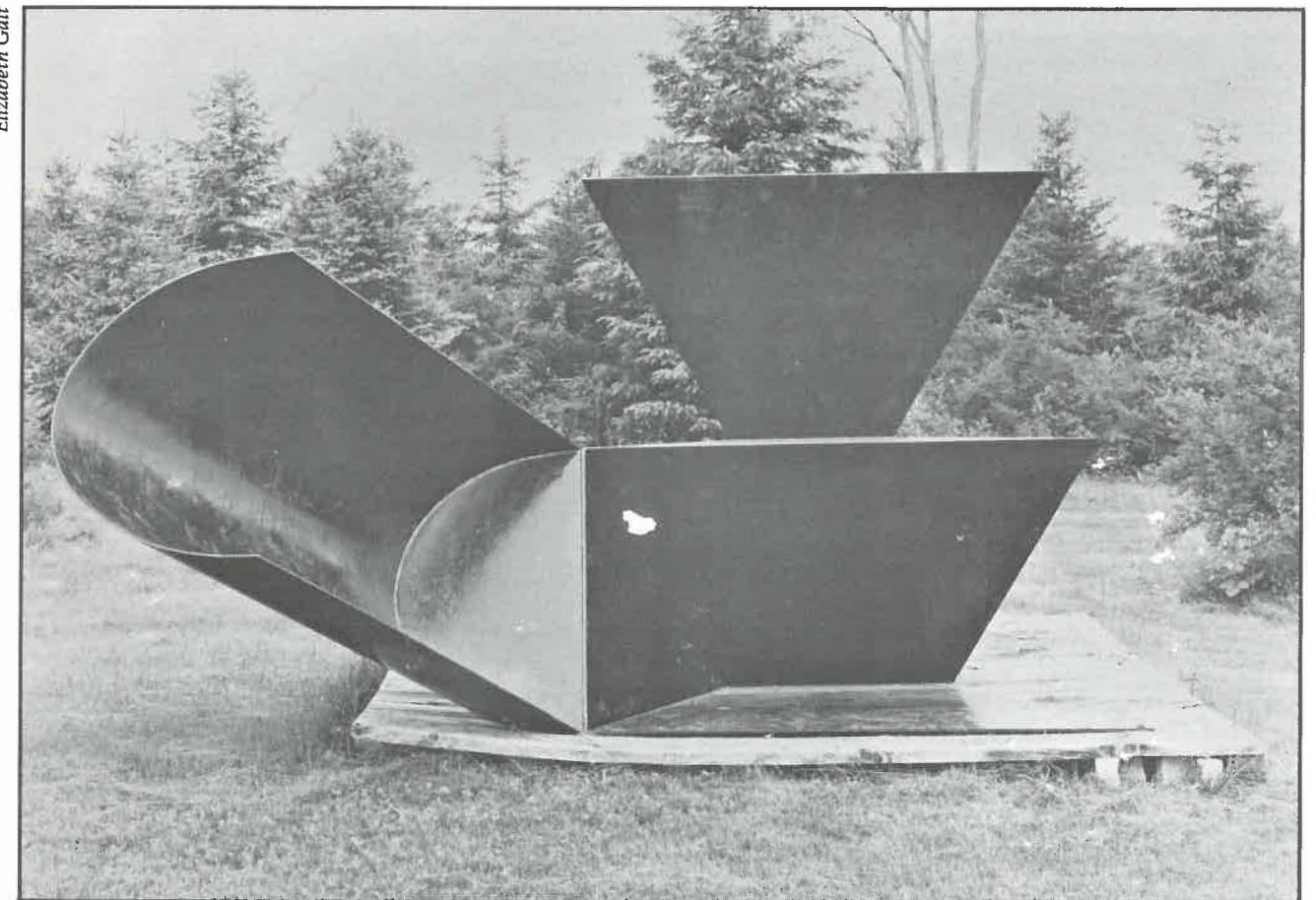
Works by Poulenc, Glinski, Calabro, Brahms and Isang Yun, Nov. 29 in Greenwall Music Workshop, performed by Michael

Finckel, Jacob Glick, Vladimir Havsky, Lionel Nowak, Maurice Pachman and Gunnar Schonbeck.

The Literature Division sponsored a reading Nov. 9 in the Carriage Barn, by Ben Belitt from his prize-winning volume "The Double Witness: Poems 1970-1976." The book received the Princeton University Press Award for the best work published by that press in 1977.

The Drama Division performed a series of one-act plays Nov. 9-11,

Elizabeth Galt



"Fifteen Sculptors in Steel Around Bennington" was the title of an exhibition held on the grounds of the Park-McCullough House in North Bennington Aug. 12 to Oct. 15. But after the official "closing" of the show in October, it was decided that the Victorian grounds of the house offered such an appropriate location that the sculptures will be kept there indefinitely. A list of the 15 sculptors will demonstrate that most of them have also been

intimately connected with Bennington College at one time or another: David Annesley, Walter Darby Bannard, Willard Boepple, Anthony Caro, Brower Hatcher, Colin Kerrigan, Kenneth Noland, Jules Olitski, Nicholas Pearson, Larry Poons, David Smith, Margaret Swan, Roger Williams, Isaac Witkin and James Wolfe. The piece shown here is Shogun executed in steel in 1968 by Witkin.

directed and designed by students, in the seminar room of the Visual and Performing Arts Center. The plays included "Noh Plays," "Self Accusation" and "A Rat's Nest."

Members of the Bennington Music Guild, and students, held open performances of brass music in Greenwall Music Workshop Nov. 9.

Senior concerts were given by the following students during November:

Nov. 12 in Greenwall Music Workshop Laurie Nelson performed works by Debussy, Poulenc, Dixon, Nelson and Parra, with Jay Ash, Meg Cottam, Bill Dixon, Lee Edelberg, Chris Faris, Marianne Finckel, Les Finley, Clint Little, Patti Moss, Rick Sacks and Abi Tischler.

Beth Kanter, who plays the flute, performed works by Ravel, Perilou, Debussy and college faculty members Bill Dixon, Nadi Qamar and Stephen Horenstein Nov. 30 in Commons Theatre. She was assisted by students Holly Markush, Steve Haynes and faculty members Qamar, Horenstein and Brooks.

The David Jaffe program (Nov. 15 in the Carriage Barn) included two of his own compositions (one electronic) and works by Beethoven and Debussy. Other performers were Genevieve Beaudet, Ish Bicknell, Douglas Biow, Linda Bouchard, Maurice Pachman, Rick Sacks and Gunnar Schonbeck.

The Social Science Division presented a lecture Nov. 13 by John Eatwell about the economic impact of Britain's new oil fields in the North Sea. The British economist's talk was entitled "Will North Sea Oil Save Britain?"

An exhibition of recent works by Jane Ford, potter, and Carol Haerer, painter, was mounted in Usdan Gallery, Nov. 14 through Dec. 15.

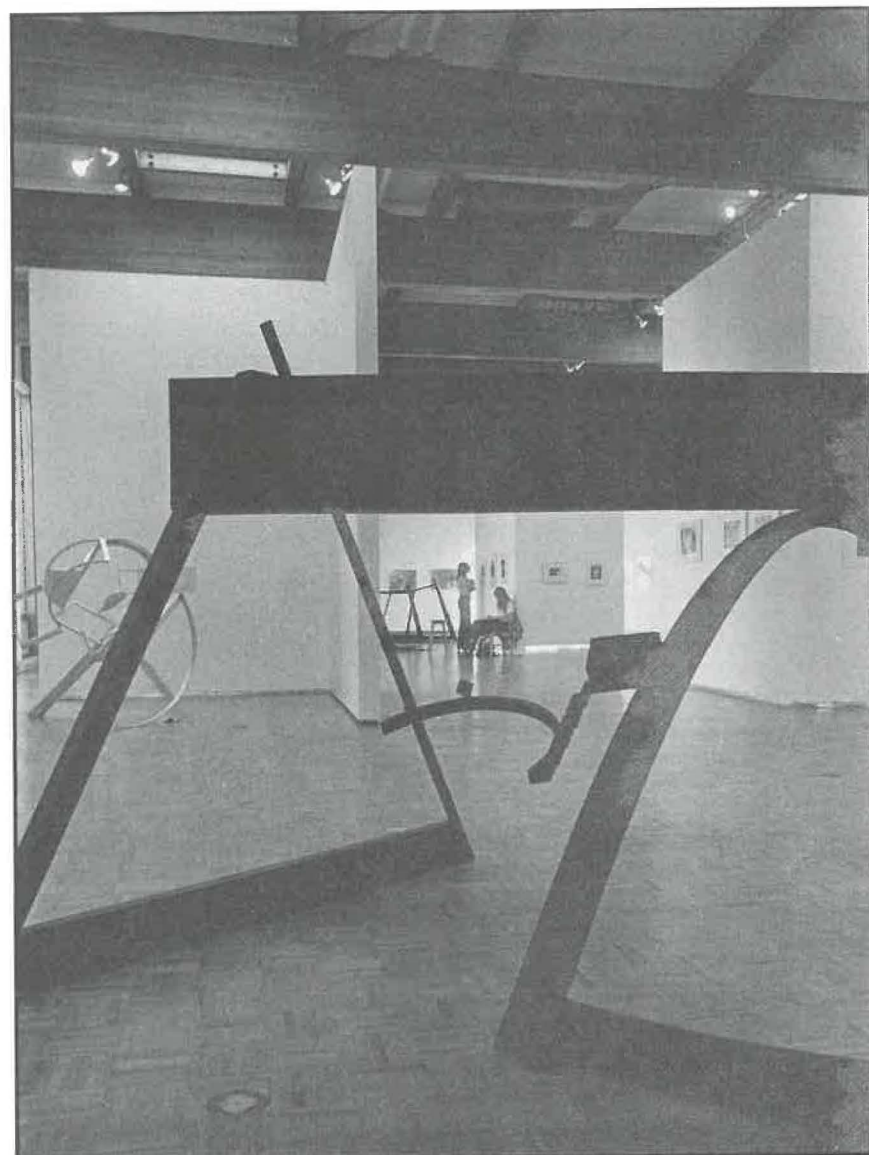
On Nov. 16, 20 and 27 the Science Division showed a series of films

about whales. The three films were entitled "The Right; An Endangered Species," "Great Whales," and "In Search of Bowhead Whales." The first two are National Geographic Society films; the third, the National Film Board of Canada.

Sophia Healy exhibited her drawings of Wendy Perron's dance class, opening in Crossett Library on Nov. 17 and continuing through the end of the term.

A Workshop in Auditioning was sponsored by the Drama Division Nov. 18. It was conducted by Rosemarie Tichler, casting director of the New York Shakespeare Festival.

An African drummer, Abraham Adzenyah, presented a midnight concert Nov. 18 in Greenwall Music Workshop. Adzenyah is artist-in-residence in West African Music at Wesleyan University.



Still life at the Usdan Gallery: an early fall exhibit of the sculpture of Brower Hatcher and a melange of

historic and contemporary photographs from Williams College.

On Nov. 20 the Visual Arts and Social Science divisions presented Tony Vidler, speaking on "Notes on the Heiroglyph: Language, Writing and Architecture." Vidler is a professor of cultural history and architecture, and urban history at Princeton.

The Visual Arts Division Nov. 21 had as its guest lecturer Sam Wagstaff, former curator of modernist art. Wagstaff's lecture was based on photography from his own collection, one of the largest in the U.S. An exhibition of works from his private collection, organized by the Corcoran Museum of Art, is currently on tour.

November's "weekly concerts" added the trumpet family, the trombone family, brass chamber music (brass performances were held in Greenwall), recorders and a recorder ensemble, baritone horn, the saxophone family, banjo and piano, and a performance by the New York State Chamber Music Ensemble and a clarinet quintet. A group of slide wind instruments was demonstrated: slide clarinet, flutes, oboes, bassoon, trombones; and there was a performance on the Schonbeck instruments in Greenwall.

December events

A dance concert, including a reconstruction of Doris Humphrey's "Life of the Bee," was presented Dec. 1 and 2 in the Martha Hill Dance Workshop. Selma Jeanne Cohen, who studied with Edna McRae, Eugene Loing, Martha Graham, Hanya Holm and Jose Limon, lectured to students during the afternoon of the 2nd in Tishman Auditorium. The Dance Division project was supported by the Jerome A. Newman Performing Arts Endowment Fund, established at Bennington College in 1976 in honor of the long-time trustee by his daughter, Patricia Newman Woolner.

Pianist Andrew Rangell appeared December in Greenwall Music Workshop as a guest of the Music Division in an all-Beethoven concert. Rangell is visiting assistant professor of music and principal piano instructor at Dartmouth College.

Flutist Andrew Bolotowsky performed baroque flute and harpsichord duets with Reinhoud van der Linde Dec. 3 in a concert held at Greenwall Music Workshop. The program included works by John Reid, Michael Corrette, Johann Christian Bach, George Frederick Handel and G. Philipp Telemann.

Patricia F. Carini (Patricia Fitzsimmons '53), director of research and adult education at the Prospect School, North Bennington, spoke Dec. 4 as guest of the Social Science Division. Her talk was entitled "The Child As Thinker."

The Dance Division presented a series of performances Dec. 5, 6, 8 and 10: On the 5th and 6th, in Martha Hill Dance Workshop, there was a concert of dances by Louise Hamagami, Sandi Gold, Katie Ringer and Wendy Perron's Performance Class. On the 8th three dances were performed by David Hurwith, Caitlin Corbett and Robin Bowie in dance studios; and on the 10th two dances by Maria Cutrona and Hillel Kraus were performed in Greenwall Music Workshop.

The Music Division's twelve-string orchestra performed works by Nikos Skalkottas, W. A. Mozart and Vivian Fine in Greenwall Music Workshop on Dec. 6.

The Drama Division presented a second series of one-act plays: Dec. 8-9, "How He Lied To Her Husband" by George Bernard Shaw, "Story Theatre" adapted by Paul Sills, and "Icarus's Mother" by Sam Shepard, in Room D207; as well as "The Jewish Wife" by Bertolt

Brecht, and "Footfalls" by Samuel Beckett, in the Facsimile Theatre Dec. 10.

The Drama Division's NRT Puppet Tour group presented a preview of its program Dec. 8-11 in Lester Martin Theatre: "Snow Queen," from a story by Hans Christian Anderson, and "Fire Bird," based on the Stravinsky ballet. Cedric Flower directed the shows.

David Allison, professor of philosophy at SUNY Stonybrook, was guest lecturer for the Social Science Division Dec. 11. His talk was entitled "Destruktion/Deconstruction in the Text of Nietzsche."

The Music Division presented a holiday concert of brass music and caroling for maintenance and college staff in appreciation of their helpfulness and cooperation during this term, on Dec. 14 in Greenwall Music Workshop.

Performance of the "weekly concerts" were largely *ad lib* in December, although the month started with a demonstration of ethnic Japanese flutes.

Correction

On Page 16 of the Fall, 1978, issue of *Quadrille* there was published a photograph purporting to be of the late Herta Moselsio, taken many years ago. It was later discovered that the photo was not of Mrs. Moselsio, and had been misidentified in the College archives. The photo was actually that of Lydia Winston Malbin, a former College trustee, who is the mother of Sarah Winston Robinson '47, and grandmother of Suzanne Robinson '78.

Bennington briefs

NRT Tours

While most Bennington College students spend the NRT period working at individual jobs, four groups will be leaving campus for tours in different directions.

A group of drama students, led by faculty member Cedric Flower, the Bennington Puppets will be touring in New England and New York with two 40-minute productions based on old folk tales. The group, which includes students Laura Marsh, Amy Merrick, David Washburn, Kathy Campbell and Elizabeth West, will be performing primarily in elementary schools, but will also be working in shopping malls and libraries.

Music students — Peter Beck on flute, John Bertles on clarinet, Laura Goldfader on guitar, and Ed Buller on contrabass — will be touring a large area of the east coast, between Massachusetts and North Carolina, appearing before high school audiences and talking with students. They will be performing a wide variety of works, including some composed specifically for the ensemble.

Another music group composed of teacher Michael Finckel on cello, alumna Ish Bicknell-Finckel on oboe, and student Genevieve Beaudet on piano, will be traveling through eastern Canada — the first such tour — playing for a variety of audiences. Again the repertoire will include a variety of pieces, including works by these three composer-musicians.

The dance tour will be concentrating on a number of major population centers when it presents its dance concerts for high schools and other audiences. Members of the tour — Mary Lyman, Caitlin Corbett, Mary Ashton, Meg Cottam, Paul Austerlitz, and Heidi Stonier — will visit Boston, Chicago, 34 • Quadrille

Denver, Miami, and the south-central area of Connecticut during their travels. Among other performances will be one for the Lively Arts Series in Miami, and a performance at an alumna's studio in Chicago.

Bennington Workshops

In addition to eleven credit-bearing courses that will be offered during the July, 1979, Bennington Summer Workshops, the College will also offer several short courses including photography, film, medieval cookery, illustration and drawing, and environmental sculpture.

These courses will last one or two weeks each, and will not carry credit. They will be open to anyone on a first-applications-accepted basis. Many of the courses will be taught by alumni who have had professional success and acclaim in their fields.

Those interested in a list of credit or non-credit courses, along with descriptions and application procedures, should write to the Bennington Workshops office.

Professionally involved alumni who have suggestions for courses in the future should write Director Christine Graham at the College.

Drummer funded

The Callie Goldstein Memorial Fund was used this fall for a concert performed in the Carriage Barn, led by Abraham Adzenya, artist-in-residence in West African Music at Wesleyan University.

A citizen of Ghana, Adzenyah was trained at the School of Music, Dance and Drama in the Institute of African Studies of the University of Ghana, and has performed

throughout the world. He has been artist-in-residence since 1968, has been a visiting artist in high school programs for the Connecticut Commission on the Arts, and has taught in the Wesleyan Graduate Summer School for Teachers program.

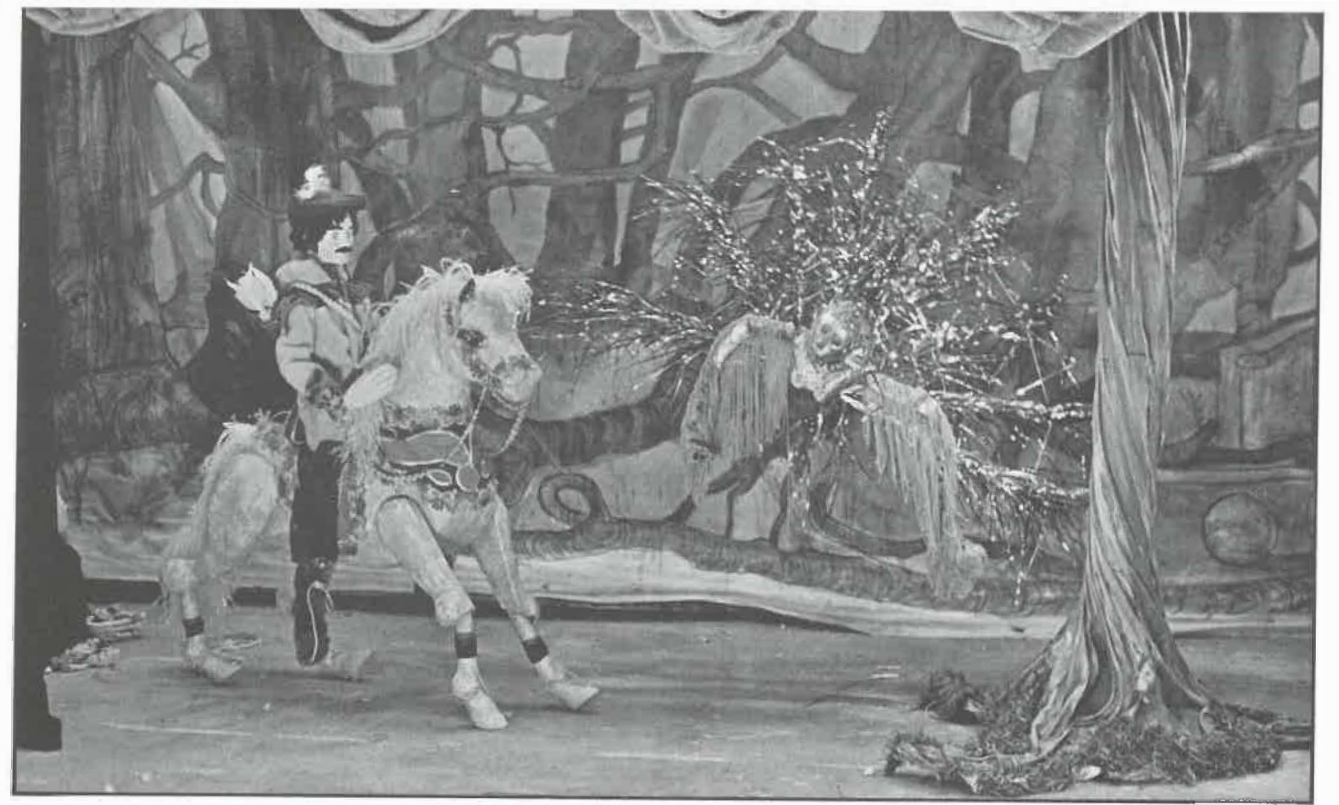
The Callie Goldstein Fund was established by Mr. and Mrs. Harold Goldstein of Bethesda, Md., in honor of their daughter who died in December, 1972, of a heart attack. She had graduated from the College with a social science major in 1971.

The fund is to be used for events "of interest to students and for the benefit of both the College community and the Bennington Area," and has been used in the past for a graduation speaker, an alumni concert, and part of a new van for the Early Childhood Center. The College reports each year to Mr. and Mrs. Goldstein on the uses to which the fund is put.

Moller scholarship

Margaret Moller, a senior interdivisional major studying German and photography, received a scholarship to attend a three-week seminar in West Berlin, sponsored by the Goethe Foundation. Moller was the only undergraduate at the conference, intended primarily for graduate students in German, and teachers of German literature. Her scholarship was provided by the sponsoring Goethe Foundation.

The seminar, in November and December, focussed on East-West relationships in German literature, an area in which she is specializing in her studies with Reinhard Mayer. Her senior thesis is a study of work by East German authors recently expelled from the German



The Prince meets the Firebird in the Bennington Puppets production of the Russian tale on which Stravinsky based his ballet. The production, along with "Snow Queen," a Scandinavian tale, is part of

the Puppets' tour, led by instructor Cedric Flower. Students going on the road this NRT are Laura Marsh, Amy Merrick, David Washburn, Elizabeth West and Katharine Campbell.

Democratic Republic. As part of her photography studies, she intended to document the seminar photographically.

Boyers on Burke

Two literary figures associated with Bennington College have been linked by a grant enabling one to write about the other.

Robert Boyers, editor of *The Bennington Review*, *Salmagundi*, and a teacher at Skidmore College, has been awarded a National Endowment of the Humanities grant to develop a study of the critic and thinker Kenneth Burke, who taught regularly at Bennington, although not on a full-time basis, from 1943 to 1963.

According to critic Stanley Edgar Hyman, Burke exercised "a profound intellectual influence on the College during his tenure," and

is "one of the people most responsible for developing the College's intellectual tone."

Boyers says that Burke "has long been thought the most original and creative literary theorist of our age." In his book Boyers will focus on Burke's literary theory, and treat some of Burke's major works, including *The Philosophy of Literary Form*, *Language as Symbolic Action*, *A Grammar of Motives*, *A Rhetoric of Motives*, and *Counter-Statement*.

Advertising in Quadrille?

Quadrille readers may notice that *Quadrille* is carrying advertising not only for programs related to the college, but for other services as well.

Advertising rates and guidelines have been established and are available to potential advertisers by writing to Editor, *Quadrille*, Bennington College, Bennington, Vt. 05201.

Workshop cited

Bennington College has received recognition from the North American Association of Summer Sessions for the "Women and the Law" weekend seminar held as part of the Bennington Workshops this past summer. The NAASS sponsors an annual competition, in which the college received an innovative programing award in October. The seminar was led by Jill Laurie Goodman '70 and Patricia Barr '69, both of whom are practicing attorneys.

Gay march

The College's gay community has announced it wants to organize a group to take part in the annual Christopher Street march during Gay Pride Week in New York City around the third Sunday in June. Those interested, or wanting more information, may write the gay community in care of the College.

NEH awards \$44,000 grant for history of summer dance school

Work has begun by an interviewer and a writer on a comprehensive history of the Bennington Summer School of the Dance under auspices of a National Endowment of the Humanities grant.

The grant, for \$44,414, is supporting both an oral history and a written history of this seminal institution in modern dance. The grant was received in the early fall,

and in December, Theresa Bowers of the Columbia University Oral History Program, and Nancy Goldner, a dance reviewer for a number of publications, including the *Bennington Review*, *Christian Science Monitor*, *Dance News* and *The Nation*, started work in Bennington.

Martha Hill and William Bales, former long-time College faculty

members and important figures in the development of modern dance, were instrumental in the genesis of the grant proposal. Hill now teaches at the Juilliard School of Music, and Bales was, until recently, dean of the School of Dance at the State University of New York at Purchase. Hill and Bales, who have accumulated a great deal of archival material on the school, will aid in directing the project.

The oral history part of the project will include interviews with Martha Graham, Hanya Holm, Merce Cunningham, poet Ben Belitt, and composer Otto Luening, as well as Bales and Hill. In addition, a number of senior staff members at the College, and retired staff members, will be interviewed for background information. The oral history collection will provide an invaluable fund of otherwise unavailable information about these artists and this formative period in modern dance.

The written history, which is expected to be published, will be based to a great extent on the oral history, as well as on materials in the Bennington College archives. Goldner's manuscript will discuss not only the history, but the peculiar alchemy of artistic skill, personality, and historical circumstance that made Bennington the crucible for the development of modern dance.

The Bennington Summer School of the Dance was begun in 1934 and continued at the College, except for one summer, through 1941. After the war it moved to Connecticut College in New London, where it was known as the American Dance Festival. This past year the festival was moved to a new home at Duke University in Durham, N.C.

During April Pat Adams was visiting artist for a week at the University of New Mexico, Albuquerque. An exhibition "Perspective '78: Works by Women," in the Freedman Gallery, Albright College, Oct. 8-Nov. 15, included paintings by Adams, and during November she read a paper, illustrated by slides, at Western Kentucky University, Bowling Green. Two important exhibitions appeared Nov. 5-Dec. 17 and Nov. 28-Jan. 31 respectively: "Pat Adams: Contemporary Artists Series #1," Rutgers University Art Gallery, New Brunswick, N.J., and "Adams at Zabriskie," 1954-1979, arranged to celebrate Zabriskie Gallery's (New York) 25th anniversary. The catalog for "Adams at Zabriskie" is available, \$3 postpaid, from Zabriskie Gallery, 29 W. 57th St., New York, N.Y. 10019. During the fall Adams showed in "Artists' Postcards II," at Cooper-Hewitt Museum, New York, and on Nov. 28-Jan. 31 in "New England Connections," at Federal Reserve Plaza, Boston. In February Adams will work at Columbia University with graduate painters, at Yale Graduate School of Art certifying graduate work, and will present a paper with slides at the University of Massachusetts. Articles about Adams have appeared in the summer issue of *Artforum*, "Pat Adams' Modernity" by Richard Corber, Professor of Art, New York University; and in the *Bennington Review* #2, "Willingness and Reverence: A Painter's Progress" an interview with Pat Adams, by Robert Boyers (both were cover stories).

The Chamber Music Conference of the East commissioned and premiered Louis Calabro's "Chanterelle" for French horn and string quartet; another summer

premiere was "Epiphany" which was written in July for the Bennington Workshop in Performance Research on Cello and Bass for 13 celli and two basses. The fall has included performance with Maurice Pachman of "Memoirs: Part One" for bassoon and tympani, which has just been recorded by Goldencrest, "Viola Sonata" played by Jacob Glick, and "Piano Variations" played by Vladimir Havsky. Calabro was honored Nov. 11 by the Vermont Symphony Orchestra for his role as founder and conductor of the Sage City Symphony. An award was presented to him during the intermission of the annual VSO concert at Mt. Anthony Union High School in Bennington, along with words of warm appreciation from George Finckel. The VSO then performed "Sonority Forms," conducted by its composer, Otto Luening, a former Bennington faculty member. Luening had composed the piece as the first work commissioned by Sage City.

Tony Carruthers had work in the "Art in Print" exhibition, West Hubbard Gallery, Chicago, October-November. He is preparing video tapes for showing at Long Beach Museum, California, early in 1979.

Nicholas Delbanco's new novel, *Sherbrookes*, was published on Dec. 18 by William Morrow. He was a New York State C.A.P.S. award winner this year, and has given readings at Skidmore, SUNY at Binghamton, Columbia and Cornell. He has also read in Middlebury and Woodstock, Vermont, at the University of Montevallo in Alabama and The University of Knoxville in Tennessee. The third and final volume of his Sherbrooke trilogy is in preparation, and he has contracted for a study of Edwardian

authors, titled *Group Portrait: The Rye Novelists*. He will be a visiting lecturer at the University of Iowa Creative Writing Program this spring.

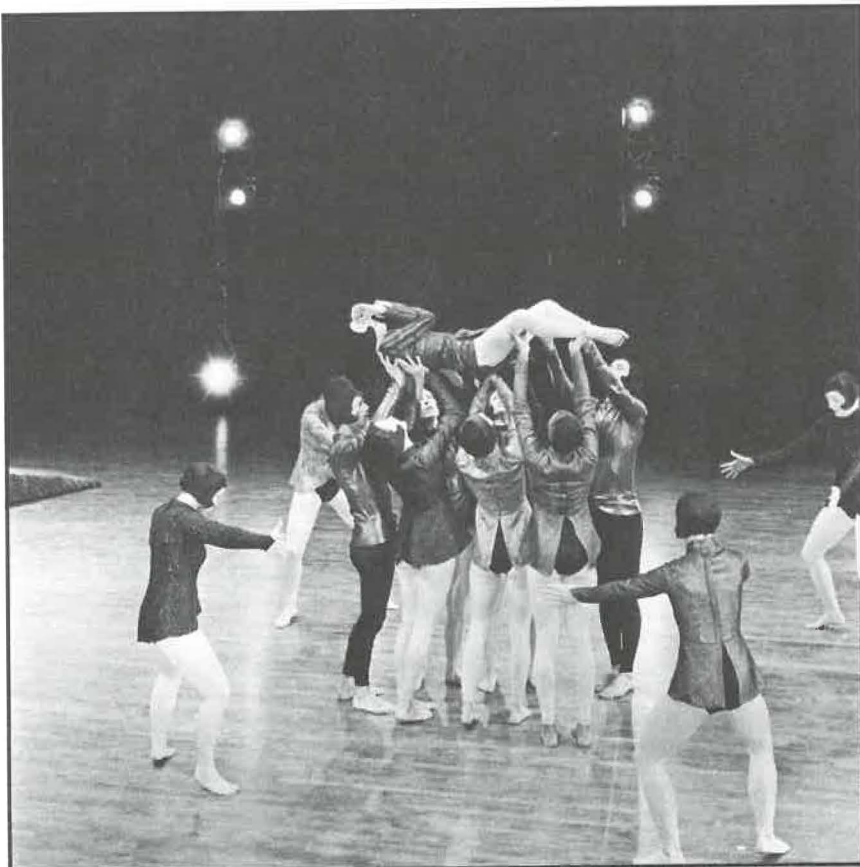
Vivian Fine conducted her work for string orchestra, *Romantic Ode*, in Sanders Hall, Harvard, with the newly-formed New England Women's Symphony. An hour-long interview and program of her music is being heard over the National Public Radio network during December and January. Performances set for this year include her chamber opera, *The Women in the Garden*, by the graduate music opera department of Carnegie-Mellon University, Jan. 22-25; a new work for piano solo, *Momenti*, by the Aviva Players in New York City March 26; and a new work, written to a text by Georges Guy, to be premiered at the College May 16.

North Country Cabin, written by Edward Flaccus and published in December by the Mountain Press Publishing Company, is a "how to" book with a liberal sprinkling of the personal, philosophical and ecological.

Jacob Glick, on tour with the Contemporary Chamber Ensemble last May, performed at University of California at Santa Barbara, Los Angeles and Berkeley; and in July at the Caramoor Festival. While at The Chamber Music Conference, Bennington College, in August he performed with the Silvermine Quartet: *Schubert's A Minor Quartet, Op. 29*, and the *Debussy Quartet*; and later that month appeared with the Silvermine group at the Silvermine Art Guild in Connecticut. In October Glick soloed with Sage City Symphony, Bennington, in the *Concerto in D*

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Josef Wittman



The full cast of "Life of the Bee" lifts Martha Lee as the Young Queen during an early December performance in the Martha Hill Workshop reconstructing Doris Humphrey's 1928 work. The reconstruction was one of the College's 50th Anniversary events, and the performances were aided by the Jerome A. Newman Performing Arts Endowment Fund established by Patricia Newman Woolner '44.

Major Op. 3, No. 9 by Vivaldi for mandolin and orchestra. In December and January he will perform with P.D.Q. Bach at Carnegie Hall and record P.D.Q. Bach works for Vanguard Records; and also will appear with the Contemporary Chamber Ensemble at Eisenhower College and at Whitney Museum. In concert with the Orchestra of Our Time Glick will appear in Manhattan (works by Lucia Dlugoszewski) and in South Bronx (works by Bartok). He will be listed in the current and 1980 edition of the International Who's Who in Music.

Richard Haas was named Vice President of the Architectural League of New York, and was a juror for the American Institute of Architects Annual Awards in 1978. His completed works included a wall mural in Munich for the City of Munich and Lloyd Insurance Co. of

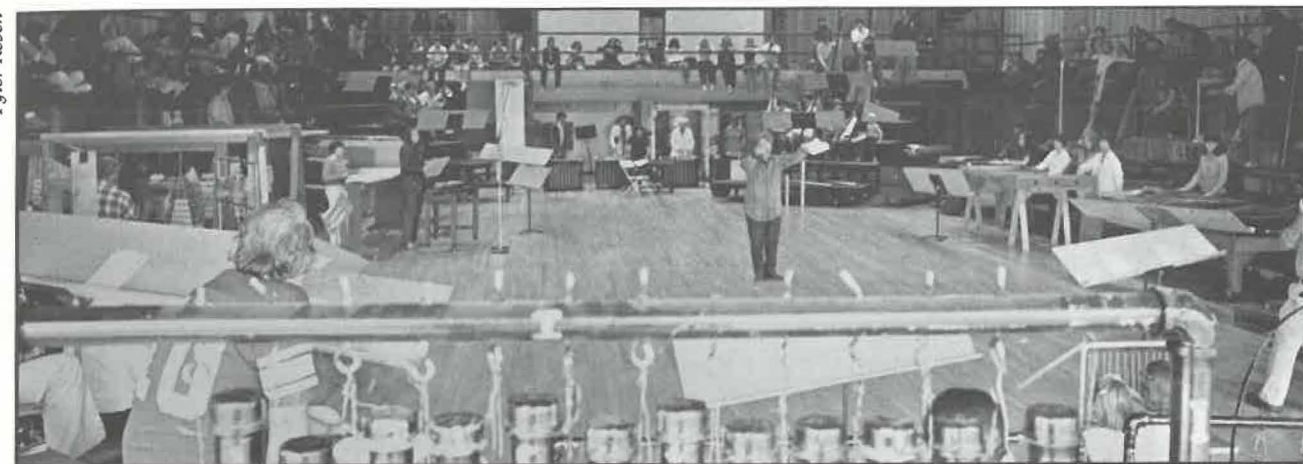
Germany, and an exhibition in the Galerie Biederman, August-September, in Munich. He showed in group exhibitions at Cooper-Hewitt Museum, New York, "Ornamentation in the 20th Century" (where he was a guest lecturer); at a poster design and exhibition design show for traveling Smithsonian exhibits; and in an exhibition "Buildings, Reborn."

Sophia Healy received a grant in support of continued work on writing poetry from the Vermont Council on the Arts this fall. She will exhibit paintings in a group show at Sara Rentschler Gallery, New York City, next spring. She will also exhibit handmade paperworks with three other papermakers at Smith College, March-April; and she and Jan Cook '71 have started a handmade paper business called Deptford Paperworks.

Flutist **Sue Ann Kahn** and former faculty guitarist David Starobin repeated their Bennington recital at the Laurel Hill Mansion in Philadelphia, Oct. 29. Kahn is flutist with The Jubal Trio, which was one of nine recipients of the first nationwide grant for chamber music residencies, funded by the C. Michael Paul Foundation. The Trio is in residence at Roberson Center for the Arts, Binghamton, N.Y., and Everhart Museum, Scranton, Pa. On Feb. 11 The Jubal Trio will present a concert at Alice Tully Hall, Lincoln Center. Sue Ann will also play three programs this spring with the Sea Cliff Chamber Players on Long Island, including a Bach Flute Concerto program with Samuel Baron, May 19-20.

Jack Moore, artistic director for the Nimbus Dance/Theater Company, appeared with that group June 25-July 2 at Johnson State College,

Tyler Resch



Gunnar Schonbeck of the music faculty conducts a diverse orchestra in a premiere performance of "The Vikings: A Musical Saga" in the Greenwall

Workshop in September. Schonbeck's work involved the audience as performers, in addition to soloists, ensembles, dancers and narrators.

Johnson, Vt. During this period he performed in concerts, conducted lecture demonstrations and workshops; and presented a dance-video workshop as well as a performance of "Netsukes" — a group dance arranged by Erin Martin from 2 solos choreographed by Moore. In New York City, Nov. 30 and Dec. 1-3, he performed again with the Nimbus group at the American Theater Laboratory, which also included in its program the premiere of his trio "Raku Maboroshi," music by Evelyn DeBoeck.

An exhibition of photographs of interiors made in Pawlet, Vt., 1968-1978, entitled "Don't Hurry Away," by **Neil Rappaport**, was mounted in the Williams College Art Museum Sept. 15-30, and Rappaport lectured there on "The Interior of Photography," Sept. 28. He also exhibited at the New England School of Photography, Boston, Jan. 12-Feb. 7, and some of his photographs were recently added to the collection of the Boston Museum of Fine Arts.

Stephen Sandy has poetry in recent or forthcoming issues of *New York Arts Journal*, *Iowa Review*, *Poetry*, *Salmagundi*, *Blue Buildings*, *The New Yorker*, *Michigan Quarterly*

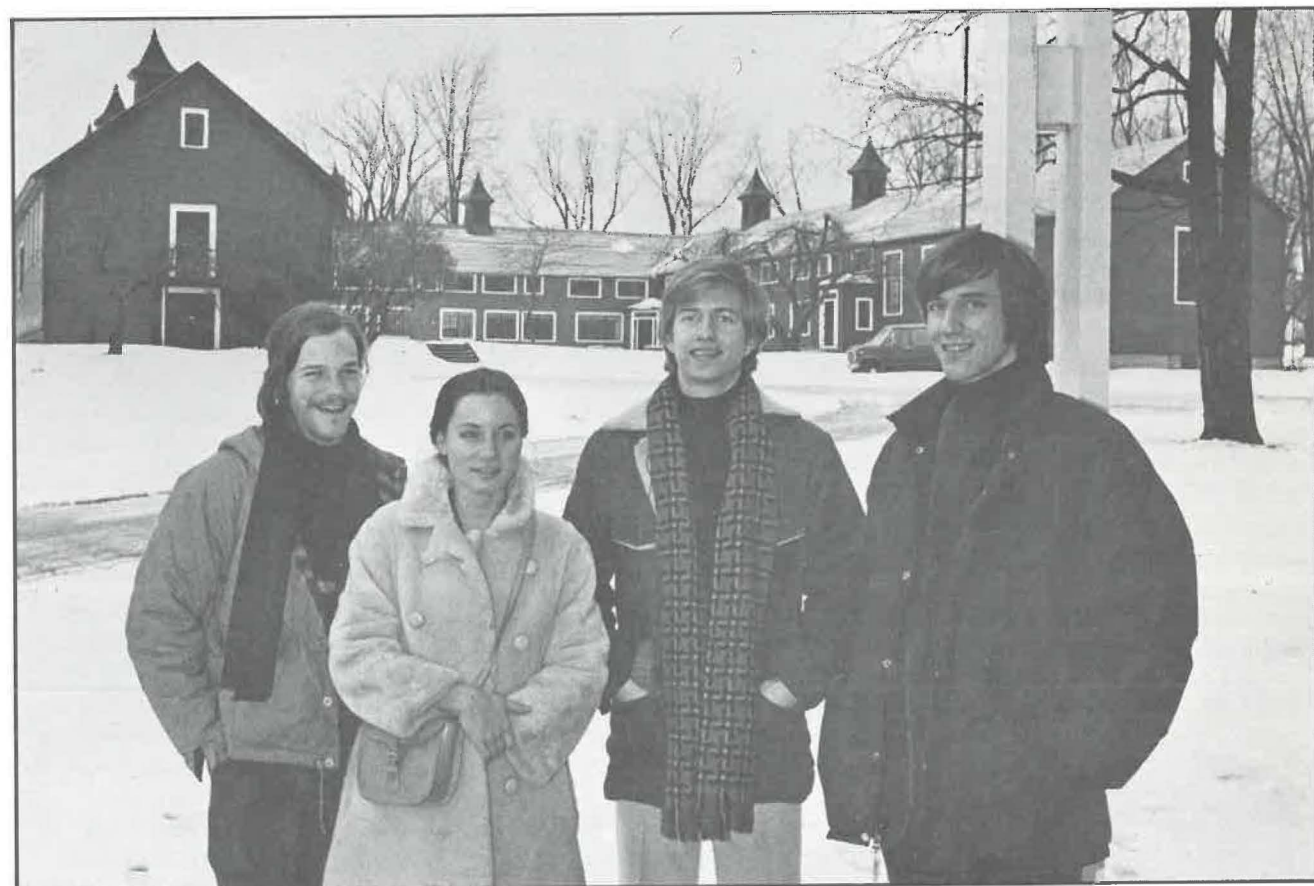
Review and the *Hudson Review*. Stephen and Virginia Sandy have given their Walter Wood Reaper to the Hoosick Falls Historical Society. The Walter Wood Company before World War I was the community's largest industry and made farm implements that were sold throughout the nation and world. It folded with the advent of the internal combustion engine, so its implements still in good condition are collector's items today.

With his dissertation "History of the Street in 19th and 20th Centuries," **Grahame Shane** completed his Ph.D. in Architectural and Urban History at Cornell University last January. During the year he has been visiting critic in the architecture departments at Princeton and Columbia, and lectured at Carnegie Mellon, Pittsburgh and the Architectural Association in London. He taught in the Cornell Summer School London 1978 on the theme "English Urbanism 1750-1850 and Its Implications." He has submitted an article, "Three Conferences, London 1920, Athens 1933 and Bridgewater 1948" to *Oppositions*, a publication of I.A.U.S., New York.

Rush Welter has been invited to address a conference on Victorian America, sponsored jointly by the National Archives and the Victorian

Society in America, to be held in Washington in March. He will discuss the patterns of American social and political thought during the second half of the nineteenth century. March is also the scheduled date of publication of *New Directions in American Intellectual History*, edited by John Higham and Paul Conkin, to which Welter has contributed an essay "On Studying the National Mind." The essay is a much-revised version of a paper Welter presented in December at the Wingspread Conference on American Intellectual History in Racine, Wis.

Robert Woodworth's latest film study is a time lapse cinematograph of the development of a fresh water sponge (*spongila locustris*). Amoeboid cells emerge from the winter resting gemmule and organize a colony. Flagellated cells move water from many openings through passageways where food (microorganisms) is trapped and digested. Any indigestible particles are ejected through a "chimney." Woodworth's film library now contains 45 films which have been produced over the past 50 years, and which are shown for schools, colleges, garden clubs, church groups, and other groups. A recent showing was for two groups, in early November, at Plymouth, Mass.



Members of the 1979 Music Ensemble, which will tour from New England to North Carolina this NRT,

are, from left, Ed Buller, Laura Goldfader, Peter Beck, and John Bertles.

Class notes

MARRIAGES

'59 **Edith Swan Harrison** to Dr. Lee Kaufman, June 1978.

'69 **Kristine Brightenback** to George Baer, Aug. 18, 1978.

'73 **Ellen Gwen Aboya** to Sean Gilligan, Aug. 26, 1978.

'78 **Jeanne Marie Riley** to Thomas Forstenzer.

paintings and sculptures at the Syntex Gallery in Palo Alto, Calif., Sept. 25 to Nov. 17.

Emily Jamieson Knapp writes that her husband has retired and they have moved to Hilton Head Island, S.C.

'37

Joan Waldo Brinser is a research associate at the University of Michigan's Institute for Social Research.

'38

Georgianna Greene Else, known professionally as Jorjana Holden, and her husband Robert presented an exhibit of their

'39

Elizabeth Mills Brown is chairman of the Education and Public Awareness Committee of the Connecticut Trust for Historic Preservation. At a summer meeting of the Branford Rotary Club, Elizabeth spoke and showed slides on New Haven's demolished and endangered buildings. Elizabeth's Bicentennial publication, *New Haven: a Guide for Architectural and Urban Design*, is widely recognized for its well-documented itineraries and walking tours.

Alison Green Sulloway has received tenure at Virginia Polytechnic Institute, an institution she reports is famous for brutal competition. Alison is working on her second book, *Jane Austen: The Muffled Sibyl*, a study of Austen's social protests.

'40

Leila Vaill Fetzer was the Litchfield County Art Association's artist of the month for July, 1978. Her mixed media painting, entitled "Fragments," was on display in the lobby of the Hartford National Bank.

Priscilla Porter recently finished a set of 12 fused glass panels representing printers' and publishers' marks for the library of the Taft School in Watertown, Conn. Five of the panels were displayed earlier in Tiffany's windows on Fifth Avenue, and an article on the commission was published in the *Stained Glass Quarterly*.

'41

Pamela Richards Brooks is helping the Boston Public School Library Program. Last February she became a grandmother.

Jane Acheson Brown reports she has a hard, interesting, rewarding job as travel counselor and tour organizer for Boynton Travel Agency, Boynton Beach, Fla.



John Edelmann, an auctioneer for Sotheby Parke Bernet, offers a painting for bidding during the Fairfield County, Conn., Bennington Alumni Association Art Auction. Designed to benefit the local group's scholarship fund, the auction drew a

number of lively bidders. Works by many artists associated with the College were presented during the show and auction, held at the Greenwich Country Club Nov. 5. Chairman of the event was Lois Schulman Chazen '56 of Greenwich.

Artistic Granberys of Guilford

An artistic family of five, including two Bennington graduates, has been the focus of both an exhibition of their work and a newspaper feature article in the *Shore Line Times* of Guilford, Conn.

The family consists of Diana and Carleton Granbery, and their children Pamela, Kim and Joya. Mrs. Granbery is the former Diana Allyn, 1941 graduate, while her daughter Pamela is a 1970 graduate.



The Granbery family, from left: Kim, Joya, Diana, Carleton, and Pamela. Photograph by Suzanne Warner, courtesy of the *Shore Line Times*, Guilford, Conn.

The art work of every member of the family was on display at the Willoughby Wallace Memorial Library in Stony Creek, Conn., in late 1978. Both Diana and Carleton are architects whose work, according to a feature article by Mabel Dale in the *Shore Line Times*, abounds in Guilford, New Haven, and reaches as far afield as New York State. Pamela is graduate assistant to the chairman of Hunter College's art department while she studies for her master's degree. Joya, a dancer, is director of the Rhode Island College Dance Company. Kim, who changed from architecture to photography while in college, plays a variety of musical instruments, dances, and has acted on television and in television commercials.

After receiving her Bennington degree, Diana Granbery studied architecture at Harvard, while her husband studied at Yale and Columbia. Among their credits are a hospital in Beacon, N.Y., a school in North Guilford, the Yale University Press in New Haven, and a housing project for the elderly in New Haven.

The senior Granberys are also active in the community: Carleton in urban beautifications, with a yacht club, and with the Republican town committee; Diana has served on the boards of the library and the public health nurses, and as a head of a community association, according to the *Shore Line Times*.

'42

Enid Klauber Dillon reports she is moving to San Francisco.

'45

Julia Randall Sawyer taught a poetry series at Roland Park School in Baltimore. She also canoed the Allagash and made a horseback safari through Kenya.

'48

Eloise Moore Agger is in private practice as an analytic psychotherapist as well as a faculty member of the Catholic University School of Social Work. She is also secretary and a member of the board of directors of the National Commission on the Confidentiality of Health Records.

'43

Tina Safranski Fredericks writes that along with running a successful real estate office on Long Island she is designing and building houses, three of which are now in progress.

'46

Constance McMillan Carpenter exhibited six paintings and drawings at the Womanart Gallery in New York City Nov. 21 to Dec. 16.

Virginia Fuller Fish presented dance photographs at the Image Gallery in New York City in October and November.

Frances Berna Knight reports she is a freelance artist. She has cruised the Chesapeake and the Caribbean.

'47

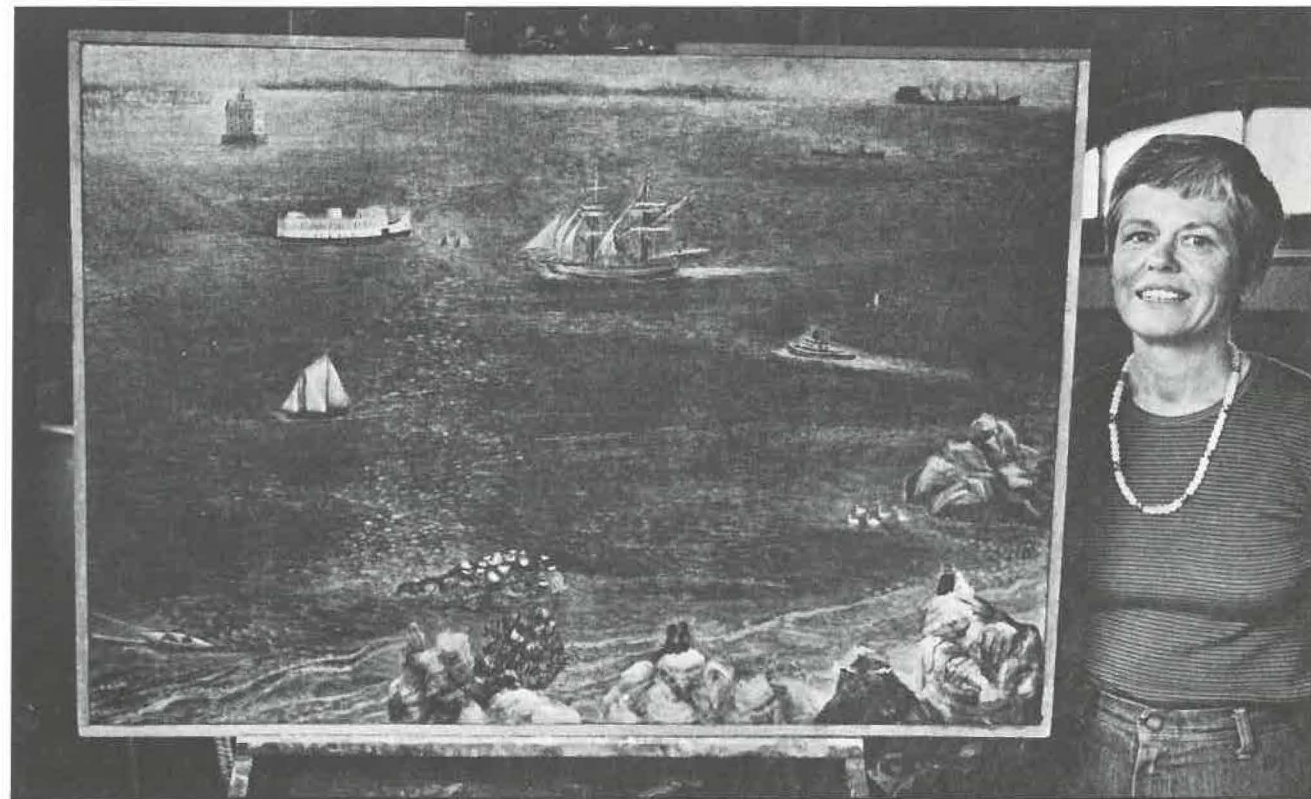
Barbara Moore Clarkson is an adjunct assistant professor at LeMoyne College in Syracuse, N.Y., where she teaches literature and writing workshops in fiction and poetry. Her poetry has appeared in several publications including: *Intro*, *Seneca Review* and *Confrontation*. She has also published a book of poems, *The Passionate City*.

'49

Margery Brown Booker is copy editor on the news desk of the Ansonia, Conn., *Evening Sentinel*.

Helen Frankenthaler's painting, "Small's Paradise," was selected to be featured on a limited edition of centennial posters honoring Radcliffe's Centennial.

Ruth Sussler, 'regional painter'



Ruth Lyford Sussler '50 with her painting "Moonrise at Sunset."

"Moonrise at Sunset," by Ruth Lyford Sussler '50, was a prize-winning painting at last year's Connecticut Women Artists exhibition, and made her eligible for a one-woman show at the 49th exhibition this past summer at the John Slade Ely House in New Haven. Sussler has had previous one-woman shows at Slater Museum in Norwich and at the Mystic Art Association. In commenting on the painting, Sussler, who lives in New London, notes of her home in the painting, from which she has observed the various traffic in outer New London harbor: "It is not a fantasy tapestry conjured up from my imagination, but a fragmental view of the continual parade that greets the eye of any observer of the real scene."

Sussler has become, she says, a "regional painter," with the following explanation:

"A painter using local geography or place and the atmosphere of work and history in which it lies, can be a tool and ornament for deepening the sensibilities of fellow townspeople towards the beauty and universality of the area. This should be quite obvious, but I took too long in grasping the role of regional advocate in the medium of painting. Harbored in me has been a reluctance to admit to being a "regional

painter" by inclination, instinct and inheritance.

"A puritan conditioning or sense of utilitarianism seldom allowed me to pursue art for art's sake, even in an era of domination by nonrepresentational art. I finally resolved the conflict between this attitude and a concept left over from my academic years that has stalked the art world, tyrannizing and intimidating me. This is the idea that if a painting has literary content, it will ride on that, instead of upon being well composed.

"I put this constraint aside, believing that the technical aspects of a painting are evoked, determined and orchestrated in such a way that the painting will continue to engage, intrigue and satisfy a viewer after the literary or storytelling content has had its impact. A circular nourishment process is set into motion where the content beguiles the viewer initially, then the technical prowess and inventiveness takes over, leading back again to the technical content.

"In this way, a painting is assured a laymen audience that is so hungry for the arts to speak to it. The painting can stand up to any technical scrutiny while offering storytelling content. My twin goals are to humanize a

technically well executed work by offering literary content and to coax from a nonartist audience, little by little, more aesthetic taste and judgment, having first engaged it with subject matter.

"An untutored or lay audience is the most honest and demanding. It has no vested interest in tacit approval or disapproval of an art work that does not speak to it on some level other than a technical or academic level. It is like the child in the story of the Emperor's New Clothes, not afraid to speak up about the nakedness of the emperor. The child is not fearful of losing his position or job. If a well executed painting can move and influence a lay audience, it has real power.

"With ideological and aesthetic legitimacy gleaned from the Chinese idea of painting and from certain painters such as Goya, Brueghel, Bonnard and Marsh, I have settled into being a "regional painter", that awkward stepchild in academic and chic art circles. As such, I like to think I am a resource at work, adding something to the quality and appreciation of life in the community of my hometown."

Photo courtesy of *The Day* of New London, John Ligos, photographer.

'50

Patricia Birch Becker choreographed "Sgt. Pepper's Lonely Hearts Club Band" and both the stage and film versions of "Grease." Pat says she has done a few things previously, but "Grease" was her first important picture. In an interview in the *New York Times* of July 7, 1978, Pat discussed the difference in the two works. "It's (Sgt. Pepper's Lonely Hearts Club Band) more fully choreographed . . . the narrative is told through the song and dance numbers." Pat is married to William Becker, the head of Janus Films, and has three children.

Ruth Lyford Sussler was one of the judges for the 18th annual Niantic Outdoor Art Show, which was held at the Town Hall grounds in New London, Conn. Ruth is the director of the Slater Memorial Museum in Norwich, a free-lance portrait painter, landscape painter and a graphic artist.

'51

Katherine White Boni (Cuchi) and her husband Paolo flew from Paris to show a collection of Paolo's engravings at the Cleveland City Club last Spring. Besides managing her husband's career, Cuchi has a career of her own. She is a photographer and has just published a book in Paris entitled *The Astonishing Eye*. It contains photographs of the trompe l'oeil architecture of European cities, along with poems by Carla Heffner.

Joan Glover Gorman was recently named administrative director of the National Council on Alcoholism for the Southwestern Connecticut Area Inc. Joan will be acting as a liaison to the Connecticut Alcohol and Drug Abuse Council and other area government agencies.

'52

June Klensch presented an exhibit of abstract paintings at Noho Gallery in New York City, Sept. 26 to Oct. 15. June has also exhibited at the Bronx Museum, the Brooklyn Museum, the Landmark Gallery in New York City, Ohio State University and various other traveling and group shows.

'53

Katharine Brainard is a faculty member with the Westchester Conservatory's Suzuki program in cello and violin. Katharine has bachelor's and master's degrees from Juilliard as well as her B.A. from Bennington.

Elizabeth Larsen Lauer, composer-pianist, presented a solo recital at the Lincoln Center in New York last June. Trained in

composition at Bennington and Columbia University, where she received degrees, Elizabeth was also a Fulbright Scholar to Germany.

'54

Carol Gewirtz Yudain was appointed director of public relations for the Federation of Jewish Philanthropies of New York. Carol had her own public-relations firm in Greenwich, Conn., and is an award-winning freelance feature writer who for five years wrote a weekly newspaper column, "Around Greenwich," for area papers.

'55

Elizabeth Green Appleton is the choreographer for Whistle Stop Theatre, a group that produces original musical dramas for and with children. The group has been hired as "artists in residence" by the Bloomfield Hills School Systems in Michigan and has been given a grant by the Michigan Council for the Arts. Elizabeth also teaches dance and physical education at a private elementary school, and is also enjoying the two children she has at home.

Ethelyn Blinder Honig exhibited "Scrolls, Mandalas and Paper Reliefs" at the Southeast Museum in Brewster, N.Y., Aug. 5 to 27. Using paper, wax and found objects, she creates three-dimensional studies based on personal and imaginary archeological themes.

Grace Bakst Wapner exhibited her sculptures at an exhibition at the Mercer Gallery in New York City, Oct. 3 through 21. This was her seventh one-woman show and was supported by a grant from the National Endowment for the Arts.

'56

Joan Simons Constantikes reports she is very happy in her job as Fairfield County ad manager for the *Connecticut* magazine. Joan and her husband George, a lawyer in Westport, have a daughter Andrea, a sophomore at Williams College.

Janet D'Esopo Richardson recently exhibited in San Juan, and was given a reception by the governor of Puerto Rico.

'57

Natalie Feiler Podell graduated from Golden Gate University Law School in June, 1977, and reports her eldest son Steve is a freshman at Swarthmore.

'59

Patricia Beatty is a founding member of the Toronto Dance Theater, which started its premiere tour of the United States in September. She and her two partners left promising careers in New York City and London to develop a Canadian school of dance and dance-theatre in Toronto. All three have studied with Martha Graham.

Ary Lynn Hanley is an information officer for the United Nations Development Program. During May, she visited Egypt, Yemen Arab Republic and Tunisia.

Catherine Hanf Noren wrote *Drugs to Drink: A Woman's Story*, dealing with the problem of dual addiction. She is also the author of *The Camera of My Family, Photography: How to Improve Your Technique*, and the soon to be published *U.S. Male*. She has also written articles for *Ms* and *Mademoiselle*.

Janet Marcus Zuckerman reports that she is employed by the Nassau County Office of Employment and Training. Her responsibilities include monitoring and evaluating the various training programs funded by the Comprehensive Employment and Training Act.

'60

Gloria Dibble Pond has been promoted to associate professor at Mattatuck Community College, Waterbury, Conn. She was also campaign coordinator for Ella Grasso.

Miriam Schwartz Salkind is Washington representative of the National Council of Jewish Women. In this position Miriam monitors Congressional and executive activities related to priority areas for the council.

'63

Carole Hedlund Seigel entered the Simmons College graduate program in management in September.

'64

Judy Isacoff Baer is the assistant director of Lakeside Outdoor Education Center in Spring Valley, N.Y. She was recently named artist-in-residence by the Artists for Environment Foundation.

Marjorie Goldstone Greenberg is now working as a clinical social worker in private practice in New York City. She is doing psychoanalytically oriented individual, group, and family therapy.

'65

Kathryn Posin offered lectures, demonstrations and performances on the art of choreography during the summer of '78 at Playhouse in the Park in Cincinnati. She is the founder-director of one of New York's most successful small modern dance troupes. Since 1970 she has amassed a solid string of favorable reviews from the New York critics. She works in two major areas: social satire and plotless pieces. She has taught at Princeton, Harvard, Connecticut College, the University of Wisconsin and the Institute Etude et Recontres Artistique in Geneva. She received the Dons Humphrey Fellowship at the 1968 Dance Festival, and currently holds a Guggenheim.

'66

David Krohn of the New Mime Troupe of Columbus, Ohio, was the first of many performing artists, which the Groveport Madison Arts Council sponsored to celebrate the fourth of July. Since the troupe was formed in 1972, David has traveled over the U.S. and Canada performing dance, mime and circus techniques.

'67

Anne Bell Sahl was artist-in-residence last spring at the Cleveland Modern Dance Association. Anne gave instruction in modern dance techniques for beginning and intermediate students. The residency was for eight weeks during April and May. She has been teaching dance at the Dan Wagoner Studio in New York and has toured the U.S. and abroad.

Laurie Kohn Steele was the conductor of an evening of mostly modern music performed at Hellman Hall in San Francisco Nov. 10.

Susan Mauss Tunick had three paintings included in a traveling exhibition through North Carolina and Virginia called "Recent Work by New York Artists."

'68

Barbara Fisher Williamson whose second son Andrew Fisher, was born in March, 1977, is teaching at The New School in New York City.

'69

Carole Bolsey exhibited at Gallery NAGA on Newbury Street in Boston Oct. 31 to Nov. 25.

44 • Quadrille

Liz Kramer Lerman recently presented "Short Subjects," a program consisting of four solo dances.

Sarah Cook Longacre recently photographed **Anne Levine** dancing for "Moves" for an article written by **Caila Abedon** for the Soho Weekly News.

'70

Jan Cook displayed small intimate landscapes of upper New York State in the Hall of Springs at the Saratoga Performing Arts Center. She also had an exhibition of recent paintings at the Park-McCullough House in North Bennington Oct. 21 to 31.

Victoria English writes that her employer, AP—Dow Jones, is transferring her to Amsterdam to open a news bureau in the Netherlands to cover such events as the annual meetings of the Royal/Dutch/Shell Group, Heineken and Unilever, the ups and downs of the diamond industry, the continuing decline of the shipping industry, and to some extent, affairs of the European community.

Ruth Elias Rogers was involved in the building of the Beaubourg in Paris, which her husband Richard and fellow architect Renzo Piano teamed up to design. Ruth did intensive preliminary environmental studies on how the building could relate to the needs of the people in the Beaubourg neighborhood.

Elizabeth Sklar graduated from Columbia last year with two master's degrees, one in anthropology and one in education. She is now busy writing "The Educational Facilities Master Plans" for Lincoln Park and Florham Park, N.J.

'71

Irene Meltzer is finishing her master's degree in dance at Ohio State University. She is writing a thesis on dance criticism and "as soon as it's finished I'm out of here, probably heading back to New York City."

Patricia Quinn reports she is the executive director of the Twyla Tharp Dance Foundation Inc. in New York City and is a consultant to the Theatre Program of the National Endowment of the Arts.

Amy Snyder is organizer of the Dromas Wind Quartet, a group that performs the work of young composers who seldom have the opportunity to have their music played. The group performed at Bennington in June with **Polly Runyon** as flutist, **Laura Bradley Cook**, voice; **Nancy Deanin Elwell**, clarinet; and **Ish Bicknell Finckel**, oboe.

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'72

Jeannie Cross writes that after typing the final version of her master's thesis in four days, and packing all her belongings in three, she set out March 4, 1978, for Montana. She drove with 2 cats, 9 plants and luggage in her Renault. She went to work for the State Bureau of Lee Newspapers of Montana and was recently elected organizational chairman and the first president of the Montana Society of Professional Journalists. In between she managed to backpack into, or canoe through, half the wilderness areas in Montana. And, yes, her thesis was successful. Jeannie received her M.A. in International Affairs from George Washington University in absentia on May 7.

Susan Goldberg exhibited her latest work of clay fruits and vegetables at the Incorporated Gallery in New York City. She is also teaching art to elementary school children part-time.

Henry Rathvon is co-author of a puzzle column appearing in the Atlantic Monthly. He says, "the puzzles are meant to be diabolically hard; I wonder whether any Bennington people, so well known for verbal agility, are among the puzzles' solvers."

Ellen Schulman is practicing corporate and securities law with the firm of Rosenman Colin in New York City.

'73

Elaine Braun received her Ph.D. in chemistry from Brandeis University in February, 1978, and then accepted a faculty position at Rhode Island College.

Ellen Aboya Gilligan, who was married in August of this year, and majored in music at Bennington, has taken a second degree in biology at the College of Santa Fe. Her husband is a native of Vermont and a graduate of St. Anselm's College, Manchester, N.H.

Allen C. Kennedy performed in "The Rivals," which took place on the banks of the Charles River in Boston July 5 to Aug. 19.

Sally Munger Mann recently did photography for a newly published book entitled *The Architecture of Historic Lexington* by Royster Lyle Jr. and Pamela Hemenway Simpson.

Susanne Owens was appointed to the new position of assistant curator in the curatorial office of the United States Supreme Court. She had been curatorial assistant at Washington County Museum, City Park, Hagerstown, Md. She has also appeared on the NBC Today Show, discussing courtroom artists and their work.

Diana Theodores Taplin has been appointed series editor of dance and related arts for Pergamon Press International, and is also

editor of the 1979 Dance in Canada Conference monograph. Recently she appeared on Canadian public television as commentator of the "Omnibus Special" on Twyla Tharp. A lecturer in dance history, criticism and aesthetics in the Dance Department at the University of Waterloo in Ontario, Canada, since 1977, she completed an M.F.A. thesis at York University, Toronto, entitled "The Choreographer-Critic: Selected Problems in Dance Criticism." Diana would welcome book proposals from alumni for the Pergamon Series.

'74

Liz Caspari exhibited stoneware and weaving at the Greene Art Gallery in Guilford, Conn., in July. Her weaving was also shown at the Bennington Museum this fall and at the Bethel (Conn.) Gallery in December.

Jano Cohen is a licensed private masseuse who is rapidly expanding her practice in Pennsylvania. She also performs and teaches dance at Temple University.

Journal of Rehearsals

A MEMOIR

Wallace Fowlie

"Wallace Fowlie, perhaps the most prolific of Americans who have written on French literature for the past four decades, relates the highlights of his journey through literary friendships and books. So pleasurable is the *Journal* of this eminent critic and scholar that it is likely to send the reader in search of his previous books or of those that he has named as the source of his own intellectual nourishment . . . Fowlie's journal is a meaningful record of the making of a humanist." Anna Balakian, *The Nation*

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Ellen Ferber is the co-director of the Smith College Childcare Center and head teacher of the preschool class. She is reportedly happy at her job, swimming seriously on an AAU team, and still dancing.

June Hillelson began medical studies last summer at Michigan State University's College of Osteopathic Medicine.

Andrea Levine has been featured dancing in "Moves," an article written for the Soho Weekly News by Caila Abedon '75. The photography for the article was done by Sarah Cook Longacre '69.

Leslie Parke exhibited large, abstract oil paintings at a display held on the grounds of the Saratoga Performing Arts Center during the summer of '78.

Polly Runyon, who performed with the Dromas Wind Quartet which was heard at Bennington in June, is also assistant director of admissions at Bennington.

'75

Caila Abedon wrote an article for the Soho Weekly News entitled "Moves." The article featured **Andrea Levine** '74 dancing, with **Sarah Cook Longacre** '69 doing the photography.

Vivian Belmont was seen recently on the cover of the Oct. 9 issue of New York Magazine. Vivian had a part in the Hudson Street Studio production "Silent Fantasies" at the Open Eye in New York.

Mitch Markowitz, Bennington's own best stand-up comic (and 1978 commencement speaker), writes that he has "just given birth to a six pound, seven ounce baby girl."

Nicholas Pearson is represented in a show of steel sculpture at the Park-McCullough House in North Bennington. The exhibit illustrates years of sculptural activity here, and the influence of artists such as Caro, Noland and Olitski (all of whom came here to live or teach in 1963) on younger artists.

Jeremy L. Peterson writes, "I am currently the Silver Medalist of the professional theatrical event in the United States Ballroom Championships held at the Waldorf-Astoria in September, 1978 with my dance partner, Paul Cahill. I work at Fred Astaire Studio on 5th Avenue, teaching ballroom dance."

Susanna Reich, who performed at St. Clement's Theater with the Rotante Dance Company in June, studied Polynesian dance in Hawaii during the summer. She also performed with Barbara Roan of the Delacorte Theater in Central Park in September, and is teaching disco dancing in New York City. How's that for versatility?

Prent Rodgers wrote an article entitled "Balloon Music" for *Interval*, a newsletter which he co-publishes.

Philip Rubin recently performed in Mozart's D Minor piano concerto with the Orchestra Mozartiana of Hofstra University. Philip is now on a performance scholarship at the 92nd Street Y School of Music and working at Adelphi University. He would like to hear from old friends.

Lynne Salomon writes that she sang for a dance piece entitled "Dreams of Survival" performed in New York City Sept. 21 to 23. The dance was choreographed by Micky Goodwin, with music composed by Jackson Krall. Singer **Lisa Sokolov** '76 also participated. Lynne has performed works of her own composition to accompany a number of programs of the Frances Alenikoff Dance Theater Company. She also works as a legislation specialist in the library of a Wall Street law firm, Milbank, Tweed, Hadley, & McCloy.

'76

Steven Brettler presented an exhibition of his works entitled "Photographs of the Gloucester Fleet, A Work in Progress 1976," Aug. 14 through Sept. 9 at the Custom House Gallery in Salem, Mass.

Lee Edelberg attended the Sound/Voice/Listening Workshop held last summer at Bennington.

Shawn MacKenzie is the playwright of "Walking in Dragon Street on Madam's 3-Ring Brain," which was performed by the Minneapolis Cricket Theater in November.

Stephen Smith was featured in an organ recital at the Cathedral Church of Saint John the Divine in New York. The recital opened the Claire Coci Organ Workshop held in New York in July.

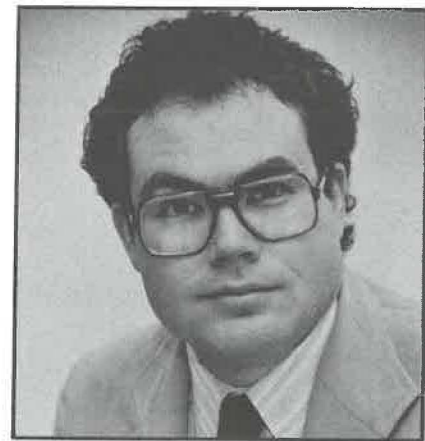
Lisa Sokolov sang for "Dreams of Survival," a dance piece performed in New York City Sept. 21 to 23. Singing with Lisa was **Lynne Salomon**. The dance was choreographed by Micky Goodwin, with music composed by Jackson Krall.

Ellen Wiener exhibited 34 of her pastel abstracts at the Main Street Center Gallery in Northampton, Mass., Sept. 9 to 29.

'77

Kathryn Bresee taught a free introductory modern dance class at the Pine Lake Vaudevilian last July. The free class marked the beginning of the second annual four-week modern dance workshop at the Hartwick College facility at Pine Lake, N.Y. Kate is on the faculty of the Joy of Movement in Boston and a member of the Boston-based dance company, Chortet.

Deborah Gladstein performed a solo dance Aug. 14 and 15 at the Dance Theater Workshop in New York City. In October she



Richard Rotman '73

Richard Rotman has been named director of marketing services for Harshe-Rotman & Druck Inc., international public relations firm.

Rotman, an account supervisor in the firm's Chicago office, has been with HR&D since 1975.

Holder of a master's degree in political science from Columbia University and a B.A. from Bennington College, Class of '73, he obtained his journalistic training at the City News Bureau of Chicago and the Washington Post. He is the son of HR&D's chairman, Morris B. Rotman.

Harshe-Rotman & Druck has offices in Chicago, New York, Los Angeles, Washington, D.C., Houston and London.

performed a dance, "Phrase Collection," at the American Theatre Laboratory in New York.

David Houle exhibited pastels and photographs at Gallery House in Palo Alto, Calif., Sept. 25 to Oct. 21, 1978.

Susannah Juni reports she is studying to become a certified public accountant so that she may someday be able to afford to pursue the areas nurtured at Bennington.

Karen Schneider is an artist-in-residence with the Park and Planning Commission of Prince George's County, Md. Karen plans to continue her ceramic work as well as community programs.

'78

Judith Butier has been selected for a Fulbright-Hays Grant for graduate study in Germany during the 1978-79 academic year. She plans to study philosophy at Heidelberg, then return to work on her doctorate at Yale.

Anne Mackin was awarded the New England Poetry Club's John Holmes Award Oct. 2 for her poem "My Brother's Letter."

Bennington Review

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

Richard Schechner
theatre

Howard Nemerov
books

Malcolm Bradbury
new fiction

Marshall Berman
culture watch

Leslie Epstein
film

Ronald Paulson
art

Nancy Goldner
dance

Charles Molesworth
photography

Barry Targan
crafts

Robert Boyers
arguments

current issue winter 1979

George Steiner:
The Language of Vision

Stanley Kauffmann:
Album of a Director

Nicholas Delbanco:
a story

Charles Newman:
a novella

Witold Gombrowicz:
An Attack on Poetry

John Sutherland:
Mailer's Marilyn:
Publishing as Publicity

May Sarton:
an interview

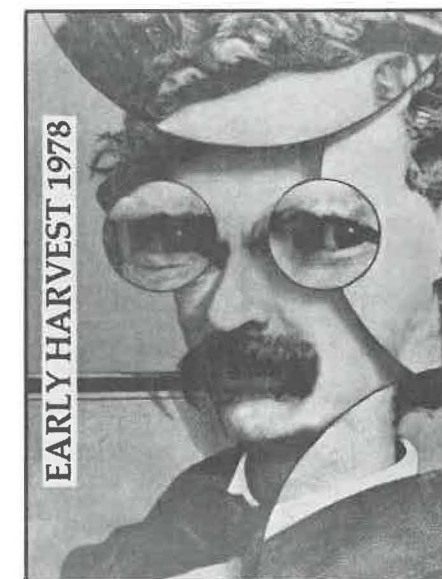
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Tyler Resch



A project designed to save energy and maintenance costs at the College drew the attention of the Alcoa Aluminum Co., which may use the extent of the College's investment in aluminum siding for public relations and advertising purposes. Here a commercial photographer uses one of the student

houses as a backdrop for a somewhat unusual scene on Commons lawn. The car, a '63 Lincoln Continental, was loaned by the College's long-time neighbor Joseph E. Joseph, a collector of antique and classic autos.



Early Harvest, the fall student literary magazine, is now on sale. It features new fiction by Paul Wheeler, Julie Westcott and Topper Lilien; poetry by Dion Birney, Eileen McMahon, Nancy Murray and others; architecture and art by Liz Cobbett and John Holland, photography by Stephen Frailey, Karen Solstad and Deborah Chu, and critical prose by Catherine Noyes, David Segal and David Trout. Copies are \$3 including postage and handling, and may be obtained by writing Florence Burggraf in the College publications office.



Bennington College this past fall produced its first organized and coached all-male athletic team. Here is the College Soccer Team, which had the enviable win-loss record of 6-2-1. It was coached by Harry Dickie, the retired director of athletics at the nearby Hoosac School (who was not on hand for the photograph). Team members were: back row, left to

right — Chris Clark, Ian Gonzalez, Nat Scrimshaw, Andy Messenger, Doug Biow, Mykl Castro, Pete Kaizer and Jon Kim. Front row from left — Antonio Magana, Kevin Farley, Brian Peeper, Mark Tratten (team captain), Andy Austin, Michael Friedman and Gordon Keeney.

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