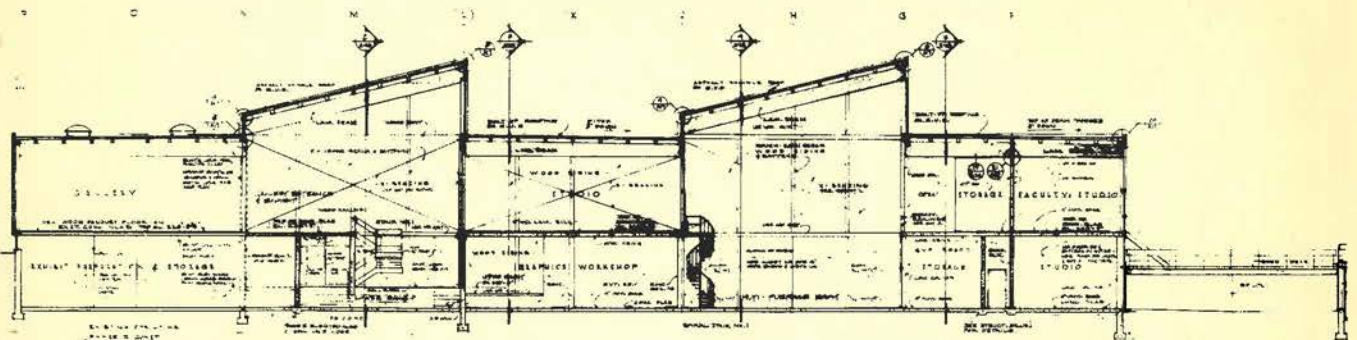


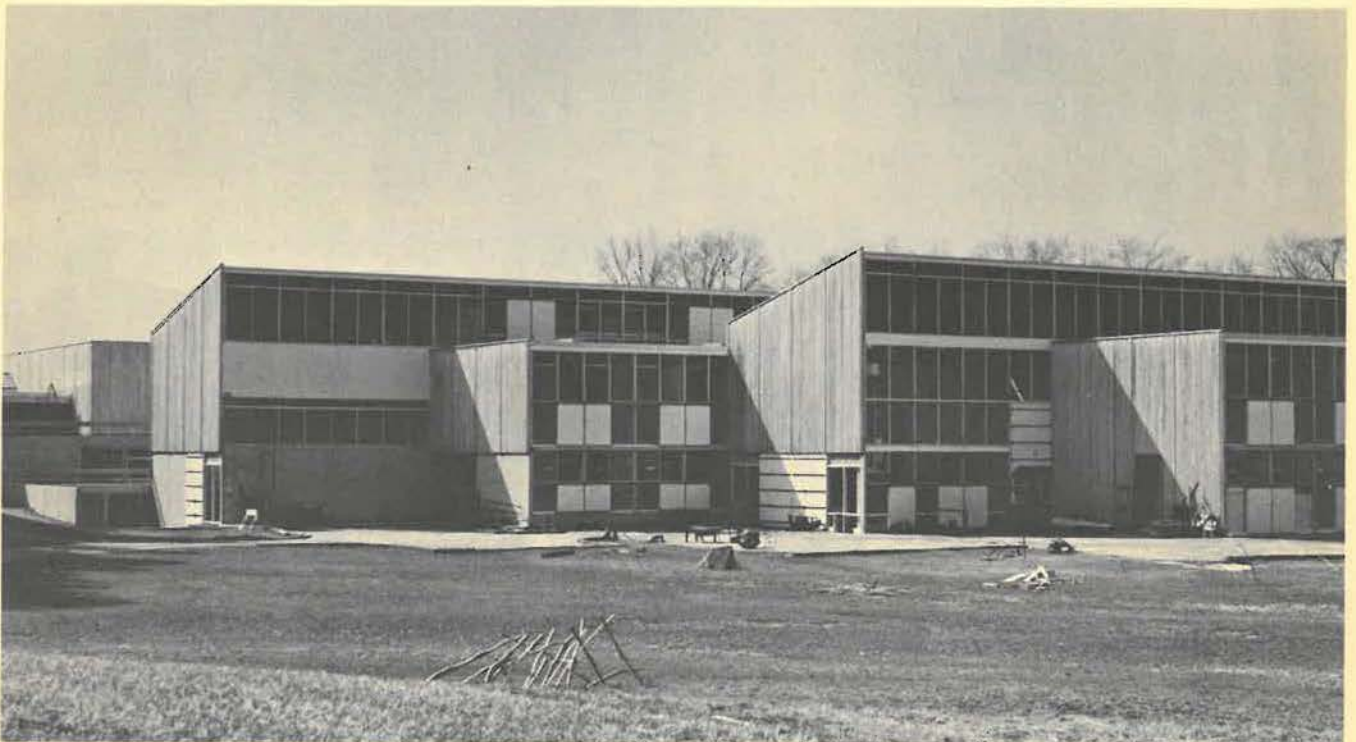
Quadrille

Bennington College



TRANSVERSE SECTION
LOOKING EAST

A Celebration for the Arts Center



summer 1976

V. 10 no. 4

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On the cover: A view of the North face of the Arts Center, photographed by David Houle.

On the back cover: The entrance to the Performing Arts section of the Arts Center, photographed by Alex Brown.

QUADRILLE is published four times a year by the Development Office of Bennington College. QUADRILLE Newsletter, which carries news of the campus, appears at the end of each term; QUADRILLE Magazine, designed to reflect the thoughts and activities of past and present members of the Bennington College community, appears at the beginning of each term. The editors invite suggestions, opinions and artistic contributions from all members of the community.

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All photographs and texts are by Alex Brown unless otherwise indicated. Photographs accompanying Tom Brockway's article are from the archives.

Bennington College
Bennington, Vermont 05201

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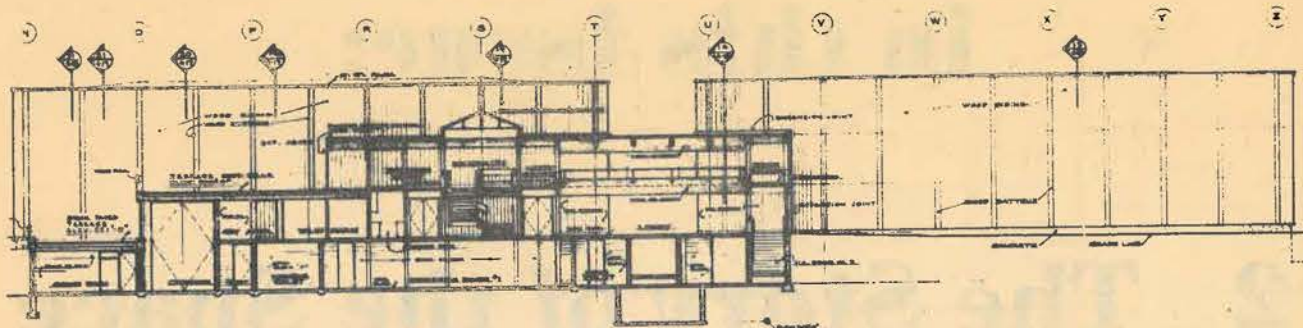
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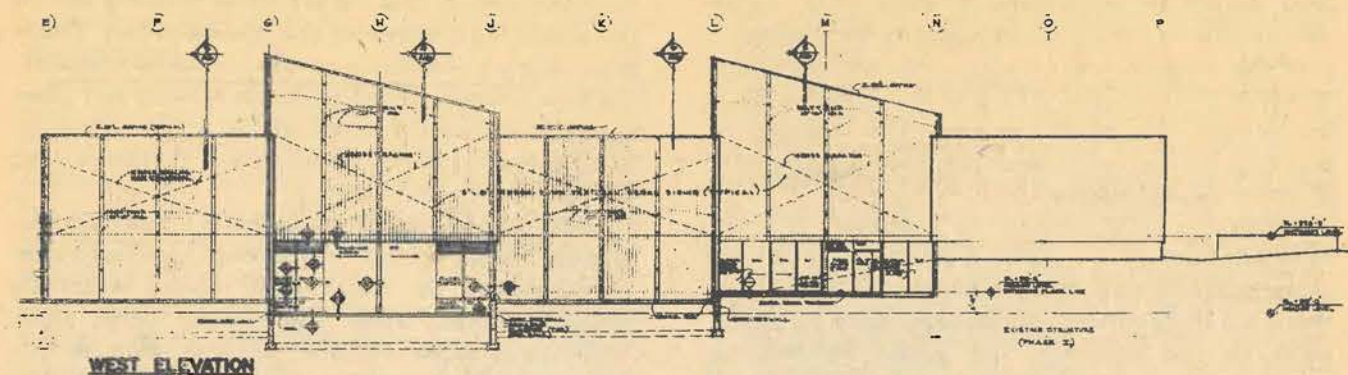
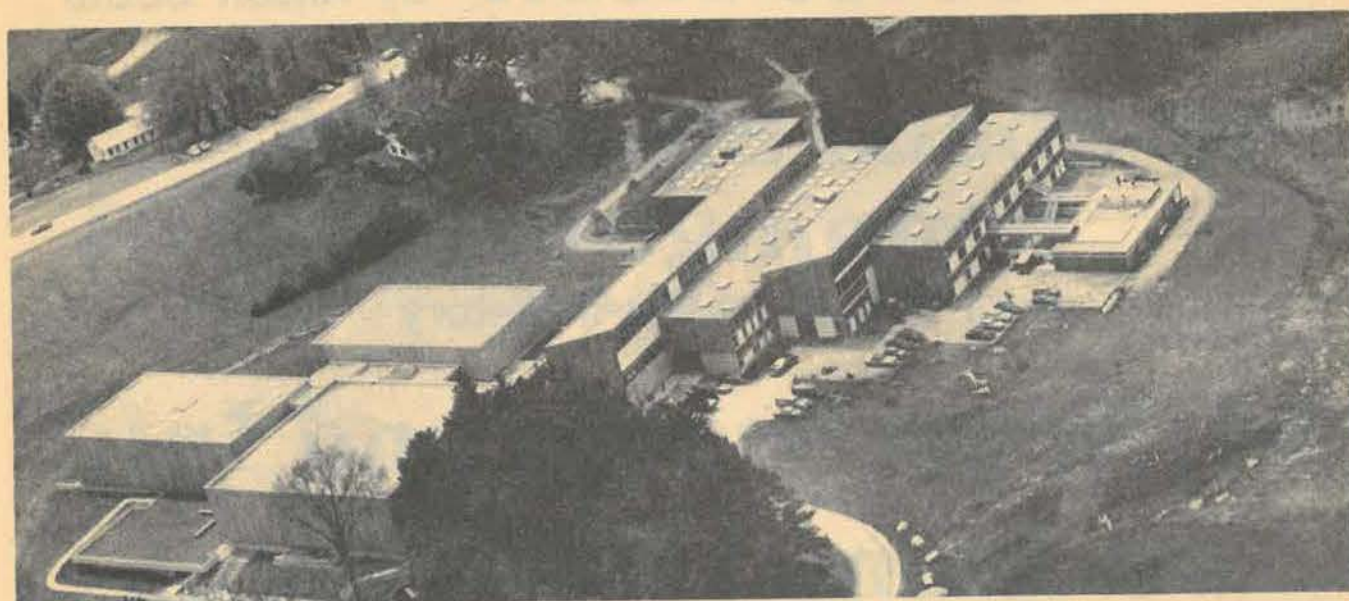
The Story of the Space

Preparations for the four day dedication were no simple matter. It wasn't to be the type of celebration requiring a few extra chairs and a mimeographed program—an entire building, 120,000 square feet of studios, classrooms and theatres had to pass muster for the first time before the expected crowd of 1200. New carpet saw its initial vacuuming and the dark theatres were filled with light for the first time. The bleachers for the Drama Workshop had their cushioning carpeting attached only hours before the first speaker of the weekend delivered a talk to 350 people sitting comfortably in the small scale grandstand. The Visual and Performing Arts Center (or VAPA as it is fondly referred to) saw its plain, raw space transformed into a center of activity and made the leap from architect's rendering to spatial reality.

Now that the dedication is behind us, what,

exactly, do we have on our hands? Dedicating a building is one thing, but finding out how it works is another. We're all familiar with how barns and chicken coops serve as college buildings: they rise to the occasion. And rise they must because Bennington people create some pretty unpredictable occasions. This felicity of improvisation has become a Bennington trademark, and we'd hardly want to saddle ourselves with a building which told us what to do next. VAPA proves that former carriage barns aren't the only places which can lend themselves to adaptation. Here we have a building with potential, not constraint; which offers challenges, not limitations.

There is a ready-made metaphor here which requires some explanation but seems to inform the visual effect of the campus. Since 1932 we have been turning a farm into a college campus, but we've



never lost that essential spatial quality. Students ramble around 550 acres, meeting an instructor in a former barn, presenting dance concerts in what is technically an attic, practicing the piano in a converted mansion. It is a walking campus, one which welcomes the Vermont landscape inside, and draws people out again. The human scale of a farm leads to a different understanding of space. It is space designed for activity, not ostentation, oriented toward productivity based on reflection and freedom.

If the exterior scale of VAPA seems to imply the granite sophistication of a Lincoln Center, look again. These gentle, cedar-sided buildings are not a monument but a flexible, energized workspace whose scale speaks of the vitality of work produced. Once inside, all possible illusions of magnificence vanish: these are spaces inhabited by human beings, not tubes to be filled with clones. The magnificence all lies in understatement.

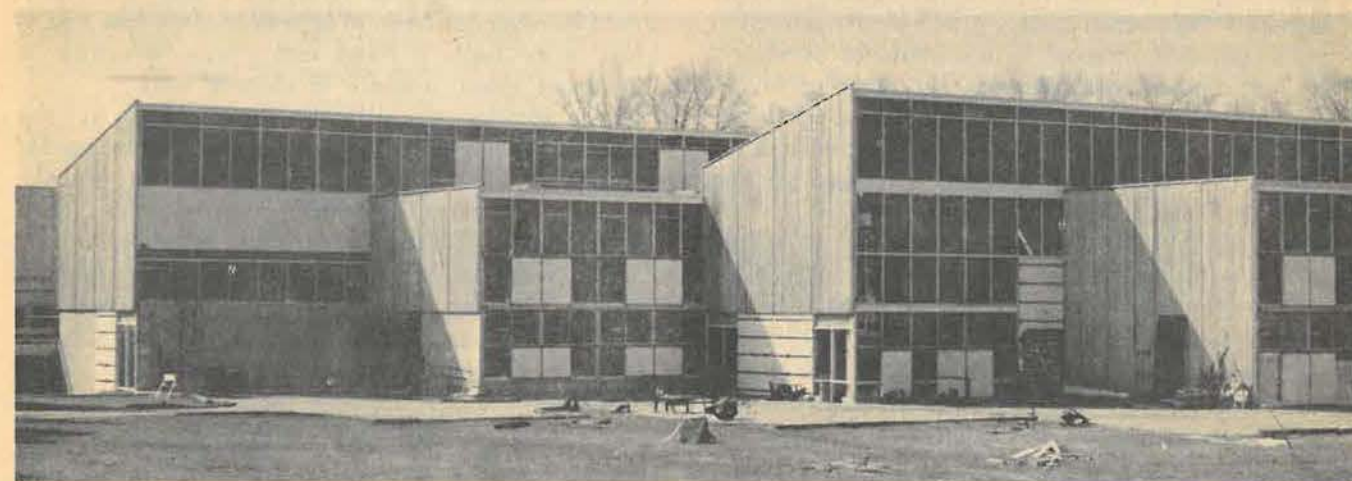
The Arts Center was first envisioned nine years ago. After considerable analysis of the college's needs, it was determined to build two sections for the arts which would be interconnected yet distinct. The Visual arts section was named for Paul Terence Feeley by Mr. and Mrs. Arnold Ginsburg (Jane Martin '56) and Mr. and Mrs. Louis Frumkes (Alana

Martin '68) through a generous gift in Feeley's honor.

Robertson Ward, the architect who drew together the plans and ideas of the faculty and students, has said of the building, "The basic objective of the space is to provide privacy for the artists' individual efforts and community interaction with the artists' exhibits. The environment invites change and by this invitation stimulates activity. The building will respond to change as the community activities change."

VAPA draws on its location with the same responsiveness its inhabitants demand of it. The rugged timbers are not a solution to exterior maintenance costs but the simple echo of the rural setting. With sliding barn doors at almost every turn, both visitor and working artist find themselves in harmony with the outside. Extensive windows help maintain a sensitivity to the outdoors, and the inside-outside dichotomy disappears. The plethora of doors signals an easy flow of activities, and in some cases the fastest route from one room to another is a walk outside on a balcony.

The resolution of large and small in the Arts Center is a significant breakthrough. How many of us noticed, back in 1972 when this first section was completed, how functionally large the Suzanne Lemberg Usdan Gallery was? That simple space has



David Houle

held dozens of exhibitions in calm style, never calling attention to its actual capacity for display. It was the artwork we noticed, with an occasional glance to the timbered ceiling, in that island without distractions we never counted the number of paintings we had seen, never considered the volume of sculpture on display.

Usdan's flexibility makes the possibility of many different types of art shows a challenge which the gallery cannot only meet, but inspires. Downstairs, there is a study gallery with storage space for prints, paintings and sculpture. The gallery remains accessible to the rest of the Paul Terence Feeley Visual Arts Building with 13 foot high sliding doors permitting installation of large works. One passes through these doors to find another exhibit hall whose space welcomes informal display of works-in-progress or finished exhibits.

The main section of the Visual Arts Building is dominated by a two-story bay space, the Galleria, lit by extensive northern skylights. Its spiral staircases connect it with studios on the upper level, from which one is treated to a balcony view of activities below. Disciplines which need a fixed location and permanent equipment, such as graphics, photography and ceramics, have studios on the lower level of the Galleria, while painting, architecture and drawing studios can be modified in a variety of ways upstairs.

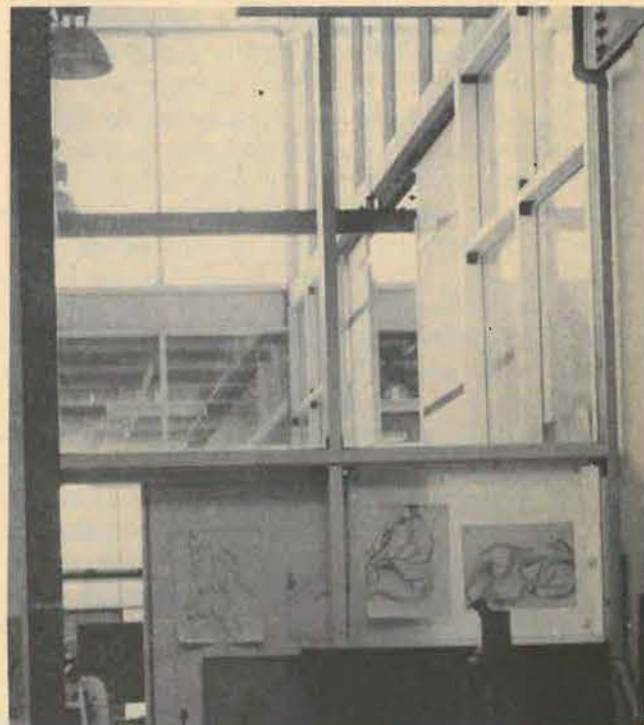
Of particular importance is the college's increased capacity for still photographic work. Photographers who once slaved in dingy darkrooms in the basements of student houses are now reunited in the Carolyn Crossett Rowland Darkrooms and Photography Studio.

Three other special areas make the Visual Arts Building a versatile space. The Frances R. Dewing Seminar Room is a gathering place which may be used for formal or informal discussion and theory classes. Students and teachers find themselves in a quiet, slightly isolated environment here. Another island off the beaten track which permits reflection and study uninterrupted by the activities outside is the Barbara and Maurice Deane Art Reading Room. The Lois and Richard Mazer Audio Visual Room can be used for both visual and performing arts as occasions require. It provides space for screenings and study of communications media.

This building has set Bennington artists free, free to create and most of all to interact with other creators. It is astonishing that the Art Division has so long remained unified with studios and offices scattered all over the campus like the seeds of a well-known milkweed pod. Reassembled in the Visual Arts Building, artists are free to continue with

their business of making art while drawing on the resources and direction of their fellow artists. This is a building which collects people but never congests: the high ceilings, broad expanses of wall and glass and well-equipped studios call for a free-wheeling, self-directed type of participation in the artistic process.

The kind of freedom the building engenders has already made some tentative manifestations. Paintings can be larger now. Colors might be brighter mixed under the steady north light. Sculpture can take any form, any size, because two-ton cranes stand ready to move steel and finished work. Most of all, the activity is visibly unceasing.



There is a certain constant inspiration to be found in circulating among active artists. Though the Visual Arts Building has been in operation since last Fall, it has never been a fixed and simple structure. It becomes, itself, a space to conjure with.

It is possible to get lost in this building, but the experience may be a positive one, for an idle roamer must discover something of interest in his travels. But VAPA isn't disorganized. Faculty offices, in a central area on both floors, make consultation and casual visits with instructors a simple matter. Before the Arts Center rounded up students and teachers under its eaves, finding a faculty member was no easy task with classrooms, studios and offices scattered all over campus. By increasing the opportunities for close contact with faculty, the master-

apprentice teaching style at Bennington will be strengthened.

Drama's offices share a windowed hallway which looks down on the mammoth set construction room. Any tourist of the theatre workshops would immediately wonder if we possessed the facilities to build sets worthy of the workshops in scale and quality. Not only is the scene shop capacious, it is served by large sliding exterior doors which make the delivery of materials simple and speedy. On the inside, sets of large proportion may exit through another set of tall sliding doors, and then may travel underneath a drawbridge to one of the three theatre workshops. This will enable large-scale productions to mount rolling sets of extraordinary size which can conceivably be changed between acts.

Bennington's love of flexibility is built into the workshops themselves. The Drama Workshop and the Martha Hill Dance Workshop, which are both served by a dressing room and the Sara Jane Troy Schiffer Green Room, are spaces open to a wide variety of performance styles and production characteristics. Instead of confining dance and drama to a fixed audience-performer relationship, bleacher-style seating platforms may be moved in any configuration to create all seating systems from proscenium to in-the-round, from grandiose to intimate. The flexible audience capacity is estimated at 350 in the Dance Workshop, 200 in the Drama Workshop.

A dancer in the Martha Hill Workshop can run, leap, glide or stroll up to 140 feet in a single direction, or may perform in a small space defined by moveable curtain towers which provide convex, concave or flat backdrops. A student can act on any type of stage, for there is no permanent proscenium, and can even disappear through one of 30 removeable trapdoors. Production scale and quality in both workshops are determined by the director or choreographer, not the space.

Underlying the variability of these two spaces are some significant permanent features. A sophisticated and responsive lighting system offers nearly 500 electrical outlets in the Drama Workshop, 600 in the Dance Workshop. Overhead chain link netting, instead of conventional parallel lighting pipes, permits maximum access to the entire ceiling and allows suspension of sets and curtains on ropes and pulleys. This is perhaps the safest method for hanging lights, and far superior to the most stable of ladders. The lighting board itself is shared by all three theatres for light plugging with features

permitting the most involved of lighting presets and cross-fades.

The Dance Workshop's floor represents a departure in design and construction which provides for maximum resilience crucial to performers. Individual fiberglass cubes are secured under the floor beneath a hardwood surface to provide optimum springiness. The drama performance area is floored with linoleum over Douglas fir, and stage screws for securing scenery may be set flush to the floor.

The last of the three theatre workshops, the Susan A. Greenwall Music Workshop, opens itself to the landscape with skylights and a view of Mt. Anthony through a south glassed wall. With an interior of rough cedar, the room texturally and visually echoes the Carriage Barn, long the home of music concerts at the college. An extensive system of catwalks allows for any placement of microphones and lights. The same flexible seating plan used in the Dance and Drama Workshops offers an audience capacity of up to 600. The same resilient flooring used in the Dance Workshop will encourage collaborative efforts between music, dance and drama.

Entrance to all three workshops is through a lobby named in honor of Jerome A. Newman in appreciation of his efforts as a member of the Board of Trustees and as Chairman of its Development Committee. The lobby's acoustical properties have already been tested during several small concerts held there during the dedication weekend. The informal yet refined character of the space makes it ideal as both a gathering place and a small performance area.

This description of the performing arts section of the building has momentarily overlooked the building's whole reason for being. It may sound as if we've built for ourselves a space to hold three repertory companies, but this isn't the case. These facilities have been built for the sole purpose of educating the people who will use them, giving them the most sophisticated experience possible with the performance of their crafts. For that reason, attention has been given to rehearsal and classroom spaces in the building.

It's difficult to sum up the Arts Center's importance to Bennington College, or its purely architectural merits. One must conclude that the true nature of the building is to be found in its use, just as the rest of the campus develops its character from the people and projects which pass through it. The building offers space; raw, magnificent space. Bennington will fill it many times over.

Four Days In May

THURSDAY

For days before the celebration began, dedicated dedicators stared at programs to memorize the order of events. The schedule was both diverse and extensive, and since this may be your last chance to figure out where you were and when, Quadrille presents a recap designed to make all those old programs obsolete once and for all. And of course, if you had to miss any of the events, we hope this summary will give you a definitive look at the celebration.

The weekend began with a talk by Francis Fergusson, introduced by Honora Kammerer Gifford of the class of '39. Approximately 250 people gathered in the new drama workshop to hear his reflections and theories on "The Theatre In the University."

Fergusson was a member of Bennington's drama faculty from 1933 to 48, and it was at Bennington he began to develop many of the ideas which would find expression in his most famous book, "The Idea of a Theatre," still a basic text for university study of literature and drama. A major influence on the development of drama and a significant critic of both literature and theatre, Fergusson began his teaching career at the New School for Social Research after completing his studies at Harvard and Oxford Universities. During his 15 years at Bennington, he and his first wife Marion supervised a broad range of theatre productions which drew on the resources and talent of the college, the town and, not least, the "drama boys" he was forced to recruit for male roles.

In commenting upon the specific limitations an educator faces when designing a theatre program, Fergusson reminded the audience, "Our 'theatre,' which we shared with the dance department, sometimes with the music department and always with the evening meeting schedule of the college, was, as you must know, the scandalously inadequate attic of the Commons building. Three cheers for your new Arts Center!"

Sharing the theatre space fostered a cooperative spirit, and the dance and music faculty often

collaborated with the Fergussons. Martha Hill, then chairman of the dance division, trained theatre students in movement and dance and also choreographed sections of some productions. Fergusson also commented that the music faculty assisted by scoring and performing musical interludes for the plays.



Francis Fergusson addresses a crowd in the Drama Workshop.

Within these special limits and based on these collaborative strengths, the Fergussons charted a theatre curriculum and play schedule which was both diverse and cohesive. As Fergusson said, "Most college and university theatres must, I think, have this conception in mind when selecting their plays: they want to catch the attention of the audience and at the same time lead it, if possible, to great theatres of various periods. At Bennington in my day our plays were of three types: classics, first-rate modern plays and original or experimental work, often by students."

All of his conceptions of the study of theatre are based on the premise that "the only thing in the university which might have some relation to the theatre is the liberal curriculum." Fergusson developed this point to stress that the best study of the theatre, or of the arts in general, is with the backdrop of the whole culture in mind. He quoted "The Idea of a Theatre:" "The dramatic art of

Shakespeare and the dramatic art of Sophocles were developed in theatres which focused at the center of the life of the community the complementary insights of the whole culture."

In closing, Fergusson offered these remarks, "I read every now and then that the university should patronize the theatre, that is, it should support a permanent repertory company. And every university director inevitably works as though his theatre were sure to become, eventually, such a permanent group, instead of dissolving year by year when its actors graduate just as they attain the experience they need. . . . Meanwhile, Bennington, with its sophisticated tradition and its new Arts Building, offers to you who work here in the theatre a fine opportunity. I hope you will take full advantage of it. Here's to the Bennington theatre of the future!"



Fergusson's talk was immediately followed by remarks from drama faculty member Leroy Logan. Presenting Fergusson with a scroll listing the program the drama division was about to present, Logan stated that the performance was dedicated to him "In appreciation for helping us to understand the humanity of the art of imitating action."

What followed was the multi-media collaboration of music faculty member Gunnar Schonbeck and Logan, with extensive assistance from numerous outrageously costumed mime performers, decked out in oversize masks made by former drama faculty member Ralph Lee. Lee also fashioned immense puppets which were on display in the lobby of the theatre for the event.

Entitled "Black and Red Inquisition, Collage No. 35," Schonbeck's score was based on the medieval concept of Greek mythology and its relationship to music and the establishment of order in the universe. This world premiere performance was staged to make use of the drama workshop's balcony (which held the orchestra) and its encircling catwalks (which periodically held roving, masked performers).



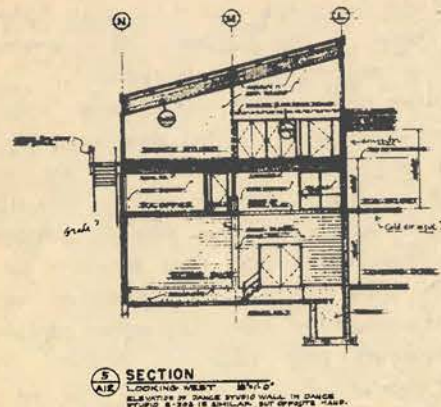
The production was composed for solo flute, played by Gail Schonbeck; solo harp, played by Laura Kiley; solo alto trombone, played by Schonbeck himself; and solo bass trombone, played by Lori Corenham, with help from 70 differently pitched Pan pipes calculated to represent the mathematical proportions of Greek theory. The drama tells how Pan constituted his pipes and is later joined by Apollo, the father of strings in this story. The invention of strings calls for music from a harp plus 20 mono-strings ranging from bass to treble. If a few of these instruments are unfamiliar to the most informed of concert-goers, it's no surprise. Schonbeck has long been in the business of inventing and constructing new musical instruments.

In addition to creating instruments, Schonbeck seizes any opportunity to find new ways to make noise, and on this occasion he called on the audience to provide, on cue, numerous moans, whistles and sound effects which he wove into his composition. Zeus, manifesting himself that evening as none other than Leroy Logan, was confronted with the seething cacophony of the underworld replete with frenzied mimes and audience chants. As the costumed figures whirled on stage and the music filled the hall, the audience struggled to keep its contribution of whistles and sound effects on cue. The pageant finally resolved itself into a parade of

bizarre figures and audience members to the Barn Studio Theatre, where an evening of scenes staged by the drama department took place.

Liz Rosenberg presented a scene from her original work "Silent Night," performed by Miriam Gutman-Iranyi and herself, which was first performed in Larry O'Dwyer's acting class. This was followed by readings from Josie Abady's "Oral Interpretation of Shakespeare" class, which offered a collage of scenes and monologues from the Bard centering around Thesues' speech in "A Midsummer Night's Dream." Sheila Kerrigan and Bel Broadley presented a program of mime, followed by four scenes from Abady's directing class. A selection from Harold Pinter's "A Slight Ache" was directed by Cathy Oriol and performed by Heather Youngquist; a scene from Samuel Beckett's "Endgame" featured Josph Broder and Don Belton with direction by Paul Zimmerman; and two scenes from "The Importance of Being Ernest" by Oscar Wilde were presented, the first directed by Laurie Ruth Moss featuring Lorca Peress and Geoffrey Miller, the second with performances by Sabra Van Dolsen and Allison Davies under the direction of John Cuetara.

In short, Thursday was a night for drama to relive its past, test its wings in the new workshop and present current work to the dedication audience. Complementing the evening's activities, a special exhibit was assembled in the Arts Center which remained on display throughout the weekend. Drama at Bennington, from the 30's to the present, was represented by a slide show and photographic retrospective put together by Philio Wigglesworth, John Pochna and Lynn Bridgman. It included an exhibition of costumes, light plots, ground plans, masks by Ralph Lee, marionettes by Cedric Flower and video works from Tony Carruthers' video tutorial.



FRIDAY

Ten AM, Alan Chouse remarked, "is a good time for a class but very early for a reading." But a prose reading it was to be, with Nicholas Delbanco and John Gardner of the literature division reading from recent fiction in the Galleria to a rapt and enthusiastic audience. Chouse, as a literature faculty member, found occasion in his introduction to the reading to explain something of the literature division's relationship to the new Arts Center. Concluding that there was no need for a writing arts center, Chouse talked of how authors can create worlds in their prose more simply than buildings can take shape. "Since the first shovelful of earth was scooped out to begin the foundation of these new buildings," he remarked, "Nicholas Delbanco has published two novels and completed a third."

He went on to explain that it was in a September 1971 edition of the *New York Times* book review that "Delbanco and Gardner saw their fates and faces linked visibly in public for the first time," when a particular page juxtaposed photographs and



Stephen Sandy speaks to the crowd in the Galleria on Friday.

reviews of the two writer's novels. Coincidentally, Chouse himself was the reviewer of Delbanco's book "In The Middle Distance," written before the two had

found themselves together at Bennington.

"This may have been the event these two novelists were missing from their lives," Chouse remarked, as "this morning life imitates the *New York Times*." On the following pages are profiles of the two readers, along with brief descriptions of the fiction they presented.

Friday included another reading, this time by poets Ben Belitt and Stephen Sandy of the literature faculty, Barbara Howes of the class of '37 and Howard Nemerov, a former faculty member. Introduced by Phoebe Pettingell Hyman, class of '68 and wife of the late Stanley Edgar Hyman, the poets spoke to a crowd of several hundred again gathered in the Galleria. Profiles follow on the next page.

A day of readings would not be complete without offerings from the current students, and so a reading was staged from 4:30 to 6:00 on the balcony outside the Jerome A. Newman court. Recent prose was read by authors Allison Booth and Liz Rosenberg, and a selection of poems were presented by Gina Heiserman, Brant Houston, Paul Lazar and Tom Shandorf.

By 8:00 the Galleria was again crowded as the audience assembled for the Stanley Edgar Hyman memorial lecture delivered by Kenneth Burke. Burke's career as an educator includes twenty years on Bennington's literature faculty, and his published works include "Permanence and Change," "Attitudes Toward History," "A Grammar of Motives" and "Perspectives by Incongruity." He has been a lecturer or visiting professor at the New School for Social Research, the University of Chicago, Drew, Princeton, Kenyon and the University of California at Santa Barbara. An intellectual anchor-man of the New Criticism, he was awarded a grant from the National Institute of Arts and Letters in 1946 and in 1951 was elected a member of the body.

Introducing the speaker, Ben Belitt said, "My subject is legend and my stance is frankly worshipful." He closed by saying, "We have Kenneth Burke in our midst and he is disposed to teach us as always."

Burke strolled to the platform clutching a great wad of legal-size notes, his face flushed with embarrassment over Belitt's praise. He seemed overjoyed and even astonished to be facing such a crowd of admirers at Bennington, and fended off the initial applause saying, "You might regret this!"

Emphasizing each point with broad gestures, he wanted to make certain that each person in the hall grasped all the levels of his discourse. Few in the audience were prepared for the energy, humor and complexity of Burke's address. His subject, "Poetics,



Rhetoric and Dialectic," was a topic of no small intricacy which had occupied his study for many years.

His basic points arose from the premise that the symbol system of language is unique in its potential for discussing itself. It provides the raw material not only for writing, but for the successive stages of literary criticism, theory of criticism and theory of

continued on pg. 14



A sampling of Kenneth Burke's visual rhetoric.

Nicholas Delbanco



Nicholas Delbanco read an early chapter from his current work-in-progress, "Drowsy Emperor." The chapter read concerned narrator Kenneth Potter's efforts to mount a posthumous retrospective show of a particular sculptor's work in his New York art gallery. His preparations are somewhat unique in that the sculptor is not dead at all, but has staged a mock suicide and is living on the Elizabeth Islands out of the public eye. His pseudo-death, he reasons, will enable him to get more work done in seclusion and will certainly increase the value of his works on the art market. Potter is, in effect, an accomplice in this fraud, as is his assistant and lover Karin.

Delbanco's lyrical gifts were shown off to good effect in this section of the narrative. There are occasions when the true subject matter at hand is the written word itself, particularly in the narrator's description of his spring of preparations through the device of metaphors borrowed from the terminology of film. One is left with an overwhelming sense of Delbanco's felicity for crafting rises, swells and dips from words themselves. It is not, in his work, always what is said, but that it is said immaculately.

Delbanco was born in London, England and emigrated to the

United States as a child of six. He grew up outside New York City and attended preparatory schools in that area. He graduated from Harvard in 1963 and traveled abroad before returning to New York where he worked for a Master's Degree from Columbia University.

His first novel, "The Martlet's Tale," appeared in 1966 and was later made into a film of the same name. "Grasse, 3-23-66," his brilliant and difficult second novel, was published in 1968, followed in subsequent years by "Consider Sappho Burning," "News," and "In The Middle Distance." "Fathering" appeared in 1973 and his most recent novel, "Small Rain," was published in 1974.

Delbanco has taught literature and creative writing at Bennington since 1966. He lives in Greenwich, New York with his wife Ellen and daughter Francesca.

John Gardner

John Gardner read a story which he dedicated to the Arts Center after explaining that this story, like all his work, was "an attack on art." To Alan Cheuse's question earlier in the week about what he would be reading on Friday, Gardner answered, "a dog story," though he confessed to the audience that at the time of his reply he had no such manuscript to read. He completed his dog story a half-hour before the reading, he said, though listeners were forced to assume that such last minute labors must have been refinements of the polished work.

Entitled "Trumpeter," the story is part of a collection for children dealing with a medieval kingdom governed by the unusual despot Queen Louisa. These fanciful stories bear some resemblance to Gardner's novel "Grendel" in their rigorously factual description of medieval life laced with the author's embroidered details. "Trumpeter" can be conceived of as a story for children, but works its magic on adults just as well.

The dog in question, Trumpeter by name, is the royal pet of the somewhat dilapidated royal court headed by Queen Louisa. Trumpeter's view of the world as presented by the objective author is not as limited in scope or comprehension as most observers



of dogs would have it. He has clearly wrestled, sometimes inconclusively, with the affairs of men and generally found them foolish. This perspective allows the reader all the benefits of active cynicism with none of the usual accompanying anguish.

John Gardner was born in Batavia, New York, a city which served as the setting for one of his novels, "The Sunlight Dialogues." A scholar in the field of medieval literature, Gardner's knowledge of the era has served as fodder for several creative ventures, including "Grendel," the point of view of the much maligned monster of Beowulf fame. As a teacher of medieval literature at Southern Illinois University in Carbondale, Gardner found time to write as well as teach. He is the author of "The Resurrection," "The Wreckage of Agathon," "Nickel Mountain," and most recently "The King's Indian," a collection of stories, and "Jason and Medea," a long poem.

Gardner came to Bennington in September, 1974, teaching literature and creative writing for one year as a Hadley Fellow, and returned to the faculty this year as a regular member of the Literature Division. The author lives in Old Bennington with his wife, Joan, children Joel and Lucy, and two large dogs.

Ben Belitt



Ben Belitt told the sea of listeners gathered in the Galleria he would read them five poems, "never mind why these particular five." He offered first "Dance Piece," written for Martha Graham, a poem which later served as the plot and title for a dance of hers. The second poem, "Xerox," was, Belitt remarked, "as Aristotle would say, about the imitation of an action...It asks what would happen if the author were to follow his poem into the Xerox machine like an inter-office memo and infinitely duplicate himself." The last three poems were from a series of six called "Block Island After The Tempest," which deals with "certain cosmological and personal failures," in the words of the author.

One of the nation's best-known poets and translators, Belitt has taught at Bennington for a total of 27 years. Born in New York City, he attended the University of Virginia from which he received his bachelor's degree in 1932 and his master's in 1934.

By the mid-thirties he was working in New York City as Assistant Literary Editor of "The Nation" and writing verse. His first book of poems "The Five-Fold Mesh" appeared under the Alfred A. Knopf imprint in 1938, the year he first joined the Bennington Literature and Languages Faculty.

With the exception of a period of service in the U.S. Army in World War II, Belitt has shared his time between teaching literature at the college and writing poetry and doing translations. "Wilderness Stair," his second volume of verse, appeared in 1955; in 1964 "The Enemy Joy: New and Selected Poems" was published by the University of Chicago, which in 1970 also published his most recent collection "Nowhere But Light."

His poetry has won him critical acclaim and many awards, among them a Guggenheim Fellowship and a National Endowment of the Arts Grant. His translations of Federico Garcia Lorca's "Poet in New York," which appeared in 1956, and his three volumes of translations from the work of the Chilean Nobel Prize winner Pablo Neruda were milestones in the making of these poets' reputations in this country. The Spring 1976 issue of the journal "Modern Poetry Studies" is the second special magazine number in a decade to focus on Belitt's achievements.

Belitt lives in the old fire station in North Bennington.

Barbara Howes



Barbara Howes read eleven poems to the audience. Included among them was "Death of a Vermont Farmwoman," written after hearing of the death of a neighbor in Pownal. The poem employs the rondo form, which, Howes mentioned, "leaves very little room to maneuver." She also offered "In Autumn," one of her series of hunting poems. She remarked, "I used to have an annual attack on the hunters in Pownal until I ran out of ideas."

Other poems touched on her interest in writing as a response to her environment. Not only her settings but her voice find their origin in the places she has visited and lived.

Howes was a member of Bennington's second graduating class in 1937, and has made her home in nearby Pownal. Her first book of poems, "The Undersea Farmer," was printed by the Banyon Press, literature faculty member Claude Fredericks' printing enterprise. Successive volumes of poetry include "Light and Dark," "Looking Up At Leaves," and "The Blue Garden." She has received a National Institute of Arts and Letters award for creative work in literature and has served as editor on several collections of stories. She was a Guggenheim Fellow in 1955 and received Brandeis

University's Creative Arts poetry grant in 1958.

She says of the poet's craft, "Talent is essential, of course, for writing poetry; and this is God-given; but the other base from which any art springs is simply hard, steady work. If one sits around waiting for the lightning of inspiration to strike, it will almost surely strike across the way, where another poet is laboring."

Howard Nemerov

Howard Nemerov chose his poems carefully in an effort to provide a balanced, three-sided vision of man's dealings with the arts. "Playing the Inventions" was written while he was teaching at Bennington and partaking of the faculty's uncommon generosity by receiving coaching from music instructors Julian De Gary, Lionel Nowak, and Willie and George Finckel in his study of Bach's Inventions. Placing his efforts in the right contest, he once remarked to Lionel Nowak, "I just play the piano to strengthen my fingers for typing." If, as Nemerov says, his playing is not of "exceeding brilliance," his poem stands as an intricately beautiful tour of the keyboard and of the musician's mind.

His second poem, "The Painter Dreaming in the Scholar's House," was written shortly after Paul Feeley's death and borrows some images from the writings of painter Paul Klee, though the theories expressed could easily be applied to Feeley's work as well. The title of the poem refers, the author mentioned, to the inter-relation of artists which is possible at Bennington. Nemerov closed with "Holding the Mirror up to Nature," a poem which he described as about "what's beyond us...what art cannot do." This poem tells of the



artist's paucity of expression when confronted squarely with nature itself.

Nemerov was born in New York City and received his A.B. degree from Harvard University, where he was the 1940 Bowdoin Prize essayist. He taught at Hamilton College from 1946 until he joined Bennington's literature faculty in 1948, where he stayed until 1966. He went on to teach at Brandeis and then to his current position at Washington University in St. Louis. His numerous prizes include those from the Kenyon Review, the Virginia Quarterly Review short story competition, the National Institute of Arts and Letters, and the Brandeis Creative Arts award in poetry. He has been a member of the National Institute of Arts and Letters and the American Academy of Arts and Sciences.

His published volumes of poetry include "The Image and the Law," "Guide to the Ruins," "Mirrors and Windows," and "New and Selected Poems." A volume entitled "The Next Room of the Dream" contains poems and plays. He has also published the novels "The Melodramatists," "Federigo, or The Power of Love," and "The Homecoming Game."

Stephen Sandy



Stephen Sandy chose nine poems for his reading, opening with "To a Father Feeling His Capital Gains," which he judged as topical for the occasion. His reading included "The Difficulty," "Banal Testament," and "Winter in a Building Once an Ice House." The meticulous rhyme scheme of "Moving Out" provided a context for the poem's content as well as its form. The rigorous repetition of the rhyme made the anguish of the poem's central thesis "You never know to what your knowing tends" all the more gripping.

Sandy has taught at Bennington since 1969, and was born in Minneapolis, Minnesota. He received his undergraduate degree from Yale University and went on to do graduate work at Harvard, from which he received his Ph.D. in 1963.

Sandy's verse has appeared in a wide variety of magazines and journals, among them *The New Yorker*, *The Hudson Review*, *The Atlantic*, *Poetry*, and *Kayak*, and appears in a number of anthologies including *A Controversy of Poets* published by Anchor Books in 1965, and the *New Yorker Book of Poems* published by Viking Press in 1969. His first book of verse, "Caroms," came out in 1960, and since then he has published five new volumes, including

"Stresses in the Peacable Kingdom" in 1967, "Japanese Room," 1969, and "Roofs", 1971. He will bring out "The Austin Tower," a new long poem, this year as well as "The Difficulty," from the Burning Deck Press. Before coming to Bennington, Sandy taught at Harvard and Brown and served as Fulbright Lecturer at the University of Tokyo 1967-68. This summer he will work on the staff of the Green Mountains Workshops of Johnson State College.

He lives with his wife Virginia and daughter Clare in White Creek, New York.

language. Other symbol systems may result in forms of communication, but language is unique in making possible the conversion of one symbol system to another.

Burke discussed the concept of dramatism, a formulation arrived at earlier in his career, which he described as the use of language to convey action, as opposed to conveying information. From this point, he went on to explain the distinction between action and motion: while the sea is in motion, a poem about the sea takes place in the world of symbolic action. Action, then, must be interpreted and grasped through symbols. Moving to a second level of investigation, Burke explained that the poetics of language serves to fulfill the resources of symbolic action. Thus, just as fish may swim for the sheer purpose of swimming, poetics employ language for its potential of rendering action in symbols.

He then spoke of the basic anguish inherent in employing universal symbols for individual perceptions. Since all humans live and die in the world of motion, their forays into symbolic action are attempts to find a correspondence between sensations and the representation of sensations. Humans are different from animals in their use of words for physical processes, but it is in language's special capacity to allow words to have lives of their own and acquire new meanings that our use of language distinguishes us from simple communicators, on an animal level.

The dialectic inherent in the correspondence of words to motion provides for an ultimate inadequacy. Our use of the symbol system of language allows us to formulate an idea of reality without direct experience of our theories, but eventually we are returned to the world of motion where our symbolic actions hold no special weight. From this notion, Burke formulated the three types of experience which dominate our lives: the mystic unity in which everything fits adequately and harmoniously into symbols; the opposition when symbols are clearly grasped yet in contradiction to the world of motion; and pandemonium, when all elements of both symbolic action and physical reality are fighting each other.

Burke discussed the dialectic produced by the 'principle of duplication' when feelings and our words for feelings are set at odds in this state of pandemonium. Acknowledging that feelings do not exist without our words for them, he described the anguish and terror resulting from the awareness that whatever is built up in the world of symbolic action will in some sense evaporate while what it is based on in the world of motion will remain.

Searching for an optimistic note on which to close, Burke offered two bits of verse. But after having diagnosed this supreme quandary besetting man, the scholar had no true solution. His discourse itself was a bold enough step.

A last minute arrival for the Open Rehearsal of dance in the Martha Hill Dance workshop was confronted with a capacity-plus audience spilling out over the bleachers and onto the floor of the workshop. Extra chairs were brought in for the surprising crowd which was the first test of the seating system's flexibility. Martha Hill, to whom the program was dedicated, was a member of the audience.



A moment from Jack Moore's "Winter Places."

Jack Moore of the dance faculty choreographed a piece called "Winter Places" which was clearly a test of the new workshop's potential for presenting dance on a monumental scale. Against a slate grey backdrop, 13 student performers wove tightly coordinated, synchronous patterns of movement across the large performance area. A variety of seemingly arduous methods of travel — walking, crawling, sliding — were the mainstay of the dance, which evoked the somber qualities of a winter landscape. Solo performances by Ron Dabney and Deborah Teller provided explosions of energy in the quietly fabricated world of the dance. As a whole, the piece might remind one of T.S. Eliot's remark, incorporated by Ben Belitt as an epigraph for his poem "Dance Piece" read earlier that day, "at the center of the dance is stillness." Music was from an original score by Evelyn DeBoeck.

An intermission following the first dance soon evolved into an occasion for a most unique form of audience participation. The 20 student dancers who were to perform in Remy Charlip's piece "Part of a Larger Landscape" appeared in identical costumes of different pastel colors designed by Jan Juskevich and proceeded to lower the backdrop hanging for Moore's dance. With the large canvas stretched across the floor, the dancers individually approached 20 members of the audience, announcing quietly that they had been selected to be part of the dance. Each slightly bewildered participant was instructed to leave his or her shoes on a line stretching across the downstage area of the floor, and then was guided by his dance partner to lie down on the back-

drop. Dancers then outlined the spectator's forms on the canvas in chalk corresponding in color to their costumes.

The rest of the audience watched in eager but confused anticipation of the explanation for the bizarre activity. All enjoyed the unconventional spectacle, especially the participants, who included in their number a few young children. The novelty of the occasion seemed to suit everyone's expectations for challenging uses of the Arts Center.



One of the dancers in Remy Charlip's piece outlines a spectator for the "landscape."

As audience members worked out hypotheses for the logical conclusion of the dance's form, the dancers completed their work. After the chalk outlines were finished, participants were free to return to their seats while the dancers filled in the silhouettes with paint again corresponding to the colors of their costumes. After adding a few embellishments in the form of handprints, the dancers raised the canvas to form a backdrop for their dance. A round of satisfied applause greeted their efforts when the final painting made clear the composition's intent: human forms were used to approximate a natural landscape. Clouds, trees, rolling terrain and a beaming sun provided the ensuing dance's environment.

Charlip, Hadley Fellow in Dance, had given his dancers a free hand in aspects of the design of the



Dancers in Charlip's "Part of a Larger Landscape" perform in front of the canvas backdrop.

piece. Trina Moore assisted in the choreography of an opening section, a reading of an A.A. Milne poems with appropriate symbolic gestures. With the ingenuous character of the dance established, the group of 20 subdivided into smaller clusters to portray various affirmations of friendship and joy. Games were played, stunts were tried and feats of daring united the dancers in their childlike world. The performers clearly reveled in the occasion. It was a time for joy, and no one in the audience could help but share it.

The dance's conclusion was as unconventional as its beginning. The dancers returned to the floor for their curtain call, each bearing a rose, and recited in unison a statement about their appreciation of Charlip's work in the manner of the poem which began the piece. Then they broke ranks and ran up to Charlip, handed him their flowers and scampered away, leaving their choreographer with a bouquet of roses and their love.

SATURDAY

At noon Saturday the official dedication ceremony was held in the Susan A. Greenwall Music Workshop. The hall was packed with more than 1,200 members of the far flung college community. Music, an essential element of the college's forays into ceremony, was to be played by performers scattered on three levels of the north end of the workshop. The east side of the room was bedecked with a large Bennington bicentennial flag, a replica of one of the first flags sewn in the revolutionary U.S. Underneath the 1776 banner was the speaker's platform, and directly opposite were several platforms, populated by television cameras, bustling members of the working press and all the paraphernalia reporters are never without.

The press was in attendance in full force, ready to zero in on one of the ceremony's guest stars, Mrs. Gerald R. Ford. Bennington's overpowering sense of democracy enabled the dedication planners to consider Mrs. Ford simply one of many celebrities with a tie to the college, but the Secret Service agents in well-groomed abundance signaled a very special event. The White House insisted on planning the ceremony's timing down to the nanosecond, a rigor not always characteristic of college events but certainly within the grasp of our dedicated dedicators.

Thomas P. Brockway, retired political science faculty member and resident college historian, served as host. To kick off the proceedings, Henry Brant of the music faculty conducted festival music

commissioned for the formal opening of the music workshop by senior Daniel Levitan. Levitan himself, wearing a most distinguished top hat, played percussion, and the musicians arrayed from floor to catwalk of the workshop gave a spirited performance of the piece. The score itself was an invigorating reflection of the celebratory mood, and the applause following the performance was most enthusiastic. Brockway then introduced Mrs. Thomas B. Salmon, representing her husband, the Governor of Vermont. She used the occasion to congratulate Mrs. Ford for her support of the arts and the women of America. After presenting the First Lady with a book on Vermont, she introduced Robert M. Wilson, Secretary of Administration for the State, who delivered official greetings in Governor Salmon's behalf.

Next on the agenda were remarks from Michael Boylen, representing the Vermont Council on the Arts, who presented the college with a citation praising Bennington for its "innovative concept that has shaped the Bennington philosophy and inspired the Arts Center, the concept that the creative arts and creative artists as teachers should be a basic, integral part of a liberal arts college curriculum."

Merrell Hopkins Hambleton, Chairman of the Board of Trustees, was next on the speaker's platform, offering thanks to many people who helped make the building a reality. She remarked, "this Arts Center will develop a life of its own in the community. It will shape and influence what happens inside it. Artists, dancers, actors and musicians will create differently because of it."



The First Lady greets John McCullough, Co-Chairman of the dedication; Joseph Iseman, Acting President; Iseman's wife Jay; and Corky Merkel, representing Student Council.

Acting President Joseph Iseman began by telling the crowd, "I find myself a little out of place in this large educational and artistic complex. As some of you may know, I'm just a displaced, or perhaps a misplaced, lawyer, pretending to act as president of this college until it can find a real one. What some of you may not know is that I attended Yale Law School in the class of 1941 and that one of my classmates there was the husband of our distinguished guest, Mrs. Ford."



Iseman reported on the constant and intense use of the new facilities. "Although this performing arts section of the building is quite new, I know that the visual arts building has been used this term, literally, around the clock. I had first thought of the building as primarily a daytime facility, but I find that it is actually being used on a 24 hour basis. No one seems to go to bed at Bennington — ever!" After introducing some of the many donors whose generous gifts helped make the Arts Center a reality, Iseman could not resist making full use of the occasion. He added, "I might mention that, believe it or not, there are still quite a few corners of his huge complex that do not yet bear anyone's name. We

financed a lot of this building with a bond issue which we haven't quite paid off. If you would like to help us out and at the same time immortalize your family or yourself, please see me after this ceremony." Though there weren't any takers at the time, Iseman later reported, his proposal still stands.

The crowd next heard from student council president John Bohne, who abandoned his prepared text after hearing Iseman's speech, as he had intended to describe the use of the Arts Center. He began by reading a letter from a visitor to the college to one of her friends, which said in part, "I wouldn't have missed Bennington for any thing, but it is a mad, funny, three times removed from reality kind of place, and I pity the girls and I fear for their futures." He indicated that this was the type of danger arising when outsiders come into the college for a visit and reminded the audience that this dedication was a time for the Community to take a good look at itself along with the many outsiders who would be forming impressions. In closing, Bohne cautioned, "the question of whether Bennington provides a vital education is a crucial one. Depending on how one answers it, this building becomes either a grand concept or a grandiose notion."

Brockway then introduced a tribute to Paul Terence Feeley, for whom the Visual Arts section of the building is named. Feeley began his art studies with Thomas Hart Benton (Jackson Pollack's teacher) at the Art Students' League in 1931, and eventually headed the Department of Industrial Design of the Cooper Union Art School until coming to Bennington in 1939. Except for a three-year enlistment with the Marine Corps during WWII, Feeley remained on the faculty until his death in 1966.

Feeley had a profound influence on the development of educational policy at Bennington, and was instrumental in forming one of the best known art departments in the academic world. He attracted to the college such leading talents as Anthony Caro, Jules Olitski, and David Smith, and arranged for exhibitions by Hans Hoffman, Jackson Pollack and many others. In the '50's he made Bennington an outpost of the NY School of Painting and by the '60's an offshoot of the London School.

In tribute to Feeley's art and contribution to the college, poets Ben Belitt and Howard Nemerov each read poems they had written for him when the three of them were teaching at Bennington. Quadrille reprints them here in full. Belitt's poem, "From the Firehouse," originally appeared in the magazine "Salmagundi," and Nemerov's was published in the collection of his work, "The Salt Garden," Atlantic Little-Brown, Publishers.

From The Firehouse

(Homage to Paul Feeley)

By Ben Belitt

Living between two fires and two falls —
a stairway
of watery risers and treads above and
below, holding
the fish to its floor and the foam to the
swallow's
intaglio, an old Firehouse and a new — I
think only
of canvas, like a Bedouin. Now in the
whimsical
playground of your cellar, that birthday-
box of aerial toys,
beginning with the color red, as children
do,
I listen for engines folding their ladders
in a burst
of exploding bells, a village in its under-
drawers
wakened by the color red, from its
dream of sexual famine:
colors that bound from the canvas like a
rubber ball
in a rite of counted jack-rocks,
Cyclopean maces, panels
and chess-pawns — your Euclidean
signature, Paul.
And all night hear a skip-rope slapping
canvas
between the crated sculpture and
mildewing gravel
where your boxer-father dances,
shedding the color red,
lashing a corner of the Engine-Room
with his dream of travel
that flings you toward the Spanish lit-
toral and flings
you back, shedding the color red,
mortal, Moroccan red.
I build a house as you would build in
cards or canvas,
with a gambler's riffle of whiskey and
aces in spades,
or as your Damascan namesake built
with a tent of
flames and sizing, dazzled with lights
and voices,

painting your contemptuous apotheosis
of guilt
with a jeweler's balances, thumb to the
palette
like a bowling ball, breaking a string of
shapes and reassembling
the shapes in identical frames to
demolish the spaces.
Trout-hunter, dawdling in feathers and
flies, land-sailor
skewed to an Irish passion for magnified
miniatures,
miniature magnitudes — alternative
symmetries
of the old wood-worshippers building
with megaliths or
lacing the finical borders of the Book of
Kels — bending your forms
with the precarious delineation of metal
hammered thin:
fastidious, prayerful illuminator,
swaggerer: the dream
on the Firehouse floor is not for you,
beached for the night
like a clipper under gauzes and tar-
paulins and butcher's papers.
I cannot bear the striking of your colors,
that Sargasso of
passionate forms. But sometimes from
your sun-deck I have seen
a crazy armada, canvas over canvas,
break a storm
of sails, climb the stair to the millrace
and the esplanade
of barns, burn with Egyptian ex-
travagance in the maples
and window-glass, tacking toward
Cydnus to call you from the dead
and paint our northern autumn with
Pompeian red.

(The Old Firehouse; just across the
street from the new, on Paran Creek, in
North Bennington, Vermont, served as
studio for Paul Terence Feeley, the
gifted American painter, until his un-
timely death in 1965, when it was
converted into a storehouse for his
canvases and a residence for his wife;
and more recently, a sub-let for friends.
B.B.)

The Winter Lightning

for Paul

by Howard Nemerov

Over the snow at night,
And while the snow still fell,
A sky torn to the bone
Shattered the ghostly world with light;
As though this were the moon's hell,
A world hard as a stone,
Cold, and blue-white.

As if the storming sea
Should sunder to its floor,
And all things hidden there
Gleam in the moment silently,
So does the meadow at the door
To split and sudden air
Show stone and tree.

From the drowned world of dark
The sleeping innocence
Surrenders all its seeming;
Under the high, charged carbon arc
Light of the world, a guilty sense
Stiffens the secret dreaming
Animal park.

So in the camera's glare
The fortunate and famed,
For all their crooked smiles,
Reveal through their regarded stare
How all that's publicly acclaimed
One brutal flash reviles
For cold despair.

So is the murderer caught
When his lost victim rises
Glaring through dream and light
With icy eyes. That which was thought
In secret, and after wore disguises,
Silts up the drowning sight
Mind inwrought.

So may the poem dispart
The mirror from the light
Where none can see a seam;
The poet, from his wintry heart
And in the lightning second's sight,
Illuminate this dream
With a cold art.

The next speaker, Helen Frankenthaler, offered another kind of tribute to Feeley. A Bennington graduate and now a trustee, Frankenthaler studied with Feeley and recounted her experiences in the art department in a speech which is reprinted here in its entirety.

Helen Frankenthaler's Tribute

Paul would have been proud, respectful but embarrassed by this new building. Many here who remember him might conjure up a vivid pose: his head cocked to one side, one hip thrust out, his knuckles running under his chin. He'd laugh nervously — eyes wide, darting, curious — the very essence of the vitality and charisma he made echo through the art department and the College.

Our studio was one room off the dining room on the second floor of Commons, where we painted easel to easel on our own projects. Or as a group, confronted by a shivering model or dusty still life. Seminars in that studio were conducted in front of a bulletin board covered with color reproductions from art magazines. Under Paul's aegis we would dissect Cezanne's "Card Players," Matisse's "Blue Window," a late Mondrian, Titian's "Venus and Adonis," examples of analytic cubism, old masters, the works —! A melange that would ignite seminars of exchange, argument, enlightenment. Paul brought an aura to that room. We had brain-tickling, drawn-out conversations, questions, battles, over how artists had arrived at a certain solution. The meaning of space, light, content. And within his orbit we also confronted each other as artists and critics — a wonderfully fragile, suffering business! Often we'd leave puzzled but in pursuit of more answers, more questions; going further to confront others, ourselves and the canvas. He guided that spirit of discovery and detective work to see what art is about.

Paul was a serious, involved, ambitious painter. A true artist, an inspired teacher, he challenged us, encouraging students to be independently productive. He was a marvelous teacher because as a painter himself he seemed to creatively wrench from his students the questions that he himself wanted answers to; yet steering us, opening new possibilities. He milked his students in order to investigate what he wanted to know more about; that is the true benefit of learning firsthand from one who is fully committed to practicing his own art. He assumed that strangeness and shock of the unknown were necessary aspects of growth. Nothing seemed too outrageous, no clumsy idea too awkward to play

with. It was exciting, fun, and hard work.

We learned from a painter charged with that healthy spirit of energy and drive. He defined the art department at Bennington from the forties, giving it a unique stamp on campus and throughout the country. Along with his great sense of elegance, style, humor, there was a raw, rough, risk-taking, dare-devil quality — all reflected in his teaching; he combined a young vet fresh from the Marines with the radiance and mystery of art.

During the fifties and sixties he was instrumental along with others in bringing contemporary art and artists to the College; so that one could get the magic and reality from the source. Bennington became a kind of link of the avant-garde, and people from all over were eager to participate.

There are inherent limitations within any campus situation but, relatively, an education should open up the experiences of life: susceptible to all kinds of attitudes, strains, potentials, anxieties, changes. That is part of its vitality and hopefully contributes new ideas and growth.

Paul's reactions to this event today would have been laughing embarrassment — to hide his great sense of pride in the place. Overwhelmed by the sight of the building, its great facilities, enormous spaces. And the anticipation of what they will hold; excitement similar to starting a fresh canvas.

"Knock it off" he'd say — to make you feel: let's use the space and get to work.

After reading Art Faculty member Philip Wofford's statement of thanks to members of the Samuel Lemberg and Nathaniel Usdan families for giving a permanent exhibit hall to Bennington, Brockway introduced Jack Moore of the Dance Faculty who read a tribute to Martha Hill, for whom the dance workshop was named. Hill was a guiding spirit for modern dance not only at Bennington but throughout the country. She left a teaching position at NYU in 1932 to join the first faculty of the college and as chairman of the dance division she established America's first Bachelor of Arts Degree Program in modern dance. By co-founding with Martha Graham the Bennington College summer school of the dance in 1934, she provided a summer base for such companies as those of Martha Graham, Hanya Holm and Doris Humphrey and thereby spread the message of modern dance through the students who came from throughout the country each year. She left Bennington in 1951 to establish the dance division at Juilliard, but returned to the college in 1969 to receive an honorary Doctor of Letters degree.

In attendance for the dedication, she smiled on the platform as Moore read a statement from Bill Bales, a former Bennington faculty member who now heads the dance department at SUNY, Purchase, which said in part, "Living and teaching at Bennington during the glorious and productive years of the 40's and 50's was a privileged, creative and joyous experience."

Moore also read a tribute from Martha Graham, who was unable to attend the ceremony. She said of Martha Hill, "They are bestowing upon you an honor you so richly deserve. You have been a key person in all that we have been able to do in dance and I feel that Bennington and your dream are largely responsible for the recognition and success that modern American dance has had today."

In an attempt to recognize by name the many people who have played major roles in Bennington's history Martha Hill found herself suggesting "We'll have to have an annual dedication in order to mention everyone who has made Bennington great."

The final speaker of the afternoon was Elizabeth Bloomer Ford, who attended the Summer School of the Dance in 1936 and 37 where she studied with Martha Hill, Martha Graham, Hanya Holm and others. At the time she was a dance instructor at the Calla Travis School of Dance in Grand Rapids, Michigan. Her remarks are reprinted here in full.



Betty Ford's Remarks

Hemingway once wrote: "If you were lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you for Paris is a moveable feast."

I feel about Bennington the way Hemingway felt about Paris. Some of the intensity, joy and excitement of those summers at the Bennington School of the Dance stayed with me.

When I drove up to the campus today — what memories came back! I remember being barefoot most of the time and wearing a leotard from dawn to dusk. Between classes we bounced around the green and tried to pick up as much grass as possible with our toes. That exercise was one of Martha Graham's orders. After the first few days, our muscles were so sore we went up and down the stairs on our bottoms. We breathed, we ate, we slept — nothing but dance. Oh what a glorious feeling!

The 30's were such an exciting time for dance. Martha Hill drew people to Bennington, which put it in the middle of this excitement.

She orchestrated the talents and temperaments, and we learned from Martha Graham, Doris Humphrey, Hanya Holm, Charles Weidman and others.

When I came in 1936, I had been studying dance for ten years. I already knew I wanted to be a dancer, but Bennington opened up the doors for the much too brief years I spent in New York with Martha Graham.

I felt I had been born to dance as I think most of the students did. It was our whole life, and Bennington and Martha Hill helped focus our intense commitment.

Bennington educated audiences for contemporary dance during those summers. The summer school and the establishment of a major in dance at Bennington were very important breakthroughs. But for those of us who studied here, Martha Hill, Martha Graham and others gave us something else. They touched our hearts with fire and infused us with spirit. Isn't that what the arts are about? Nourishment for the soul.

The arts, especially for me the dance, draw out our emotions and make us more alive. Very often the arts help me to see life in a new way.

Dance, music, theater, art and literature are our communication with the future — our spiritual links with the past.

For some, today is a visit to the Paris of our youth and a time to honor Martha Hill's contributions to dance. For all; it is a day to be glad about this

marvelous arts center.

But more than personal memories and thanks, we are here to share our faith in the creative forces of the arts.

The creative spirit reminds us of the passion and the anguish of life. This helps us leave for those who come after "our letter to the world."



Betty Ford and Martha Hill strike a pose for the press after attaching the Arts Center's official plaque.

Following the ceremony, Mrs. Ford and Martha Hill Davies affixed a plaque to the wall of the Arts Center which afforded T.V. crews and photographers an occasion for much labored documentation of an official event. Then Mrs. Ford and her Secret Service entourage attended a special dance performance in one of the Art Center's studios together with trustees, guests, Dance faculty and students. She sat with Martha Hill in front of a mirrored wall and while the dancers prepared to perform, spoke briefly with Lionel Nowak of the Music Faculty who was a piano accompanist for the Summer School of the Dance during her time of study.

Two dances were presented, both choreographed and performed by students. "Emci," by Mary Lyman and Suzanne Stern, was presented with music played by Adam Fisher on soprano saxophone and Larry Jacobs on electric guitar. Jackie Kennedy choreographed the second dance, entitled "Triad and Temple Blocks," with music composed and performed on hollow wooden temple blocks by Daniel Levitan. Kennedy herself and dancers Melody London and Trina Moore performed the piece for the First Lady and guests.

Helen Frankenthaler then accompanied Mrs. Ford on a brief tour of the art show mounted in Usdan Gallery for the dedication, "Artists at Bennington," which featured the work of the past and present Visual Arts faculty. A reception for the exhibit was



Helen Frankenthaler discusses the dedication art exhibit "Artists At Bennington" with Betty Ford.

held later in the afternoon, with Kriker Mousseux donated by Edith Bonoff Birnbaum, '47.

A box lunch was served in the Galleria to the dedication crowd, and the occasion gave Mrs. Ford the chance to speak with students who gathered around her for an informal lunch. She was presented with a silk screened t-shirt with a portrait of Bill Dixon, which she examined while balancing her box lunch on her lap. From the balcony above, the First



Mrs. Ford listens to students over a box lunch in the Galleria.



Chairman of the Board Merrell Hambleton and Mrs. Ford on a tour of Usdan Gallery.

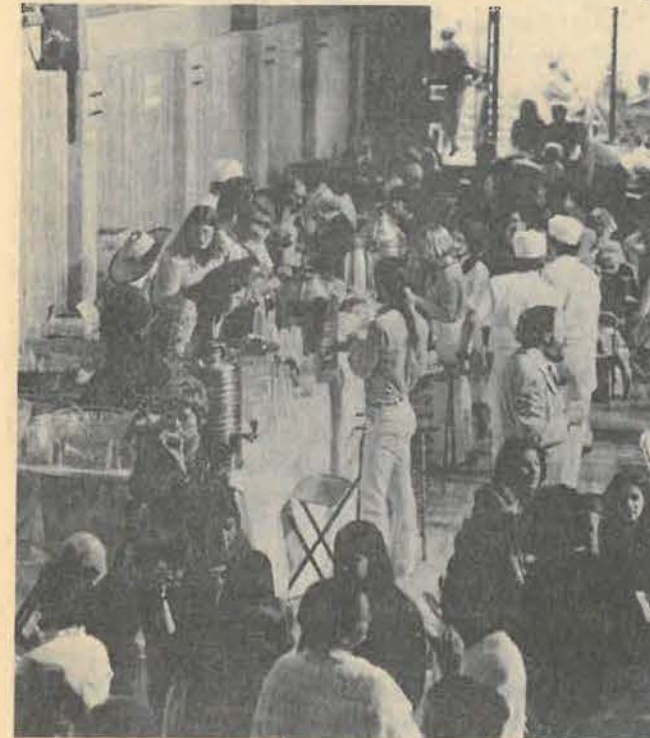
Lady's circle of interested students and semi-inconspicuous Secret Service agents appeared but one island among many in the crowded hall, and it seemed she was perhaps briefly able to shed the trappings of celebrity.

Mrs. Ford left the festivities shortly after lunch, and though the college may not experience too many more media bombshells in the process of educating people, we seem to have completed this sortie with the press in fine form. TV camera crews, reporters and photographers drifted off soon after the First Lady departed leaving in their wake a sense that what is done at Bennington is worthy of the watchful eye of the media.

During the afternoon, student works in the form of "Nook and Cranny" commissions were presented throughout the Arts Center. Dor Ben-Amotz and Randy Witlicki produced electronic music compositions, while musicians Amelia Rogers, Michael Starobin and Sue Temple performed works of their own compositions in the Newman Court. In the Visual Arts Building, music composed and performed by Andy Teirstein, Cathy Marker, Beth Kanter, Larry Jacobs and Paul Temple was presented. Members of Henry Brant's composition tutorial played on the terrace east of the Music Workshop.

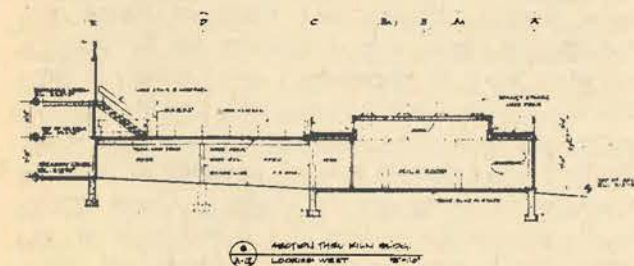
Dancers Mary Lyman, Suzanne Stern, Jackie Kennedy, Melody London and Trina Moore repeated the dances they presented for Betty Ford, and Diann Krevsky and Fran Smyer performed an original dance composition.

Poets Ann Spanel, Tom Shandorf, Jill Netchinsky and Michael Lehrer read recent works in the Crossett Library while original prose was read by authors Joe Slomka and Jan Cherubin in the Visual Arts Building.



Saturday night's banquet in the Greenwall Music Workshop.

Saturday evening a magnificent banquet was provided in the Music Workshop for the overflow crowd of 1,200 under the direction of Paul Renzi of Seiler's Food Service. Blue Nun wine, (the one wine that's correct with any dish) was donated by Peter Sichel and Stella Spanoudaki Sichel '55. The meal was followed by a concert in the Newman Court of works by Music Faculty members Henry Brant, Louis Calabro, Joel Chadabe, Vivian Fine and Lionel Nowak.



Blue Nun wine donated by Stella Sparoudaki Sichel '55 and Peter Sichel for the banquet is poured by a student.

Silver Flakes for Saturday Night

by Wendi Gross

By 11:00 PM Saturday night the Carriage Barn was stuffy and crowded. On the encircling rafters and at the railing which looks down on the performance floor, people were sitting and standing, craning forward to see what was going to take place. Downstairs, all the seats were taken for the black music concert. Twenty-three musicians came in and took their places in a tight little circle, and as tuning-up began the audience hushed. A man came and sat at the piano and another entered with a video camera and a coil of wires. The drummers were set. Bill Dixon walked out, into the eye of the camera, and addressed the audience.

"THIS / / / is OUR Strategy," the second part of a composition by Dixon which premiered in the Carriage Barn last spring, began with a trumpet solo by the composer, followed by a long answer played by the ensemble.

The instruments' voices were complemented by those of singers Daniel Lilienstein, Jackie Kramer, Ariel Ashwell and Lisa Sokolov, whose vocals copied the sounds of the saxophone or trumpet they accompanied. The result was a beautiful intertwining of horn and voice which completely filled the room.

Guest artist Jimmy Lyons did a solo on the alto sax, as did Stephen Horenstein. In fact, one of the great things about the piece was the chance it gave each musician and vocalist to solo so that the audience got the full benefit of each player's in-

dividual talent.

Around the middle of the concert, there was a break in the powerful sound of the entire ensemble which dimmed to a hum as Bill Dixon's voice, on tape, read the following quote from Charlie Parker, "I don't know how I made it through those years. I became bitter, hard, cold. I was always on a panic — couldn't buy clothes or a good place to live. Finally, on the Coast, I didn't have any place to stay until somebody put me up in a converted garage. The mental strain was getting worse all the time. What made it worst of all was that nobody understood our kind of music out on the Coast. I can't begin to tell you how I yearned for New York. Finally, I broke down."

The plain language of suffering, sweat and defeat were the syllables that put together this concert, the message in black music being the "metaphysical uneasiness," as Camille Paglia so aptly put it, that a living, flexible art should encourage in its audience.

In her program essay on "Bill Dixon and Bennington," Paglia noted that "Bennington, to remain true to the highest ideals upon which it was founded, must remain restlessly mobile, constantly challenging each new convention as it becomes an orthodoxy . . . The value in Bill Dixon for Bennington is that, as an artist and as a man, he is still, philosophically, psychologically on the edge."

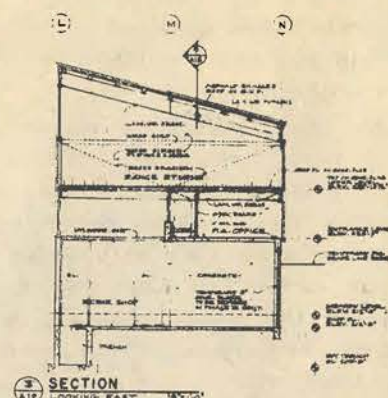
The program notes also contained a preface by Dixon describing the process through which his piece had first become things falling into a new order, a "revealing to others what it is that you are in almost fruitless pursuit of," and finally, music which "in the final analysis only expresses music." Whatever the listener chose to bring to it became the essence of the music for him.

Richard Tristram offered an essay in the program on Charlie Parker's background. It described how Bird was the 'subject' of the piece in that musician's intuitive understanding that art is "nothing else than (the) power to coerce from the language at hand distinctions more exact than the terms of that language were ever meant to yield."

I don't know if Bill Dixon's concert could be labeled as any particular kind of music; I don't know that it has to be. The combination of alto, baritone, soprano and tenor saxophone, alto flute, cello, trumpet, trombone, guitar, bass guitar, piano and percussion, along with the voices, produced an effect which is indescribable. It was loud, jarring, unexpected in its turns and dips. It was smooth and crafted and polished from the edges in: the tightly knit circle of

23 musicians was fire in the room, a moving force. It was painful and joyous.

Brass pain and passion and Charlie Parker. . .you had to be there.



SUNDAY

Sunday's Colloquium

By Alison Booth

A colloquium on "The Arts in Education," the last scheduled event of the Arts Center Dedication, was held in the Drama Workshop on Sunday at 10:00 a.m. The small, informal gathering seemed to provide a rest after a busy weekend. A seven-person panel addressed an audience of alumni and friends, several current faculty members and a few students. The panelists' individual talks and the questions and answers following were less concerned with the broad subject set for the colloquium than with each person's relation to the arts as they figure in Bennington's curriculum. Those who had known Bennington from the beginning were full of their impressions on the college's coming of age, while current members of the community seemed more critical and concerned for Bennington's future.

As moderator, Frederick Burkhardt opened with reflections on the role of the arts in higher education, pointing out that Bennington initiated a trend toward including such fields as dance and music in the liberal arts curriculum. On Burkhardt's invitation, each of the panelists spoke briefly in turn. Wallace Fowlie, Arnold Sundgaard, and Martha Hill reminisced about the college in the first days, when teachers were thrown into an unexplored learning environment along with the students. These former faculty shared the feeling that it had been an exciting, challenging period which generated many

new approaches to education in the arts. Barbara Hernstein Smith, who left the Bennington faculty only recently, gave a well-prepared statement touching on many controversial questions about the arts in education, above all as to how the creative and academic spirits can be reconciled. Current faculty member Pat Adams spoke on her views as an art teacher, and Jack Glick extemporized on his initiation to the Bennington faculty.

Unfortunately, the speakers had no opportunity for discussion among themselves, and where they raised significant issues instead of simply reliving their experiences, there was no direct response. Most panelists expressed their enthusiasm for the new Arts Center, certain that it symbolized, as well as made possible, the further growth of the true Bennington spirit. The tacit sense of the meeting was that we might safely, this once, overlook the actual difficulties and complexities of Bennington in favor of its more positive aspects.

Questions from the audience expanded what had been said. Several older alumni rose and lauded the good old days, while others shared their experiences of career-making in the arts, and questioned the adequacy of the preparation Bennington had given them. Some said that there is no adequate preparation — it's tough in the art world, and Bennington simply sets the background for the fighting, creative drive which could reach its goal. Shellen Lubin ('74) attested from experience that Bennington does not prepare students to find a job and suggested more practical training and even some job-counseling. Ben Belitt observed that Bennington ought to have taught Shellen that careers are not teachable, that this college refuses to be a training school.

I raised the point that most of those seated at the table in front looked back on the early days as a time of interdisciplinary confrontation, while I felt that I had become narrowed to fit into my division during my years here. Did the panelists feel that Bennington had strayed from its former track? There was no direct reply. Jack Glick noted that I had studied music with him for two years, though I was a literature major. I insisted that I had missed an opportunity of which perhaps Bennington should make more — that of sharing expertise between all the divisions. Why don't I understand the language of art majors when they talk about a painting?

This was only one way of saying that Bennington is far from all it could be, and I think that the students and faculty at the meeting agreed. Bennington has changed from its rosy beginnings, and there cannot be an easy transition to the college of the future, in

the vanguard of experimentation, though some alumni seemed to feel this was guaranteed by the sheer volume of the expensive new arts building. There's so much space, so much art will "go on" here. Most of those present at the colloquium did not allow themselves this sense of security, and yet the general feeling was positive: Bennington still has a lot of promise to fulfill.

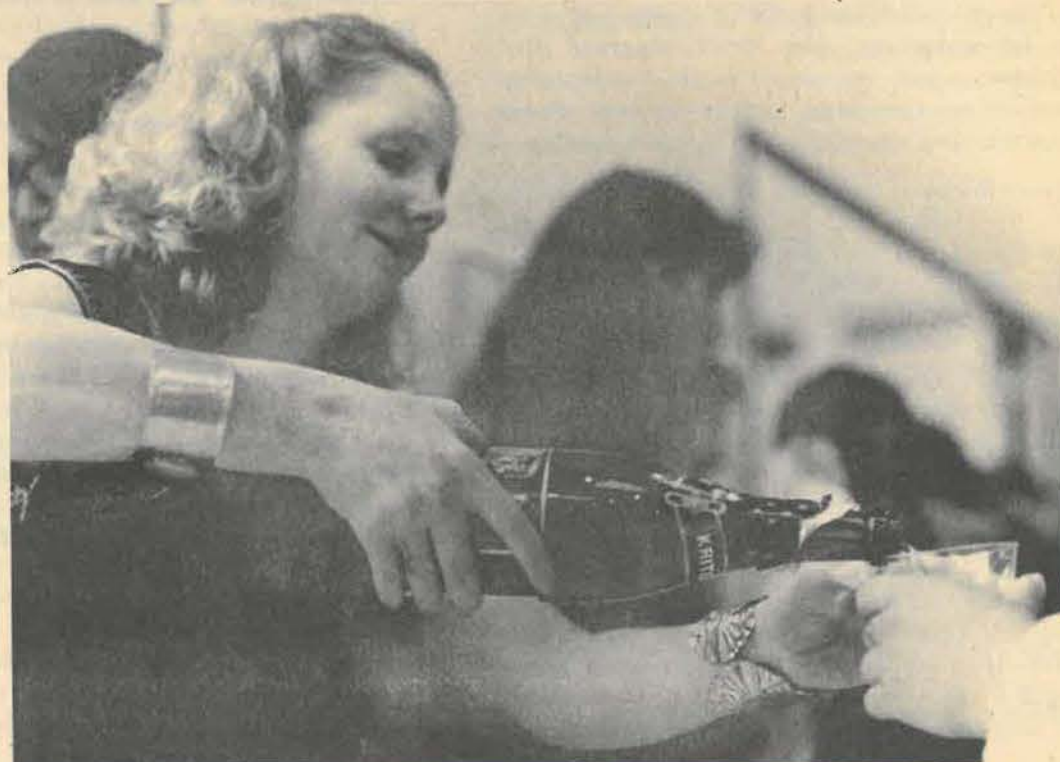
Several exhibits enhanced the dedication celebration. Throughout the Arts Center, alumni and student art work complemented the "Artists at Bennington" exhibit of works by past and present art faculty. In the Dickinson Science Building were exhibits of natural science illustrations, holography and harmonographs. A special book mart was set up in VAPA where books and records of Bennington authors and composers were on sale.

A dedication is a little bit like a movie in that at the end a list of credits must accompany any description in gratitude for the efforts given by so many people to insure its success. Thanks must go to dedication co-chairmen John McCullough and Cappy Cumpston; to Alex Brown, Jim Martin, Robertson Ward and Timothy Smith; to Josie Rahe, Dick Borden, Bill Rudd, and Paul Renzi; to Alumni Art Show coordinator Jane Ford and Dorothy Barbour Hayes '46 who helped her; and to Ruth Griggs, Lissie Willoughby and Tina Davidson of the Nook and Cranny commissions; to divisional representatives Jack Moore (Dance), Josie Abady and Tony Carruthers (Drama), Gunnar Schonbeck (Music), Bill Dixon (Black Music), Ed Flaccus (Science), Ken Kensinger (Social Science), Ben Belitt and Stephen Sandy (Literature), Pat Adams (Visual Arts), and to Consultants Tom Brockway, Kit Foster, Peg Wohnus, Fred Wohnus, and Bob Woodworth. Thanks also to Stella Spanoudaki Sichel '55 and Peter Sichel who provided the Blue Nun wine for the banquet; Edith Bonoff Birnhabum '47 of Peartree Imports, who provided the Krier for the Art Show Reception; Bruce Beh and the Black Friar Tavern for catering box lunches; and the Bennington Banner for a dedication supplement to the newspaper. The dedication was truly a celebration by and for the Bennington Community.



Artists At Bennington

A group of visitors chat during the opening of "Artists At Bennington" in Usdan Gallery.



Visitors to the art opening were offered Krier Mousseux donated by Edith Bonoff Birnbaum '47.



Merrell Hambleton, Betty Ford and Helen Frankenthaler at the dedication opening of "Artists At Bennington." In the foreground is Anthony Caro's "Ordnance."

Since its inception, Bennington College has maintained an invaluable art exhibition program. With the recent completion of The Suzanne Lemberg Usdan Gallery, the possibilities for broadening the range of significant art shown at Bennington became even greater.

Bringing vital, challenging, and historic exhibitions to the College instructs and exposes students, faculty, and the community at large to the continuum of artistic traditions and ferment usually centered in the larger cities. Seeing art of high quality is the first stimulus to its creation.

Many who have already visited Usdan Gallery have remarked on its excellent exhibition facilities as being unparalleled outside a major museum setting. To those who have yet to experience the gallery's luminous spaciousness, this dedication exhibition offers a grand opportunity. And to all those most involved in the planning, funding, and completion of Usdan Gallery, thanks and congratulations are due.

Philip Wofford

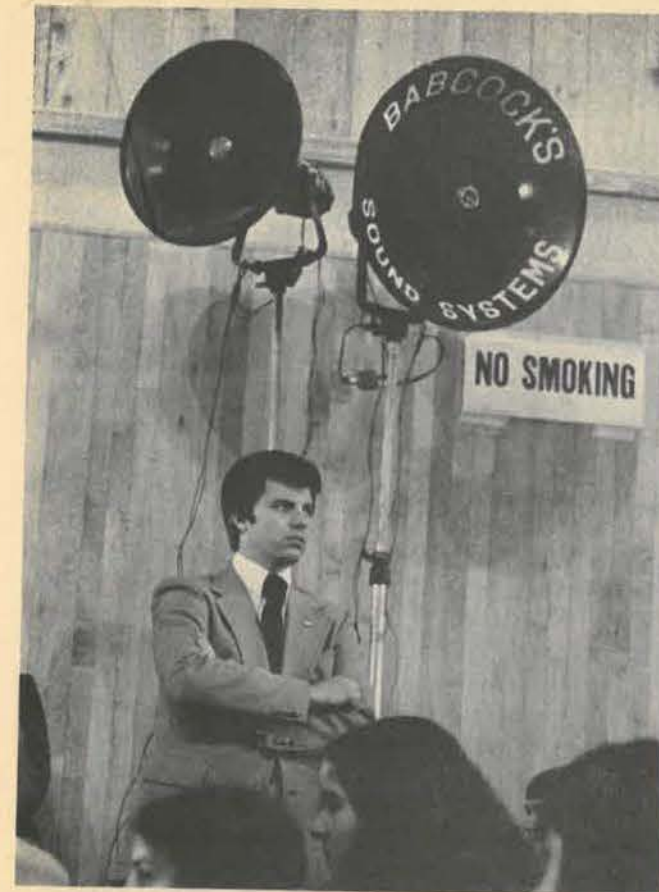


A Look at the Press Who Looked at Us



The press and their accouterments bedeck a platform in the Greenwall Music Workshop with a clear view of the speaker's platform. At the rear, one of our highly sophisticated press envoys, student Peter Pochna, finds the affair matter-of-fact. The Instamatic draped around his neck put him on almost equal footing with the national media.

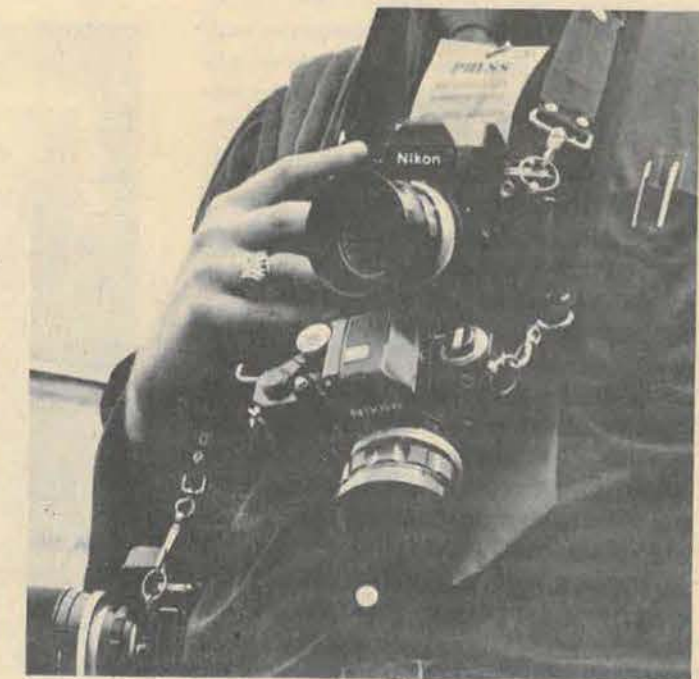
Richard Howard of Camera 5 gets his telephoto lens ready for Betty Ford's appearance in the Greenwall Music Workshop. A sea of squirming photographers encircled the speaker's platform.



The ever-vigilant Secret Service. Note communication tube in right ear. The Secret Service works with palm sized radios beyond even Dick Tracy's wildest dreams.



News-hungry newsmen await Betty Ford and Martha Hill who will affix a plaque naming the Arts Center. Exposure readings are checked by Don Levy of WCAX TV and Richard Howard of Camera 5.



No news photographer worth his salt would be caught dead without at least two Nikons. Skip Dickstein of the Albany Times-Union sports three.

Commencement 1976



Attended by a melancholy anticipation, commencement ceremonies are always bittersweet affairs, exciting nostalgia for what must soon be put behind us and an often anxious exhilaration for all that is yet to come. This year at Bennington, these feelings were conspicuously poignant, for the college was graduating not only its 41st senior class, but also its devoted acting president, Joseph S. Iseman.

The senior's choice as commencement speaker, Iseman delivered an address that was largely a report on his own "Bennington education." After the traditional buffet dinner at Jennings mansion, Iseman addressed over 1100 seniors, faculty, parents and friends gathered for commencement, saying to the seniors, "I feel that all of you and I have been attending Bennington together. Certainly this past term has been a tremendous learning experience for me — and many of you have been my ablest and most demanding teachers."

Iseman, a member of the New York law firm Paul, Weiss, Rifkind, Wharton & Garrison, related how he became a trustee of the college seven years ago but only became deeply involved with Bennington when he began to follow the rift developing between former president Gail Thain Parker and the faculty and students last fall. His involvement, which included participation in the Keppel Committee, a group formed to review the Parkers' contract with the college, greatly increased his perspective and interest in Bennington.

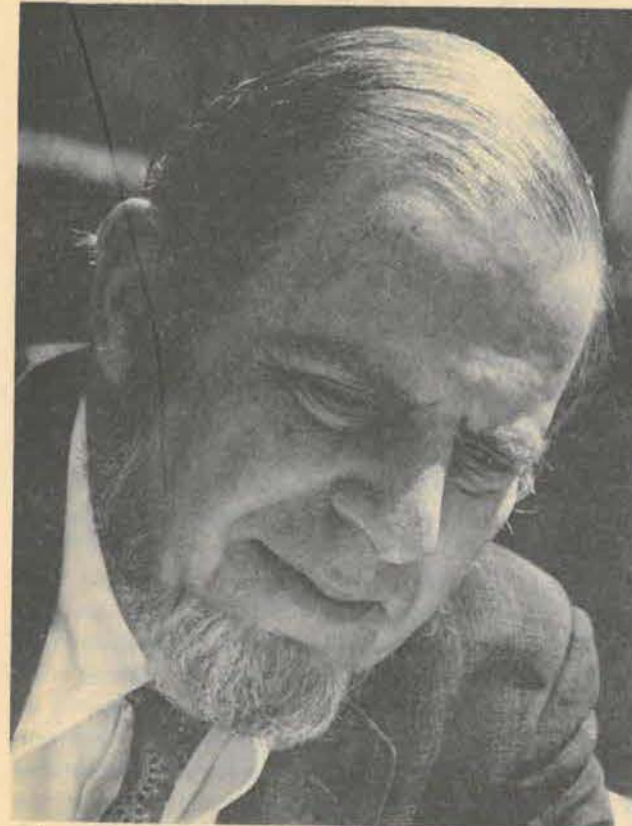
Reviewing the impressions he formed of the college while on the committee, Iseman recalled, "The devotion of the entire community to the concept of a small liberal arts college, and to Bennington in particular; the fact that, throughout the political turmoil on campus, classes continued without in-



terruption; the willingness of the faculty and administrators to sacrifice their jobs, in a very tough job market, rather than compromise their sense of their own personal integrity; the degree of intellectual honesty and profound personal dignity displayed by each member of the community."

Because of his rekindled excitement about the college, when the Board of Trustees offered him the post of acting president he accepted and moved at once to Bennington. Since his arrival in February, Iseman has steered the college back to the serious educational aims with which it began, and has played a major role in relieving the tension caused by the Parkers' departure.

His success as an educational administrator comes from his awareness of what Bennington really is and



Joseph Iseman, former acting president, photographed during the celebration of his 60th birthday.

his commitment for its educational goals. As he said Friday, "The structure of the Bennington society is as near to an open one as I have ever encountered...I greatly value Bennington's tradition of openness, and have tried hard to listen and respond to everything that is said to me."

Reflecting on the difficulties surrounding the Parker administration, Iseman observed that "any purposeful attempt to be devious or cute or ambiguous or misleading is found out immediately and is particularly resented because it undermines the structure of open trust on which all community relationships are based. I think the rock on which the previous administration foundered was that it attempted to bypass community dialogue...and tried instead to take peremptory actions which were conceived by the community as end runs around the principle of open discussion."

After offering his successor fair warning about the need to adhere to these principles, Iseman concluded, "Tomorrow, you seniors and I leave Bennington together. I am grateful to the entire community for the breadth of education and the friend-

ship I have received here. I hope I can take with me some of the qualities I have learned to appreciate at Bennington — particularly its freedom, its openness and its intensity of feeling."

The Bennington community felt no less affection for its soon to be departing president. Iseman was introduced Friday by Merrell Hopkins Hambleton, Chairman of the Board of Trustees, who announced that a particularly striking elm tree on campus had been singled out to bear Joseph Iseman's name. She also presented Iseman's wife, Jay, with a ceramic piece by faculty member Jane Ford which Mrs. Iseman had previously admired. The Iseman's will also receive a sugar maple tree for planting at their home in Rye, New York.



The next morning, Saturday, graced by warm weather and sunny skies, witnessed the graduation of the Bennington College class of 1976. Students' friends and parents began gathering in the Barn Quadrangle at about 9:30. Just after 10:00, the college bell sounded, signalling the beginning of the brief, informal ceremony. Filing out of the Barn to brassy marching music, the men and women of the class of 1976 took their seats in front of the audience.

The music, composed by graduating senior Maria Lattimore, and performed by John Gardner, formerly on the college faculty, his son Joel, and seniors Amelia Rogers and Dan Levitan, was, a few mistakes notwithstanding, warmly received by all.

Acting President Iseman began the ceremony with a few words to the graduating class, and then, as is traditional, a representative from each division rose to read the names of the students whom the division was recommending be graduated. Following the reading of the names of the 128 graduating seniors, three master of arts candidates were given their ceremonial hoods by the acting president. Finally, with Chairman of the Board of Trustees, Merrell Hambleton presiding, the formalities of the Bennington's 41st graduation came to a happy conclusion with the faculty and trustees standing to signify their approval of the degrees granted.

Bennington Summers: A Calculated Risk Proves Itself

by Alison Booth

Back in 1974, the Arts Committee of the Bennington College Board of Trustees voted to establish a separate organization to deal with non-term-time use of the college facilities, and in particular the projected new Arts Center. Recognizing that they were taking a "calculated risk," they formed a new board for what became known as Bennington Summers; the board was to consist one-half of Bennington College Trustees and one-half of outsiders. In August of 1975, Omar K. Lerman was selected to be the director of this new program, and the concept of Bennington Summers took more detailed form.

In Mr. Lerman's October 4, 1975, proposal to the college Board of Trustees, Bennington Summers was outlined and partially filled in. The program was conceived as an additional source of income for the college in the long run, as a way to take advantage of the new Arts Center and of extending Bennington's educational program beyond the two terms, while, more implicitly, re-asserting the college's role in the vanguard of arts education. At the same time, it was thought that the Jazz Lab and Research and Development Workshops, the two branches of Bennington Summers, would make a valuable addition to the Marlboro, Saratoga, Lenox, Williamstown nexus of summer arts programs. It was understood that the person would be committed to process rather than product, to wide-ranging experimentation in all the arts without artificial, traditional barriers. "In short," the proposal stated, "The commitment of Bennington Summers must be to the cutting edge of artistic endeavor."

The general structure of Bennington Summers would be a 6-week (from July 4 through mid-August) major program with a single focus, accompanied by four week-long workshops in complementary fields. For the summer of 1976, the main program would be a Jazz Laboratory, while the workshops would be projects in the visual arts.

Jazz Lab would be a "serious artistic 'retreat' for jazz practitioners and an inter-disciplinary project" in the manner of the 1938-42 summers of the Bennington School of Dance. The proposal viewed jazz

as a neglected, yet vital and growing influence on all the arts; the musicians' careers are too subject to commercial pressures and there are too few opportunities for the study of jazz. Jazz Lab would provide an estimated 70 "masters" and 300 less-established musicians with the environment and the flexible time to study their instruments, compose, experiment with new forms, and encounter other disciplines. Originally, it was expected that choreographers, classical musicians, and writers would be working with the jazz masters and apprentices. There would be no scheduled concerts; on paying a "Chataqua-like fee," the public would be free to observe rehearsals, jam sessions and performances around the campus. Apart from the estimates of the number of participants and the projections of a vast public turn-over, the Jazz Lab seems to have fulfilled much of this early promise.

The "R & D" workshops, though not open to the public, were to bring together artists from all over the country, especially Bennington College alumni and friends, for collective experimentation in new aspects of their media. In September, 1975, Kathy Halbreich was appointed director of R & D, with discretion as to the specific workshops to be held. Each was to have 40 participants and 4 artists, including a critic-commentator who would carefully document the proceedings for future possibilities.

After considering such projects as "Unaccompanied Spatial Music for Large and Small Groups of Voices," with Henry Brant and Frank Baker, it was finally decided to devote the four weeks to "Sound and Light," "Unfired Clay: New Approaches," "Welded Metal Sculpture" and "Experimental Paper and Printmaking" in that order. The enrollment in the first two workshops was very low, but the last two had waiting lists; all four have been well aimed towards generating new alternatives in the arts. Fewer alumni showed interest in the workshops than was expected.

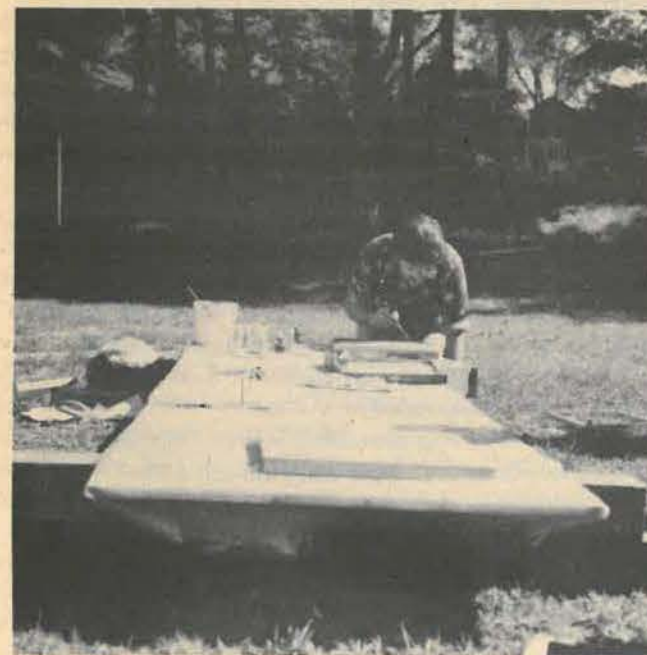
From the beginning, the program encountered difficulties. Its relation to the college was ambiguous, with overlaps in boards and resources, yet with separate administrations. The faculty were

largely opposed to a program of uncertain artistic quality, with commercial-sounding promotion and leanings toward a public which Bennington was accustomed to disregard. Above all, it was resented for having been instituted without their input or consent.

There seems to have been no objection to the R & D workshops as such; indeed, they appear to be a non-academic extension of the arts at Bennington. But the Jazz Lab, as I have seen it in operation, shares the energy and serious experimental spirit of these workshops. It seems that Bennington Summers was introduced without proper consideration for the situation that existed at the college, and it received more negative attention than it deserved, especially in association with the Futures Committee Report and the roles of individual faculty members at the college.

The natural confusion of a first-year program was aggravated by repeated threats of cancellation because of the financial risk involved, or because of the faculty's sense that its interests were endangered. The Black Music Division issued a statement of outrage at the invasion of what they felt was their rightful province. (As a result of this and other complaints, all official releases of Bennington Summers bear a statement dissociating the program from Bennington College; specifically, Jazz Lab is distinguished from the Black Music Division.)

As late as June 5, Joe Iseman was proposing that the program be cancelled for financial reasons: it was clear that there would be roughly 1-6th of the anticipated number of apprentices, and it was



Betsy Galt

doubtful that even the most extensive promotional campaign could draw enough people to cover the costs. Bennington Summers had received two grants from the National Endowment for the Arts (rarely given to first-year programs): \$12,500 for the Jazz Lab and \$2,000 for R & D; these grants, however, would not go far.

If the college would lose money by a program which was distasteful to many who were most intimately connected with the college, wouldn't it be better to wipe the slate clean? On June 10, the Board of Trustees ruled that the loss incurred by cancellation would be greater than that of continuing the program, and they determined to give Bennington Summers a chance — as had been their intention all along, more or less regardless of the qualms of the community. Having calculated their risk, they wanted to give it the fullest chance to prove itself worthwhile.

The resistance to the program has not ceased with its opening on July 5. The Bennington Summer has been nearly as lively with retorts in the past month as during the Futures Committee crisis. Within the first two weeks it became apparent that the financial state of the program was worse than anticipated, as Southern Vermont does not have crowds to spare for jazz concerts. Once again, the question of closing down arose, and again the trustees decided to continue, this time on the basis of a day's observation of Jazz Lab in session.

In many ways, the program is an astounding success, considering its handicaps. The Arts Building is being put to excellent use, with sculptors in the Galleria and jazz masters and apprentices playing all kinds of jazz at all hours of the day in the studios. Every afternoon and evening there are one or two informal concerts. Many of the apprentices have outstanding musical ability, and all seem to be profiting by the opportunity to play and learn with professionals. A redoubled publicity campaign has helped draw larger audiences, and the concerts have received appreciative reviews.

If the financial issues could be set aside, (and they seem irrelevant in assessing the true value of an art program intended to liberate artists from the market), Bennington Summers, both the R & D workshops and the Jazz Lab, are a qualified success, and should be appreciated as paving the way for many summers of exciting artistic exploration. Anyone walking around the Arts Center this summer would be sure to share in the intense creative feeling, as they heard music-making in surrounding rooms or watched large pieces of steel welded into sculpture.

SOCIAL STUDIES AT BENNINGTON 1932-1941

by Thomas P. Brockway

When Bennington College opened in 1932 with 87 freshmen, Lewis and Barbara Jones made up the Social Studies faculty. Pending re-enforcements in succeeding years, they were prepared to teach a wide range of subjects. Jones graduated from Reed College ten years before where he had majored in government, a subject President Leigh had taught at Reed a few years before. Jones had a Ph.D. in economics from Brookings during the brief period that institution gave degrees; he had studied in London and he had been on the staff of the Foreign Policy Association.

An English woman, Barbara Jones had a degree in economics from London University where Jones met her, had continued study in sociology, was well-read in English history, anthropology and psychology, and won a Rockefeller fellowship to study in the United States in 1928. Both Joneses were on the research staff of the National Committee on the Costs of Medical Care and with Roger I. Lee were writing the committee's concluding report when Dr. Leigh offered them appointment.

Neither had taught before but by the end of registration they had 65 students in eight introductory groups of whom 18 were "trial majors;" that is, students who contemplated majoring in Social Studies (trial majors were abolished soon after Jones became president in 1941). Both Joneses concurred in Dr. Leigh's emphasis on the contemporary for first-year students and their introductory courses began with the consideration of current political events and social trends. There was no dearth of topics as the depression produced the New Deal, Japan broadened its hold on China, and Hitler took power in Germany.

The Joneses took advantage of the evening meetings program and brought up speakers who met with their classes before and after addressing the college community. As the 1932 election drew near, four speakers backed as many presidential candidates and established a quadrennial custom. President Hoover's re-election was urged by William

H. Wills, a local realtor, later governor of Vermont; the case for Governor Roosevelt was made by Rexford Tugwell, Columbia professor soon to be a New Deal braintruster; a Williamstown clergyman spoke for the Socialists and a labor organizer for the Communists. On election day students paraded through the dining rooms chanting "Fineman for President" (Irving Fineman taught literature); and later there was foregathering to listen to the radio. E. Pendleton Herring of the Harvard government department was present to analyze the returns.

Early in the term Roosevelt's election had not been foreseen or desired by the students who had given Hoover 54 votes, Norman Thomas 19 and Roosevelt seven. This was Roosevelt's only defeat in a Bennington poll for he won in a second straw vote on election day and every four years thereafter. The shift to Roosevelt over a period of six weeks suggests that the influence later discovered by Theodore Newcomb were already operative at the beginning of Year one.

Refusing to give politics a monopoly in the Social Studies program, Mrs. Jones promoted a trip to an intercollegiate conference at Wesleyan where Margaret Sanger made birth control the most memorable topic, and she planned a series of talks on "Women in the Modern World," the subject one of her introductory groups had chosen. The first talk demonstrated the difficulty of avoiding politics in the 1930s. The journalist and author Ernestine Evans said that the international mood was no longer postwar but had become pre-war and declared that women must organize to head off another and far more destructive conflict.

A member of the first class writes "that first year was a rather giddy experience for all of us, but for me it was the sudden expansion of the world... Lewis was always eagerly egging me on to wider exploration and yet so warmly understanding of the emotional impact of such agonizing problems as starvation in the midst of plenty. Later it was Barbara Jones who helped me focus down to disciplined

reading and writing. Together they made a wonderfully balanced team and were indeed qualified to be the Social Studies faculty."

During the first year Lewis and Barbara Jones met with Dr. Leigh to plan the succession of appointments in Social Studies in line with the intended curriculum and in step with yearly increments of students. The Joneses would teach economics and social theory among other subjects, and they now agreed with the president on appointments in history, political science, psychology and sociology as well as a nursery school teacher. Dr. Leigh later yielded to the division's request for a philosopher, and anthropology was added when it was discovered that the political scientist's wife was qualified to teach it. Few curricular changes have occurred in 40 years; sociology has yielded to anthropology and social psychology; linguistics had a five-year tenure; the nursery school had become the Early Childhood Center. It may be true that it is more difficult to change a curriculum than to move a cemetery, but some credit can be given Dr. Leigh and the early faculty for the choices they made.

At the depth of the depression finding students who could afford Bennington's high fees required intensive recruitment. In contrast there was no problem in finding faculty, for the universities were retrenching. Having read about Bennington College, I wrote from Yale that I was available to teach history. My academic status had plummeted from associate professor and acting dean at St. John's to assistant professor at Dartmouth to instructor and graduate student at Yale; and furthermore Dr. Leigh had reservations about history — he considered it a tool course. However he had known me at Reed and he was always happy to appoint Reed graduates. And so I came to Bennington with no rank at all. I had a B. Litt. from Oxford, had taught modern European history for eight years and lacked only a dissertation for a Yale Ph.D. which I took in 1937. As it turned out student demand for background instruction was never clamorous though every year I had small groups in United States or European history and in international affairs. My own interest was focused on the portentous developments in the Far East and in Europe and this fit in with Bennington's emphasis on contemporary affairs.

To teach political science, Leigh appointed James McCamy in 1934. McCamy had a B.A. and an M.A. from Texas and was on his way to a doctorate at Chicago. In 1939 McCamy went to Washington and was succeeded by David Truman, then four years out of Amherst and author of "The Educational Functions of the Municipal Research Bureaus."

Julia McCamy also had two degrees from Texas where she was a tutor in anthropology 1931-1933. At Bennington she began teaching anthropology part-time in 1935. When she left in 1939 no one taught anthropology until the appointment of Lucien Hanks in 1942 and Jane Hanks taught it only briefly during her husband's war years.

With some help from himself Dr. Leigh felt Jones, Brockway and McCamy adequately covered the field of public affairs. In a very different segment of Social Studies he counted on a college nursery school and an inter-divisional major to satisfy the normal interest of women students in marriage and motherhood. Psychology and physiology were to constitute "the necessary common content" of a Human Development major with a faculty drawn from Science and Social Studies and the nursery school as its laboratory.

The aim was not only to provide an academic matrix for the nursery school but to offer "basic training for professional social work, for guidance and instruction of children either in the home or in nursery school, or for psychological work with children or adults." The 1934-35 catalogue promised a seminar to give unity and direction to the major but the aim was not realized and for lack of leadership the major itself was abandoned in 1937. However students found that they could put together the equivalent of a human development program as Social Studies majors, and Dr. Leigh appointed a Human Development Committee to watch over the nursery school.

The nursery school survived the demise of the Human Development major and flourished. Dr. and doubtless Mrs. Leigh felt that the college nursery school would free the mornings of faculty wives with small children and mingle and socialize the three-year-olds of town and gown, as well as give Bennington students training and insight into the art of child development. As college opened for its second year, the first floor of Cricket Hill had been turned into a nursery school with a low chicken-wire fence strung around the yard. Here the school continued until 1939 when it moved down into the "Chicken Coop" as the musicians jubilantly took over Jennings Hall.

During the Leigh years there was a rapid turnover of nursery school teachers, rapport between them and the rest of the division was not always apparent, the nursery school had only modest value as a laboratory, and it was rated low by the graduates as a whole. In his last term Dr. Leigh wrote me that better use must be made of the school and that Newcomb who had just resigned should be suc-

ceeded by someone in child or educational psychology.

Nevertheless the nursery school filled a need in the curriculum and in the larger community. Among the Bennington graduates of the 1930s who began their professional training in the college nursery school were Alene (Larry) Potter Widmayer and Louise Stockard Vick who soon established their own nursery schools and Mildred Wile Hirsch, Jane Buckley Chapman and Denise Underwood Martin who taught in the college nursery school after graduating. Mrs. Vick's experience eventually led her to continue nursery school methods through the first grade so that the children would have the basic skills of reading, writing and math to sustain them as they entered the more regimented public schools. She writes that her ability to make her school "a showcase of innovative teaching" was a direct result of her Bennington experience.

Whenever the nursery school has been threatened on fiscal grounds, faculty wives and children have been prepared to demonstrate with eager allies from town. For 40 years the school has provided an important if little noticed service in the larger community and it may be that it was there that progressive education chalked up its greatest triumphs. While its alumni have as yet exhibited no interest in reunions, a playground party would appear to be in order in 1983 when the school completes its first half century and its oldest grads will be all of 43.

Psychology as taught by Theodore Newcomb proved to be the most popular of the division's offerings. After graduating from Oberlin in 1924 Newcomb went to Union Theological Seminary but switched to Columbia when he concluded that psychology threw more light on the human situation than theology. Before coming to Bennington in 1934 he had his doctorate from Columbia and six years of teaching experience. During that time he had moved away from "personality and pathology" and became "fascinated by the power of the group over the individual." This fascination led him to his celebrated research on Bennington students, but those students persuaded him to return personality and pathology to front burners. Newcomb's teaching load led to the appointment of a second psychologist, Dwight Chapman, in 1938. Chapman had a doctorate from Harvard and had taught there and at Columbia.

The early appointment of a sociologist was linked with one of Dr. Leigh's favorite projects, the Bennington Survey. On the eve of becoming president in 1928 he told the Trustees that social scientists at the University of Chicago were studying the city for the

development of "intelligent, realistic, competent and effective social thinking and action." He noted that at Bennington "the region surrounding the College gives opportunity for constructing a similar social laboratory for the field and library study of rural political, economic and social life, and for an understanding of the techniques and dynamics of social change."



Theodore Newcomb

To direct such a study Dr. Leigh appointed Andree Emery in 1933. Miss Emery's training in Hungary had been supplemented by graduate study at Bryn Mawr and the Brookings Institution, she was highly recommended to teach sociology and statistics by R.M. MacIver and E.C. Lindeman and Dr. Leigh was himself impressed by her ideas and her exuberance. Unfortunately she misconceived Bennington College and her role in it, staked out vast territorial claims against her colleagues and ordered an enormous map of Bennington, 25 prototype computers and some 500 books for the library. Thwarted by both the

comptroller and the librarian, Miss Emery was unable to bring her grand design into scale with the needs or resources of the college and she was not reappointed.

Miss Emery was succeeded by George Lundberg, then a lecturer at Columbia and Director of Research in Columbia's Council for Research in the Social Sciences. Born in 1895, Lundberg grew up on a farm in North Dakota, taught in rural schools until he had



George Lundberg

saved enough to go to college, and received his doctorate at the University of Minnesota in 1925. By 1934 he had written six books and 14 articles in learned journals and he was beginning his climb to the presidency of the American Sociological Society as chairman of its committee on social research. These impressive credentials promised him appointment almost anywhere but he wrote Dr. Leigh that he was interested in Bennington for he had concluded that university teaching was incompatible with the good life.

Proceeding cautiously Dr. Leigh did not return to the sociologists who had recommended Miss Emery but asked two others for their estimate of Lundberg. Both praised him highly as a scholar but doubted that

he would fit in at Bennington. Robert Lynd warned that Lundberg would be supercilious about the college and loathed field work. William Ogburn said he lacked "a sense of esprit de corps, loyalty and graceful personal touches" that Bennington would expect. Fortunately Leigh ignored the warnings and offered Lundberg a top salary, special stenographic services and enough free time to continue conducting a seminar at Columbia one evening a week. In announcing his appointment at a community meeting Dr. Leigh described him as the most distinguished faculty member he had appointed.

With the admission of a fourth class in September 1935 the college reached its planned enrollment of 250 and the Social Studies curriculum was completed with the addition of anthropology taught by Julia McCamy and philosophy taught by Gail Kennedy. At the end of 1935-36 Kennedy returned to Amherst from which he had been on leave and was succeeded by Margaret Patterson who had come out of a southern Methodist background and earned a master's degree at Teachers College. There she was assistant to William Heard Kilpatrick, professor of educational philosophy and chairman of the Bennington trustees. From the beginning Dr. Leigh had been urged by Mrs. McCullough and others to include religion in the curriculum if not in a chapel, and he was satisfied that Miss Patterson, in contrast to Kennedy, was prepared to deal sympathetically with the subject. (Miss Patterson married Julian DeGray in 1941).

Introductory Courses

Since introductory work was intended to acquaint students with objectives, content and methods, one might have expected the Social Studies faculty to devise a single course to accomplish this purpose. However the division covered a wide range of subjects from child development to philosophy and instructors preferred to teach what they knew best. In consequence a number of small one-semester courses introduced students to the field, majors and non-majors alike, by way of one or more of the disciplines. May Jones Riley, now an M.D., graduated in 1939 as a science major. She recalls beginning courses in international relations and psychology with particular pleasure, one in sociology without particular pleasure.

One year as an economy measure the division got Lundberg to give a lecture course for all 70 trial majors as an introduction to the division, but the students in it later proved to be less prepared for advanced work and the small discussion groups were resumed. (Beginning in 1960 the course From



One of Newcomb's psychology classes

Hobbes to Marx, taught in small groups by two or more faculty members, has served admirably as a general introduction without being a prerequisite to introductory courses in the several disciplines).

Within some introductory courses the doctrine of student interest was respected so that they might turn out to be "unmanageably diffuse" as Barbara Jones remarked in her book on the college. An example of students galloping off in all directions came in the first year. Five students elected to study international relations with Lewis Jones and they chose as individual projects the Manchurian crisis, communism, pacifism, economic planning and French foreign policy. Something comparable occurred in his other introductory groups and the consequence was that Jones found himself running hard to keep within shouting distance of his students and provide guidance over a wide terrain.

With the project method in full swing, what went on in the group meetings? Dr. Leigh had expected that emphasis on the contemporary would diminish the centrifugal consequences of individual programs

and term projects. However Mr. Jones and his class in international relations decided that in addition to hearing reports of progress on individual topics the class as a whole should undertake a project. Early in the term Jones had remarked that World War I and the depression had shattered the idea of inevitable progress and many of society's surest supports including wealth, laws and religion, had been crumbling away. Against that dark backdrop the class decided to formulate a code of new values and a new faith in which students at least could accept. Although no one recorded the results of this brave group effort, reported in Margaret Sutter's diary, some may see in it the genesis of a trait often remarked in Bennington alumnae, a willingness to undertake any task or assignment, however difficult or complicated, with no sense of inadequacy.

In their choice of introductory courses and thereafter on their way to a senior project, the Social Studies majors and trial majors divided into two more or less exclusive sets. One set concerned itself with public affairs and counted on economics or

political science to provide an understanding of the world's ills and possibly prescribe medication for them. The other set was primarily concerned with human relationships and social phenomena.

This bifurcation in interest and subject matter was most evident as each candidate for graduation met with the division faculty in what was soon labelled the Senior Inquisition. Gladys Ogden, member of the first class, came up for graduation a year early. She was an outstanding student of political science and her thesis on government by town meeting had just won first prize in a national contest. However Newcomb in his first year, noting that she had neglected his field, got the division to delay her certification until she had read a book on social psychology. In later years no one expected a public affairs major to exhibit much understanding of Freud or a psych major to know whether the Monroe Doctrine was still operative. Eventually the division required all majors to take a one-semester course in the shunned area, but the educational value of the stratagem was problematical.

The students of public affairs took courses and wrote papers and theses on a variety of subjects but contemporary developments at home and abroad commanded the greatest attention. In introductory courses the freshmen were encouraged to solve the problems that were baffling Washington and after more work in economics and government the seniors wrote remarkably authoritative theses on aspects of the depression and New Deal and as World War II drew near on the economics of defense and belligerency.

When the National Labor Relations Act was passed in 1935, Lewis Jones found himself occupied in explaining its provisions to local manufacturers and labor leaders, and it is not surprising that a number of his students wrote thesis on the act and on the progress and implications of unionization.

Some students were able to increase the depth of their understanding and the credibility of their writing by firsthand experience in the Non-Resident Term, then called the Winter Field and Reading period. In her second NRT, Ruth Dewing spent six weeks as an apprentice weaver in a Fall River textile mill and returned with the revelation that "a worker's point of view as such just did not exist." The next year she helped manage a small water company owned by her father. Recently she wrote that her father hoped the experience would bring her back to his position on private enterprise "actually it did the reverse." For her senior thesis on "The Tennessee Valley Authority as a means of regulating power rates," she supplemented her researches in Washington with material gathered in the valley

itself. She writes that her counselor, McCamy, was "a most effective adviser for independent study." Incidentally it was doubtless students like Ruth that lead McCamy to his subsequent judgment that Bennington graduates in comparison with others were less informed but better prepared to achieve, and were socially concerned.

The other branch of social studies was made up of the followers of Newcomb, "the psych majors," and the disciples of Lundberg who were soon deeply engaged in sociometric research. Confounding his doubting sponsors, Lundberg proved to be a cooperative member of the college community, and finding teaching at Bennington compatible with the good life he turned down university offers for 11 years. He played his violin in the college orchestra and his accordion at the frequent parties to which he invited his colleagues, his students and Dr. Leigh's succession of attractive secretaries in spite of which he was still a bachelor when he left Bennington in 1945. His social life never interfered with his research or undermined his ambitions. His bibliography grew each year and his textbook, "Foundations of Sociology," was published in 1939; he went on the Executive Committee of the American Sociological Society in 1937 and became its president in 1943.

As director of the Bennington Survey, Lundberg had frequent opportunity to emphasize his faith in quantitative measurement as the only way to social truth and his conviction that most social scientists were rushing "about in the social jungles, each with his own kind of chart and compass, or without either, and leaving a trail too blurred for anyone to follow." He insisted that there "was not a single statement about man or society which can legitimately be made except in terms of an average, a dispersion and a probable error." In spite of his austere scientific stance, Lundberg remained true to his Swedish background in North Dakota, and in the Lindbergh tradition preached isolationism and denounced anyone who thought the spread of fascism was any concern of the United States.

In sending his students into the community to gather data, Lundberg warned them against trying to alter the social conditions they encountered. He was certain that the accumulation of reliable knowledge "about community life is in the end very likely to be of more permanent value than a local campaign to improve the care of juvenile delinquents."

Within these guidelines Lundberg's students formulated subjects for inquiry, gathered data by a house-to-house canvass, tabulated and analyzed the results and wrote reports which were filled in the college library as senior thesis. Among the studies

which reached a wider audience were "The Sociography of Some Community Relations" which Margaret Lawsing and Lundberg co-authored and "Social Attraction Pattern in a New England Village" written by Mary Steele and Lundberg. The first appeared in the "American Sociological Review" (June, 1937), the second in "Sociometry" (Jan.-Apr. 1938). Before she did her thesis with Newcomb, Rowena Wyant, Lundberg's star statistician, had directed the research for a report on what magazines were read in 90 cities. Co-authored by her and Paul Lazarsfeld, the report appeared in "Public Opinion Quarterly" (Oct. 1937).

When the college admitted its fourth class in 1935 Lundberg and Newcomb were teaching about the same number of students. By the end of the Leigh era in 1941 a considerable shift to Newcomb had occurred and he was teaching 57 students to Lundberg's 14. During this time Newcomb supervised research relating to the nursery school, public opinion and propaganda, education, psychology and psychiatry. Conspicuous among the thesis was Rowena Wyant's ambitious inquiry into the attitudes of local townspeople on economic issues, trade unionism and the New Deal.

In addition, Newcomb's students became involved in the study which opened up a whole field of psychological research and started Newcomb on the path to the presidency of the American Psychological Association. His study of Bennington students revealed a dramatic shift toward liberalism between their freshman and senior years. According to Newcomb the change demonstrated the influence of peer groups and norms, and he felt that the norms were favorable to liberalism because Bennington had an atypical, young faculty. As he put it recently, Dr. Leigh, recruiting teachers who would be friendly to educational innovation, "ended up with New Deal types, even some farther left... So while none of us said, 'We have got to make good little liberals out of these gals,' we *did* say, 'By God, they are going to know how the other half lives.'" ("Psychology Today," Sept. 1974).

At the time, however, Newcomb seemed more concerned with the menace of fascism and its threat to democracy and to the Soviet Union. He did what he could to encourage unionization in the town and to set a good example organized a teachers' union at the college against Dr. Leigh's wishes; and from time to time he attempted to influence United States foreign policy, particularly during the Spanish Civil War. He brought up lecturers and films favorable to the Loyalists. Though the campaign had no effect in Washington it was highly successful in making partisans on the campus. Eighty-two per cent of

Bennington students agreed with the statement "I hope the Loyalists win the war;" while at Catholic University where the opposite propaganda held sway 76 per cent of the students disagreed with it.

Reviewing Newcomb's second book on Bennington, "Persistence and Change," Sonya Rudikoff Gutman noted that according to the Newcomb study, students who would not accept the Bennington norms of the 1930's could not flourish and had to leave. She continues:

This is extremely interesting because it suggests that despite the typical Thirties' norm of community liberalism and social awareness, the actual process of socialization and enforcement of norms Bennington was in fact more rigid and authoritarian, as in small primitive social groups.

A sampling of social studies majors has brought in no evidence to support the Gutman thesis. Gladys Ogden Dimock recalls a few girls who did not thrive and some who left in the first three years but doubts that deviation from a largely non-existent norm was the reason. "Asho Ingersoll Craine says that the first class prided itself on being "deviant from the world at large" and doubts that pressures to conform amounted to much in the early years. A member of the second class, Polly Swan Brown, recalls "the tremendous diversity of social attitudes and also standards of behavior... I remember bitter arguments and discussions but everyone had a sense that her point of view was being listened to and respected." In her view the thought that ideas and values change was a valuable inlay in the Bennington experience.

Jane Austrian Fisher who graduated in 1939 agrees that the college community was well-knit but not that it was closed. Students were free to explore various approaches, and "there was a relatively high tolerance if not in fact encouragement of deviance." Mary Eddison Welch arrived at Bennington in 1936 and as Roosevelt ran for his second term "carried the torch for Landon because no one older than a freshman would be seen dead with it." That sentence suggests a clearly visible norm which at least invited compliance, but Mary never felt that she was penalized for her conspicuous deviance. She felt free to make her own choices and in Bennington's atmosphere she became "increasingly liberal or liberated politically. On the other hand... I never recognized the commitment Ted Newcomb had to accelerate social change."

Mary Berna Till, class of 1941, writes that Bennington was for her a "dizzily permissive at-



Lundberg's statistics workshop

mosphere" where she felt no pressure to "agree with anyone about anything." She admits that some with more settled political views might have "found the college totalitarian" but she was not aware of any punishment for nonconformity. There were doubtless peer group pressures, but "the faculty did all they could to keep opinion free by refusing to serve as polarization points." What part did the Social Studies faculty have in the leftward trend Newcomb documented? They had much in common in age, university training, and faith in objective research. Once in an extended lecture series entitled "Science and Culture" they formed a united front with the natural scientists and propounded views that were anathema to the literati and profoundly disappointed Dr. Leigh who felt that other values should be stressed. Earlier the division had accepted Lundberg's views on the importance of quantitative research when it required all Social Studies majors to take statistics in spite of Dr. Leigh's insistence that "tools of learning such as statistics" be mastered when needed rather than required in advance.

In spite of these signs of unity the Social Studies faculty had differences of outlook. None felt that man's fate was predestined or hopeless but there was no consensus on ways to cope with the ills of

mankind. There was support for the New Deal and most felt that the depression could be terminated without basic changes in the country's institutions. On the other hand, a few doubted that capitalism had much future and organizing unions was a useful first step on the way to world revolution. Lundberg had been through a socialist stage and he was not only skeptical of Newcomb's activities but he doubted that any political action made much sense unless it rested firmly on quantitative measurement. Lewis Jones thought capitalism would come through and doubted that the women working in a local brush factory would benefit from faculty counseling. In foreign policy a few were early advocates of intervention to stop Hitler, others urged various degrees of isolationism.

Margaret Dudley Thurber, 1941, recalls variety in the social studies faculty, and particularly the contrasting outlooks of Lundberg and Newcomb.

Both were extreme, hence thought-provoking. I took a delight in the logic of the Lundberg view yet rejected its mechanistic definition of humankind. My youthful, passionate wish for human perfectability found Newcomb's activism congenial. But I didn't feel a tug of war was going on for our student loyalties, not did I feel an irresistible pressure to conform... The exposure to two such strong and

different approaches was education at its best.

Margaret Lawsing Magnusson also notes the contrast between Lundberg and Newcomb: the former stressed method without ulterior aim; Newcomb related inquiry to social action and this, to her, made his "exegesis more useful and realistic."

It is time to remark that Mrs. Gutman's thesis is by no means demolished by the alumnae who write in for all of them flourished while in college and

thereafter. Our sampling is conspicuously lacking in testimony from dropouts who might well have opposite views. Newcomb had not seen Sonya Gutman's review until I sent it to him and he replied "I suspect that she is right."

The graduates quoted here were by no means uncritical of the college. Dr. Leigh stressed the importance of giving students "a sense of mastery in a few fields rather than the smatterings in many

fields." Gladys Ogden Dimock got deep into political science but left with a smattering of courses for her "academic program was neither coordinated nor systematized." In her 1941 evaluation of Bennington Margaret Lawsing Magnusson wrote that Bennington was "not at all effective" in developing mastery in a few fields; and Margaret Dudley Thurber writes that she never achieved mastery even in political science which was her major interest but approached mastery later "in the rather amorphous field of public relations." I'm a wide-ranging generalist, but I think I would find greater satisfaction in life had I been inspired to flog away at something a language, an art or craft or a technique that I could excel at. In short the college failed to motivate her "to pursue an interest to the point of fullest development."

During the Leigh decade about 17 per cent of the students came to Bennington with the intention of majoring in Social Studies; ultimately, almost one-fourth did and the other three-fourths, majoring elsewhere, averaged five semester courses in Social Studies. In spite of the division's contribution to a general education, the Eurich evaluation of 1941 found students and faculty in agreement that the college was least effective in preparing for Home and family life and in developing an understanding of the past.

Social Studies majors who went on to graduate school differed on how well they had been prepared for it. Marian Sieck Dehne, class of 1939, found

herself ill-prepared for graduate study in history at Columbia. Elizabeth Reed Keller, 1939, writes that Bennington gave her "a constructive focus on the problems of the times," but she felt handicapped in race to a doctorate in economics at Harvard. Her classmate, Janet Austrian Fisher, has no complaints about her preparation at Bennington, earned a doctorate at Columbia, and pursued a scholarly career thereafter. Ruth Dewing Ewing, class of 1937, recalls "having a great advantage over graduates of more conventional colleges" in Columbia's economics department.

Mary Berna Till gives the Social Studies faculty credit for contributing to Bennington's atmosphere of creativity. Lewis Jones once called her and Katrina Voorhees into his office and asked them to stop competing with each other. The point was that they seemed less interested in digging into the subject under consideration than in scoring on each other. Both Jones and Margaret Patterson told Mary as a freshman that she was writing what she thought the teacher expected and asked her to try again: "I did not have enough sense of self to risk their displeasure until they taught me to."

Having come to my deadline and the 25-page limit, I sign off with Mary Till's mature judgment that Social Studies majors saw themselves "as perfectly capable of writing, achieving, changing things — no hiders." If anyone disagrees please come out of hiding and write me.



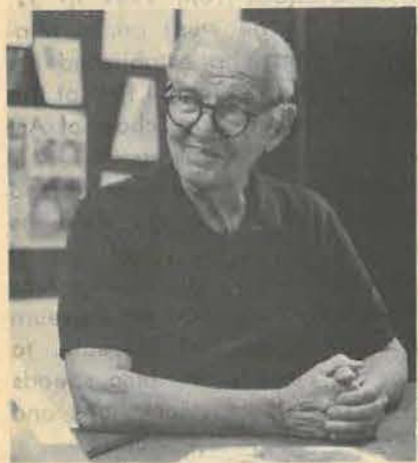
SCIENCE AT BENNINGTON: A Seminar

We are interested in hearing from all alumni who were involved in any way in science at Bennington, including majors, non-majors, interdivisional majors or those now employed in any of the sciences.

There will be a seminar at the

college in the spring and a questionnaire mailing this fall. Anyone who would like to be included should get in touch with either the Science Division at the college or Dr. Sue Frary Williams '66, 21 Milford Lane, Suffern, New York, 10901.

NEWS, SCOOPS AND INFORMATION



David Houle

Acting President Bob Woodworth.

Woodworth Named Acting President

Robert H. Woodworth, Professor Emeritus of biology at the College, is serving as interim President of the college until the search for a permanent president is completed. Woodworth took office July 1 at the Trustees' designation.

As one of the most pressing presidential duties during the summer was the supervision of the college's relationship to the Bennington Summers Program, Woodworth's involvement in the completion of the Visual and Performing Arts Center made him a fortunate choice for the post at this time. He made the college's role as host to the Summers program an effective one.

A member of the college science faculty since 1935, Woodworth received his B.S. degree from Massachusetts State College (now the University of Massachusetts) and holds masters and doctoral degrees from Harvard. He has taught at Harvard, Radcliffe, Hiram, Southwestern University, the University of Florida and

Williams College.

Active in botanical film-making since 1928, he has perfected the technique of timelapse motion picture photography to chart plant growth. His filmed studies include micro-photography of bacteria and fungus cultures, and comprise a series of over 50 films. His research for these studies has taken him to Labrador, British Columbia, Panama and the Virgin Islands. He has been a member of the executive committee of the Institute for Research in Tropical America.

News of the Administration

Sue Edelmans '53 will replace Pat Kunzelman as the college's Alumni Director this August. She has long been an active member of the Alumni Association, offering extensive assistance with fund raising and serving as a Chairperson of the Regional Organization.

For the past nine years Edelmans has been the director of the New York office of the Experiment for International Living and deputy director of the Experiment's Communications Division. This work has involved fund raising and organization of volunteers which gives her a solid background for her new position at the college. She will be at Bennington for two weeks in August and will officially join the administration on September 15.

Kathy Billings '73 has accepted the position of Director of the Student Services Office. She has worked at the college library as circulation assistant for the past

year, and as of July 6th has moved into the Barn in her new post.

Timmy Welter, Assistant Director of Admissions, has donned an additional hat, Director of Financial Aid. She comments, "The real problem with financial aid is to balance equity as legally defined with varying personal needs of the students who apply." Even with her added duties, she remains an integral member of the Admissions Office staff.

Presidential Search News

In the next few months the college will have occasion for another sort of celebration besides the dedication when a new president is announced to guide the college into its 42nd year and beyond. As this issue of *Quadrille* goes to press, there are no significant new findings to report, but the Search Committee has been hard at work over the summer.

Close followers of the search process will recall that three candidates were selected from the original field of nearly 100 and were asked to visit the campus in the spring. The post was offered to one of the three who ultimately asked that his name be withdrawn from consideration after several meetings with faculty, trustees, students and administrators. During these meetings, the candidate polled attitudes and opinions of the college constituencies and concluded that the presidency was not the job for him.

The Search Committee resumed its work shortly after the candidate's announcement. Because of

prior summer commitments, three committee members have substitutes joining the deliberations in their place. Sitting in for Anne Schlabach is Dean of Studies Michael Rock, and serving for Francis Keppel is Joseph Iseman, for Bevis Longstreth, Joseph Lord. Regular members of the committee are students Shawn MacKenzie, Kristen Lippincott and Kip Perkins, faculty members Richard Blake and Phebe Chao, alumna Sue Edelmans, and trustees Merrell Hambleton and Kate Merck.

The committee has been reconsidering names from its original list and developing a new set of prospects as well.

Brown and Rock Named New Deans

Social Science faculty member Donald Brown assumed the post of Dean of Faculty on July 1 upon former Acting President Joseph Iseman's recommendation to the Board of Trustees. Brown was selected by Iseman from three nominees receiving the greatest number of votes in an at-large faculty election in which all instructors with at least three years of service at the college are eligible candidates. Brown's three-year appointment was made official in the Trustees' June meeting.

A member of the political science faculty since 1966, Brown served as Dean of Faculty previously from 1970 to 72, and also as Acting President in 1971. He graduated with a B.A. from the University of Vermont and went on to earn M.A. and Ph.D. degrees from Harvard, where he later taught.

Brown replaced Reinhold van der Linde whose resignation from the post was effective June 30. Van der Linde, a mathematics instructor, tendered his resignation because he found the respon-

sibilities of the deanship to be interfering with his professional activities as a teacher and a mathematician, and curtailing his family life. He will resume his regular teaching activities this fall.

The position of Dean of Studies was filled this July, by economics instructor Michael Rock. This appointment, like that of the Dean of Faculty, involves a process combining an at-large faculty election, presidential recommendation and official designation by the Board of Trustees. In the selection of Dean of Studies, student preferences are also considered.

Rock, who joined the social science faculty in 1973, received his B.S. degree from Duquesne University and his M.A. and Ph.D. from the University of Pittsburgh. He came to Bennington after teaching for three years at Mt. Holyoke College. While serving the three-year term as Dean of Studies, he will teach approximately one half a regular faculty course load.

The former Dean of Studies, Ronald Cohen, completed his term this June. Cohen came to Bennington in 1971 after completing undergraduate and graduate work in psychology at the University of Michigan.

Warren MacKenzie is Hadley Fellow in Visual Arts

The Hadley Fellowship, a rotating guest position filled by an artist or scholar distinguished in his or her field, will go to the world renowned potter Warren MacKenzie for the Fall of 1976.

Professor MacKenzie is currently teaching at the University of

Minnesota, where he has been since 1954. After studying at the Art Institute of Chicago, he went on to apprentice with British potter Bernard Leach from 1949 to 52. From there he went on to Minnesota where he established his own pottery and taught first at the St. Paul Gallery and School of Art and then at the University.

MacKenzie has exhibited throughout the world and is represented in the collections of the Smithsonian, the Walker Arts Center, the Tokyo Folk Art Museum and the Bristol Art Museum, to name but a few. He also spends much time giving workshops and lectures around the country.

Adams at the Zabriskie

Pat Adams had a one-man show of recent paintings at the Zabriskie Gallery in New York City from April 20 to May 8. Reviewing the exhibit for the *New York Times*, Hilton Kramer remarked that the paintings were "remarkable for their conjunction of a lyrical intimacy with a sense of 'infinite space. Marvelous accretions of tiny touches of color evoke immense constellations of imaginary worlds. The sheer fluidity of feeling is wonderfully seductive, yet the firm hand of the designer is always present."

Kramer noted that it has been twenty years since Adams had a solo exhibition in New York, though "she has had frequent exhibitions, both in New York and elsewhere, during this time, yet her art always has the quality of a surprise."

New Faces on the Board of Trustees

Five new trustees have been elected to the Board this year. They are Irwin J. Askow, Nell P. Eurich, Joel Schreck and special trustee Kristen Lippincott and Thomas Matthews from this year's graduating class.

Mr. Askow, a partner in the Chicago law firm Tenney & Bentley, has been elected for a five-year term on the Board. He is a graduate of the University of Chicago Law School and has taught contract law at Northwestern University. He has served as president of the Welfare Council of Metropolitan Chicago and is a former member of the Board of Managers of the Chicago Bar Association.

His wife, Esther Kuh Askow, graduated from Bennington in 1945, and his daughter Catherine was a member of the 1974 graduating class. The Askows also have a son, Daniel Alan. The family resides in Winnetka, Illinois.

Joining the Board for a seven-year term, Mrs. Alvin Eurich is currently Consultant to the Chairman of the International Council for Educational Development in New York City,

and brings to the Board a long and varied background in higher education. She is former Dean of Faculty and professor of English Literature at Vassar College and has also served as academic dean and acting president of the experimental New College in Sarasota, Florida.

Her background in education has led to appointments for various assignments for the National Endowment for the Humanities, H.E.W. and the U.S. State Department, and chairmanship of the Northeastern Committee for Marshall Scholarships. She is also a former trustee of the Bank Street College in New York.

Mrs. Albert R. Schreck has long been connected with the college. As a student here in the 50's, she was known as Joel Wells. Before she could complete her studies here, she married a Williams student, but has maintained a strong affiliation with the college. She has been particularly active with fund-raising on the West Coast from her home in Portola Valley, California.

Kristen Lippincott and Thomas Matthews will join the board for

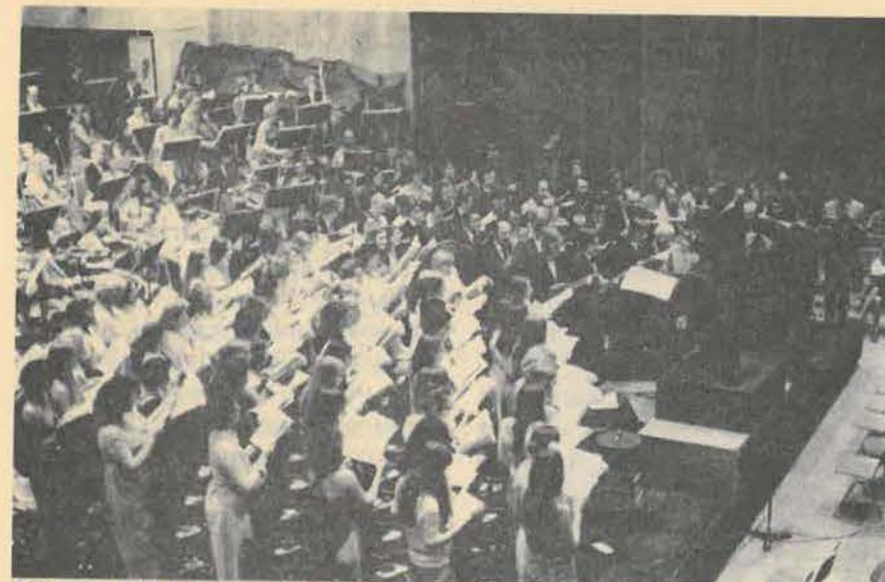
two-year terms as Special Trustees. Ms. Lippincott is currently a member of the Presidential Search Committee and was active in the college community serving on the Student Educational Policies Committee and the Admissions Policy Committee, among others. She presently resides at the McCullough Farm House in North Bennington where she has spent the last three years cataloging its extensive antique collection for the college. Ms. Lippincott, a literature major at Bennington, will enter graduate school in Art History at the University of Chicago this fall.

Mr. Matthews, a December graduate in social science, was also an active member of the college community, serving on the SEPC and participating in the formation and activities of the Student Task Forces created this fall to study various issues raised by the "Futures Report." He is continuing his education at Yale.

In the event that either Ms. Lippincott or Matthews cannot serve their full terms on the Board, Deborah Teller and Brant Houston have been elected from the class of 1976 to serve as their alternates.



Mitchell Lichtenstein addresses a puppet in playwriting major Shawn MacKenzie's "Such Disinherited Children." Directed by Larry O'Dwyer, the plays cast featured Lauriston Thrush, Judy Dennis and Alison Gordy.



World Premiere of Calabro's "Voyage"

Louis Calabro's bicentennial piece for chorus and orchestra had its premiere performance on May 15th at Mt. Anthony Union High School in Bennington. The composer himself conducted the performance which brought together nearly 200 singers and instrumentalists, including the Sage City Symphony, the college's motet choir and musicians from Mt. Anthony High School. Area residents formed a large part of the chorus.

Written in celebration of the bicentennial, "Voyage" is a spiritual odyssey through America with a twelve verse text by Nicholas Delbanco. Calabro composed the piece during a recent leave of absence from the college with funding from the National Endowment for the Arts and the Vermont Bicentennial Commission. The work itself combines the aspirations, fears, horrors and wonders that are or have been a part of the American experience. Not a purely historical narrative, the piece covers the spiritual settlement of the American continent through a

loosely intertwined series of themes and moods.

The enthusiasm and sense of celebration over the diversity and energy to be found in America were evident in the wide spectrum of participants and the audience's rousing ovation for Calabro at the end of the performance. The concert was followed by a reception for the musicians and orchestra patrons at the college in the Visual and Performing Arts building.

A recording of the premiere performance has been made and is available through the Sage City Symphony. The double-record set also includes Calabro's "Third Symphony," composed in 1959 and premiered by the Eastman Symphony in 1965. The recording is of that premiere performance, though the symphony has been performed nation-wide since then. The recording of "Voyage" and the "Third Symphony" is available by mail for \$6.00 plus 50c for postage from:

Sage City Symphony
Box 258
Shaftsbury, Vermont 05262



John Hubbard

Composer Louis Calabro and lyricist Nicholas Delbanco receive congratulations after the performance of "Voyage."

In Memoriam

Allan Emil was a member of the Board of Trustees from 1966 to 1973 who served on the budget, finance, admissions and financial aid, and nominating committees of the board. He was an attorney and businessman of extraordinary attainment.

His unique contribution to Bennington stemmed from his role as ad hoc Visual Arts Advisor. In this capacity he gave invaluable support and guidance to the Visual Arts Committee and played an important role in formulating policy for the new Arts Center.

Board members who worked with him will long remember his wise counsel and generous encouragement.

A Tribute To Wallace P. Scott

Wallace P. Scott, a twenty-year member of the faculty, died of a heart attack at his home in Shaftsbury July 15th. He was 55 years old.

Scott's special field was early English history and at Bennington he also taught Medieval and Renaissance history. As a teacher he was gifted in providing his students with an overview of the complex historical movements in these periods.

Scott's careful, scholarly attention to history enabled him to weave a coherent structure for the analysis of the decline of Rome, the growth of the Church and the rise of feudalism in Europe. An expert in the study of the Reformation and the civilization of the Renaissance, Scott offered his students a wealth of knowledge communicated by a dedicated instructor.

Dean of Faculty Donald R. Brown said of Mr. Scott, "He served the college with wisdom and dedication for twenty years, as a learned historian, extraordinary teacher and devoted dean. Throughout his years here, he has given friendship, shared knowledge, and provided thoughtful and trusted counsel, all in his so typically generous measure. We have known how much he has meant to us, and will now know more dearly."

Another colleague, Rein van der Linde of the mathematics faculty and former Dean of Faculty, remarked, "Wally and I arrived at the college the same year which created a certain bond between us. He was one of the most respected members of the faculty and was held in the highest esteem by his colleagues. In my year as Dean of Faculty, I frequently came to him for advice since I valued his judgment which was always based

on the most careful analysis of all issues involved. He was a very warm person who was known to have respect for all people who came in contact with him irrespective of their views. I will miss him."

Harry Pearson, a fellow member of the social science faculty who served as Dean of Faculty during Scott's tenure as Dean of Studies, made these remarks, "Wally Scott was uniquely possessed of boundless human treasure. All of us whom he touched — friends, colleagues and associates, students — received unmeasured gifts from his precious store of humane wisdom and compassion. To know him, work with him, be with him, was to be richly rewarded. The sense of loss one feels with his death is so deep that words fail. But we have shared so much of him that he is in us, heart and mind, never to be forgotten."

Scott received his A.B. degree from the University of Missouri (1942) and his M.A. from Harvard (1943). After three years of service in the U.S. Army, he worked as a teaching fellow and tutor in the Department of History at Harvard for a year, followed by six years as an assistant professor of history at Amherst College. He joined Bennington's social science faculty as a history professor in 1956.

Dean of Studies at the college from 1963 to 1970, Scott also served on the Trustee-Faculty Committee to Explore The Future Of The College, whose work culminated in a 1961 report, commonly referred to as the Golden Book. He was also the recipient of a Huber grant for study and research in Europe in 1962, which enabled him to gain first-hand knowledge of the centers of Classical, Medieval and Renaissance civilization which were the major focus of his teaching.

Born in Columbia, Missouri, he

spent his summers from childhood until his college years hiking in the Rocky Mountains, whose beauty he loved and enjoyed, much as he grew to love the Vermont countryside and his home in Shaftsbury.

His wife, Ursula, and three daughters, Deborah, Cathy and Victoria, have requested that any contributions be sent to the college for a Wallace P. Scott memorial fund. Proceeds will go towards the purchase of books in the field of history for the library and the transplanting of trees from the Scotts' residence in Shaftsbury to form a memorial grove at the college. A memorial service in the manner of the Society of Friends was held at the Old First Church in Old Bennington on August second.

Memorial Minute

Ernestine Cohen Meyer's life in part answers the question: What is a Bennington education all about? Erni graduated in 1937 and her four years at the College gave her the opportunity to realize her own creativity. She never stopped searching and experimenting.

A life-long supporter of the arts, she kept abreast of new trends and at home in her studio sought new ways to express movement and form as a sculptor. One of her works expresses her humor and sense of the incongruous: a bronze of a young nun bowling.

Erni felt an enormous responsibility to give back more than she received. To Bennington, through her long years of service on the Board of Trustees from 1945 until her death, she gave her vitality and spirit. Hers was an ability to plan for the future without losing sight of the past.

Action generated by Erni brought results. More than any one

single person, she is responsible for the conception, scope and completion of the Arts Center. She worked hard, with grace and patience, and expected others to do likewise.

Ernie died suddenly on May 25 while working on the planning of a fund-raising drive for the educational television station Channel 13 in New York City. Her death leaves the college community acutely grieved and depleted. Her eulogy was delivered by Jessie Emmet, Bennington's former board chairman. She leaves her husband, Matthew and two sons.



A few senior art majors captured at the opening of the senior art exhibit in Usdan Gallery. Left to right, John Bohne, Sandy Sorlein, Robin Brickman and Mary Cleaver. This documentation of artists in front of their work was entirely the photographer's idea.

ALUMNI CLASS NOTES

births:

'56 to SARAH SOUTHERN PEASE, third child, second daughter, Heather, September 29, 1975.
'63 to JANE AUSTIN VAUGHN, third child, second son, Nathaniel, August, 1975.
'64 to NANCY ANNIS McDOWELL, first child, a son, Sasha, February 9, 1976.
'64 to KAREN JACKEL WUNSCH, first child, a daughter, Emma Lucy, December 30, 1975.
'65 to CARYN LEVY MAGID, third child, first son, James Arthur, June 11, 1976.
'66 to JUDITH DUNLOP RAN-SMEIER, first child, a daughter, Johanna Sirena, July 26, 1975.
'66 to BARBARA MATTHEWS SPAR, first child, a son, Joshua David, July 15, 1975.
'67 to SALLY LEVIN BROTMAN, second child, first daughter, Hannah Elizabeth, October 1, 1975.
'67 to SHEILA KILEY LARGAY, third child, second daughter, Erin, March 16, 1976.
'67 to MARTINE CHERAU WALKER, first child, a daughter, Daphne, May 22, 1976.
'68 to HARRIET BING ALEXANDER, first child, a son, Jacob, January 8, 1975.
'68 to SHARON ZYNC ALPER, second child, first daughter, Jessica Rachel, December 29, 1975.
'69 to JANE KITCHELL ANGER-MEYER, first child, a daughter, Chonta, June 6, 1974.
'69 to RACHEL KAHN-FOGEL, first child, a son, Nicholas, April 8, 1976.
'70 to ELIZABETH VICK, first child, a son, Max, June, 1976.
'70 to CRISTINA GUIU WOOD, first child, a son, Joshua Norton, August 29, 1975.
'71 to KAREN SORG SCHLENKER, first child, a daughter, Kate, August 1975.
'72 to SALLY REEVES OSBERG, first child, a daughter, Jerusha Hope, June 6, 1975.
'73 to HENRIETTA BUSCHMAN JORDAN and CLARKE H. JORDAN, first child, a daughter, Corinna, October 2, 1975.

deaths:

'36 RUTH BAILEY WHITNEY, October 17, 1975.
'37 ERNESTINE COHEN MEYER, May 25, 1976.
'38 ELIZABETH REED KELLER, August 13, 1976.
'45 THELMA BLACK STONE, November 26, 1975.
'47 CARLA SMITH RADFORD, April 15, 1976.
'76 ROBERT OPPENHEIMER, August

2, 1976.

'77 JENNIFER SELZNICK, June, 1976.

marriages:

'43 JANE MEYERHOFF to Richard DeRochemont, February 25, 1976, in New York City.
'51 JOAN ELLIOT to Rear Admiral William B. Ellis, March 20, 1976 in New York City.
'51 EILEEN KAMM to Tom Jaskowski.
'53 JUNE WINEBURGH BAKER to Dan Altgelt on January 24, 1976, in Dallas, Texas.
'54 JUDITH BEACH to Gardner M. Damon, July 14, 1975.
'62 NANCY GUY to Philip Czak, April 12, 1975.
'67 LOIS SEGERMAN to Richard Blauner, September, 1974.
'69 ELIZABETH JOHNSON to Paul Grieder, October, 1974.
'70 ELIZABETH ACER to Samuel M. Crawford, II, June 26, 1976.
'72 LYNN EMANUEL to Dr. Jeffrey Schwartz, October 4, 1975, in Pittsburgh.
'72 CAREN PERT to Mert Pearson.
'72 CAROLINE SHERIDAN to Timothy Loose, December 27, 1975.
'73 DORIS GINSBERG to Jeffrey Traub, December 7, 1975 in Manhattan.
'73 SHARON VON BRUNS to Barry Connolly, August 23, 1975 in Middlebury, Vt.
'73 SUSAN SHECKLER to RICHARD LEFF '74, August 17, 1975 in Auburn, N.Y.
'73 DIANA THEODORES to David Taplin, May 24, 1975 in Cambridge, England.
'74 CAROLE FALLON to James E. Harrington, July 5, 1975.
'74 GAY HUBERT to Donald B. Kimelman, August 30, 1975 in Llewellyn Park, N.J.
'74 POLLY PUNER to ERIC RICHTER, '74 June 20, 1976.
'74 PENELOPE ROEDER to Victor Budnick on November 29, 1975 in Paradise Valley, Arizona.
'75 MAXINE STEIN to Daniel Lobovits, August 17, 1975 in Pittsfield, Mass.
'76 JODI GROSS to Brian Toomey, October 10, 1975.

news:

'36

CAROLINE ALLEN who studied Drama at the Neighborhood Playhouse in New York reports that her children are both in the theater world. Caroline took up nursing in 1964 and does private duty in both Palm Beach and Cape Cod. FLETCHER WARDWELL GAYLORD of Denver, Colorado, was elected Regional Vice-President of the National

Association for Mental Health for 1975 and Chairman of the Colorado Comprehensive Health Planning Council. GERTRUDE DOUGHTY SWARTZ happily reports that she has busy days, pleasant evenings and perfect health.

'37

NANCY REYNOLDS COOKE who was recently inducted into the National Ski Hall of Fame, has been elected Trustee of the Vermont Foundation of Independent Colleges. EMILY HORNBLLOWER EARLY is continuing to work at the Institute for Environmental studies at the University of Wisconsin as co-ordinator of Environmental Information and Editor of Research Reports. She is also a member of the University of Wisconsin Arboretum Committee and on the Board of Trustees of the Wisconsin Chapter of Nature Conservation. BARBARA SAUL JACOBSON has left her position as chairman of the Board of the William Penn Charter School, and is now on the Board of Managers of Haverford College. Her daughter CAROLYN SPROGELL VAN DEMBERGH '65 took her mother's place on the Penn Charter Board and GRACE RUSSELL SHARPLES '48 took Barbara's place as chairman. NANCY WERTHEIMER KLEINBORD fled suburbia in the Spring of 1973 to live in the sun and mountains of northern New Mexico. BARBARA HOWES SMITH is in the process of writing another book entitled "New and Selected Poems." She recently took part in the program at the Dedication of Bennington College's New Arts Center.

'38

CONSTANCE WIGGLESWORTH HOLDEN is still teaching art at Buckingham, Browne & Nichols school in Cambridge, Mass. and is going to Russia this winter on a citizen's exchange tour of school art departments. Next summer she hopes to have a one-man show of her paintings. DOROTHY ORDWAY MILLS after moving to the Essex area in Connecticut is busily painting and starting an art center. SALLY BROWNELL MONTANARI has a part time job with the Alexandria, Virginia Bicentennial Commission. Two of her daughters are living abroad, one in Israel and one in Sicily with their husbands. BARBARA COFFIN NORRIS and her husband have both retired and are thoroughly enjoying their freedom. Their time is spent pursuing individual and mutual interests. ANNE BRETZFELDER POST's oldest son, David, was married in May 1975. JEAN HINTON ROSNER spent 2 1/2 months in China on her second work

trip in the Spring of 1975. She worked on a rural commune and in an Electric Machinery factory outside Shanghai. Jean also traveled in China, has slides and is eager to talk about China's methods of solving social and economic problems.

MARY LOWBER TIERS's photographs of animals were featured recently in the "Gallery" section of the magazine Animals. She runs her own photographic products business in Vero Beach, Florida and has traveled widely photographing animals, children and foreign landscapes.

'39

DOROTHY McWILLIAMS COUSINS is Chairman of the Board of Children's Gardens; group homes for abandoned or neglected children between 6 and 10 years of age.

HARRIET BRIGHAM DICKSON is a part time tutor in an Elementary school in Orleans, Mass. and has recently acquired all the credits necessary for a Master's Degree in Education.

JANET HEYWOOD KINNICUTT sends us news of her children: Philip lives in Hawaii and works for Pacific Resources in Honolulu; Pamela (Mrs. Herbert Mottley) has two daughters, Jennifer 6 and Kendra 2 and lives in Nahant, Mass.; Valerie (Mrs. Jeffrey West) has one son and lives in Sudus, N.Y. and Hester is in banking and lives in Saxonville, Mass.

ALISON GREEN SULLOWAY claims that this is the year of the grandmother! She has two grandchildren; is now the Senior Victorian at the rank of Associate Professor in the Department of English at Virginia Polytechnic Institute and State University at Blacksburg, Virginia; earned her Doctorate with distinction at Columbia University in 1968; had a book published in 1972 — "Gerald Manly Hopkins and the Victorian Temper" has a second book in progress, "Jane Austin, the Muffled Sibyl: Covert Patterns of Dominance and Servility"; delivered a paper on Hopkins last December and has done several essays on the same subject.

PHYLLIS WRIGHT TURNER's fourth and (final, she hopes) cookbook "Living Salt Free... and Easy" was published in 1975 by Douglas-West. Signet has bought it for paperback edition to be released in 1976.

'40 CAROLYN GERBER DIF-FENBAUGH's youngest child, Ann, graduated from Stanford University with distinction and honors in American History. The Diffenbaughs are leaving Riverside, California after 27 years to become itinerant painters and sculptors, travelling first around the United States.

VERA HALL DODD is living in an old stone mill in Milford, N.J., raising sheep and teaching piano.

FLORENCE LOVELL NIELSEN was re-elected as an assessor in Canaan, N.Y. for a third term.

PRISCILLA MANNING PORTER is an artist in glass. She has a studio in Waterbury, Conn., and produces many creations in glass from small animals to large abstract glass sculptures, acting as both a supplier to gift shops and doing commission work. She has had several one-man shows of her craft.

HELEN NEWCOMER RAWLINGS who has retired from teaching is now painting and showing her work in Mendocino, California. MARY-AVERETT SEELYE has been collaborating with BETTY BEEBE KLAVIN '36 on a set for Poetry in Dance which is designed to come apart into feasible units for touring. Recently Mary-Averett conducted a workshop at the state meeting of the American Association of University Women at Cincinnati, Ohio.

'41

SARAH KNAPP AUCHINCLOSS received an award for community service from the University College Roundtable in Syracuse, N.Y. Her projects included helping to start the local chapters of NAACP and NOW among many other worthy involvements.

MARGARET McCONN BISHOP is now working as head of remedial reading for the Fortune Society in New York City.

ELAINE PEAR COHEN's latest sculpture is the head of Roger Stevens, Director of the Kennedy Foundation in Washington, D.C. Last year she completed a book "Art, Another Language for Learning" with Ruth S. Gainer which was published by the Citation Press of New York.

ANNE CLARK CULBERT sent us an impressive list of the numerous jars of preserves she canned this past fall.

FAY MOWREY DONAHUE a painter of felines and equines had a one woman show this spring at the James Hunt Barker Galleries in Palm Beach, Florida.

MARGARET STEIN FRANKEL used NRT girls in the Health Center started by her husband in California. She is working for wildlife protection and studying the practices of lumbering groups.

AGNES QUISENBERRY MEYER was part of the Illinois Tribune Delegation to the International Woman's Year Conference in Mexico City. The delegation of 61 men and women continues to meet to explore new ways to encourage woman's equality.

SUSAN WINTER STEDMAN of Falmouth, Mass. received a certificate of advanced graduate education from Boston University last September. She teaches social studies at Barnstable High School.

'42

CAROL CHANNING did her routine about breaking into show business recently at the Martin Gabel's Ritz Tower Apartment in New York City. ENID KLAUBER DILLON is still writing architectural specifications but is now devoting more time to volunteer

work for humane organizations and to playing the harpsichord.

JOAN HINTON ENGST is living in a commune just outside of Peking. She designs and helps to build farm machinery from scrap along with several other members of the commune. They just completed a grain harvester, making the parts themselves. Her husband, Sid, has just completed a two month speaking tour in the U.S.A.

SYLVIA THAYER FERRY's youngest child, Elizabeth, is now a member of Bennington's freshman class.

HELEN LEVINE KOSS who is a delegate to the House of Rep. in Maryland recently sponsored a bill to create a center to provide job, health and information assistance for persons over 35 years old who have worked without pay as homemakers for their families and are now divorced, separated or widowed and must make a living on their own for the first time in their lives.

JEANNE MICHAELS RADOW who is retiring as Director of the Planned Parenthood Association in Portland, Oregon is now working on a grant involving training teachers and parents regarding sexuality and handicapped young people. In addition she is becoming a docent at the Portland Art Museum.

MARY HAMMOND RODMAN made a pilgrimage to Haifa, Israel, the World Center of the Baha'i faith. She has shown her paintings in a Traveling Show in Wisconsin and in the Oriental Gallery of the Wustun Museum and is announcing the birth of her third grandchild.

NINA HOWELL STARR has been in two photographic shows recently "Images by Women" and "Breadth of Vision" both in New York City; she also had an exhibit in London in January of her photographic series entitled "Magic Lantern," and a portfolio of her prints appeared in MS Magazine in July 1975.

'43

BETTY HAAS PFISTER flew in a balloon over the Swiss Alps during the International Ballooning week and plans to organize a balloon race in Aspen this summer as part of the Roaring Fork Centennial-Bicentennial festivities. Betty has been in love with flying for years and has flown planes, helicopters and last fall earned her novice rating in balloon flight.

ANNETTE KOLIN TARR lives in Oaxaca, Mexico 5 months of the year, running a small business in fine crafts, working with traditional craftsmen in her area and also designing a number of items for weavers and other craftsmen.

ALICE LEAVITT THOMPSON was just appointed a member of the Board of Harbor Commissioners for the Port of Portland by Governor Langley of Maine. She is the first woman to so serve.

VIVIAN LESCHER WERNER is settling permanently in Guilford, CT after living in Paris for 22 years.

FRANCES YERKES ALLEN, after taking a course to learn the Travel Agency Business, is now working as a part-time agent. She also plays the viola in the Norfolk (CT) Symphony and does volunteer work with the YMCA and two Garden Clubs.

PHEBE INESON BELL is happily involved in the crafts movement in Vermont. She is the State Representative of the Assembly for the Northeast region of the American Craft Council and is Program Director of Craft Professionals of Vermont. She organizes fairs and workshops in the area and this June she went to the World Crafts Council in Mexico.

ROSAMUND REED BODMAN is studying for her M.A. at the Bank Street College of Education in New York City.

ELIZABETH HERRIOTT DAVIS is Assistant Director at the Day Hospital, the Washington County Mental Health Center, in Montpelier, VT.

MARIANNE WILSON FINCKEL appeared in a concert with the Finckel Family Musicians this April in Glens Falls, N.Y.

MARJORIE HILL NOON finds her job as Director of the Primary Department of the Pingree School both challenging and rewarding. She has been on two school evaluation teams for the Middle State Association and is a happy grandmother of three who keep her alert to the needs of small children.

DRUANNE BLACKMORE SWEETSER is S.L.D. Resource person in the Bloomington (Mn.) Public Schools.

BETTY HORNER WALBERG who is a nationally known dance-music specialist has just completed arranging and orchestrating the Quatre Pas from "Swan Lake" for the Royal Hawaiian Band. She has worked on a number of hits both in California and on Broadway and spends her summers teaching and critiquing at several colleges throughout the country.

JOAN BAYNE WILLIAMS has moved to the very edge of the Pacific Ocean but still spends her summers in Maine. She is involved full time with various Youth Organizations, in addition to church and the American Cancer Society.

PATRICIA NEWMAN WOOLNER produced "An Evening of Dance" at Sarah Lawrence this June.

JOAN WILKINSON AALFS is involved with the New Bedford, Mass. Women's Center.

JANE BURKE BETTS continues to paint and show in both Illinois and in Maine where she summers. Most recently she was invited to participate in the "Maine 75" exhibit at Bowdoin College. Jane's husband, Edward, a painter, is on the Art Faculty of the University of Illinois and recently had a book published entitled "Master Classes in Watercolor" dealing with experimental techniques in watercolor and acrylics for advanced painters.

MARGARET BUTLER is now living at the Women's City Club in Boston and doing Arts and Crafts in the summer on Martha's Vineyard.

JULIA BARNWELL HOUSSKEEPER has just earned her M.P.S. from Pratt in Art Therapy and would welcome any job leads in this field in the New York, New Jersey area.

DOROTHY CAPLOW LANG is teaching a course at New York's New School for Social Research entitled "Public Speaking for Private People" which she hopes will teach her students to understand themselves and free them from inner tensions and in the process become, "Charismatic Persons."

CAROL SKINNER LAWSON is now Publications Officer of the U.S. Environmental Protection Agency in Washington, D.C.

EMILIE WORTHEN PAINE who remarried last year sends us news of her family. Her oldest son is at Cornell Law School, oldest daughter is married and has two children, another daughter is at Reed College in Oregon and her youngest son will start at Brooks School in the Fall. She is enjoying her new life tremendously.

RITA FRIEDMAN SALZMAN is one of the producers of "Boccaccio" a musical based on "The Decameron" a collection of bizarre tales set in 14th Century Florence.

BARBARA OLDDEN SMITH has moved to California and proclaims: "California is beautiful, ocean, mountains, redwoods, farms and lots of art and music all around." She is employed as an eligibility worker with the local (Santa Cruz) welfare department.

ANN BREESE is substitute teaching in art, painting for one or two group shows a year, doing editorial scouting for Better Homes and Gardens architectural department, and has been coordinator of National Scholastic Art Show for the past six years. She is co-chairman of the membership council of the Denver Art Museum.

JOYA BOVINGTON COX is working on an M.A. in Counseling Psychology at Goddard College in Plainfield, Vermont.

KATHERINE EVARTS MERCK who founded "Plaid House" a home for pre-delinquent girls was given the Annual Award by the Grand Jurors Association of Morris County, N.J.

MARTHA STOKES PRICE has two granddaughters, Barbara Price — almost three — and Hilary Price aged 7 months, who joyfully live close enough for frequent visits. Martha continues to work full-time as Director of Resources at Bryn-Mawr College.

LYNN PHILLIPS RASHBAUM earned her Masters Degree in Teaching at Teachers' College, Columbia in 1963 and studied voice for two years at the Mannes School in New York City. Last year she entered the NYU Master's Program in psychology and is planning to apply to Columbia for her Doctorate. **ANNE LASKIND STRICK**'s book

"With Injustice for All" was published by Putnam this spring. It is a non-fiction work examining our legal system's adversary method.

ELEANOR ROCKWELL EDELSTEIN is the editor of the Washington Area Council on Alcoholism and Drug Abuse magazine called "Addictions" and works for the program's hotline which gives help, advice, referrals and a sympathetic ear to callers seeking help. **BABA FOSTER FREEMAN** has been elected to the Board of a Community Center, which is still in the planning stage.

LINDA STROBEL LION now known as Samara Minoli has opened a Manhattan branch of Yoga-Life Perfection at 15 E. 30th Street in New York and invites Bennington Alumni to come in for a free class. She is also doing graduate work at Columbia in the Department of Middle East Languages and Culture, and recently had a book of poems published entitled "I Picked A Rose For You."

DORIS CORN MUSCATINE's latest book "Old San Francisco: Biography of a City" was published by Putnam in October, 1975. It is a cultural history from the early days to the earthquake. A second volume will follow.

MARJORIE SOULE ORRICK was just elected president of "Enterprise" a non-profit organization which places high school students in part time, weekend and summer jobs.

SALLY WINSTON ROBINSON had a May showing of her Cliche-Verre at the Park McCullough House in North Bennington, Vt. Cliche-Verre is a photo-chemical printmaking process which uses films, developing chemicals, photosensitive paper, dye transfer paper and dyes to create images. Other recent shows include the Henry Ford Centennial Library in Dearborn, Michigan in October 1975 and in the Rina Gallery in New York in March, 1976.

NANCY WILLIAMSON VAN ARSDALE's latest photographic exhibit "The Wheel of Fire" was held at the Dean Witter & Company Gallery in Paramus, N.J.

ELEANOR CARSON CASTRO, who has an M.A. in Remedial Reading, has been teaching in Dobbs Ferry, N.Y. for the last eight years. One of her sons is also teaching and the other is attending California State College. Eleanor is on the Steering Committee of the Yonkers Women's Task Force and has been active in the Women's Movement in Westchester for the last five years. This May she gave a talk "Feminism: A Moderate Viewpoint" at the Jewish Community Center in Yonkers.

SONYA RUDIKOFF GUTMAN has had articles recently in the Hudson Review entitled "Psychoanalysis of Feminism" and in the American Scholar, "Popular Culture All Around Us." Sonya's piece on Emily Dickinson appears in the spring issue of the

Hudson Review.

NAOMI SIEGLER SAVAGE has a show of her photographs at the Princeton Gallery of Fine Art in April. She uses the full range of photo-printing techniques to create her negatives that she transfers to photosensitive plates, which form the great bulk of her show.

JEANNETTE WINANS BERTLES has a short story printed in the North American Review in the summer of 1974 and another in the Transatlantic Review in the autumn of 1975.

HELEN FRANKENTHALER was featured recently in the Art Section of the New York magazine in a lengthy article detailing her modernist techniques in painting and the spectacular results she obtains. Ms. Frankenthaler also lectured at the Phoenix Art Museum in Scottsdale, Arizona, last Spring and in May was awarded an honorary degree at the 116th annual commencement at Bard College in Annandale-on-Hudson.

SUSAN PIERCE STEWART was recently appointed Assistant Manager of the Pro-Art Chorale which is a group of three performing choral ensembles who sing in Bergen County, New Jersey. They have also performed in New York City's major concert halls and some of Europe's greatest cathedrals.

ELIZABETH JOHNSON STICKNEY works every day during the winter at the Stamford (Ct.) YWCA with small children and in the summer she works at the Darien YMCA as the "Nature Counselor." She also plays violin in a local trio and reports that two of her children graduated from college this year.

PATRICIA BIRCH BECKER choreographed "Pacific Overtures" a show which opened at the Winter Garden Theatre in New York City last January.

JANE ROBERTS GIEDRAITIS reports that she is very busy as a real estate broker in Greenwich, Conn.

CYNTHIA LEE MACDONALD gave a reading of her poetry at the Greater Middletown Arts Council Gallery in Middletown, N.Y. last fall.

PHYLLIS JONES MENEFFEE left teaching in June of 1974 and took a year off to do volunteer work at Children's Hospital in Oakland (CA). She attended Berkeley Adult School for business courses. She is now a receptionist for the Oakland branch of Digital Equipment Corporation and claims, "It's a different world from Nursery School Teaching but people are people no matter what age."

DEBORAH RITTER is chairman of the Costume Committee of the Germantown (PA) Historical Society. For the past year the museum has had an 18th century dress in a loan exhibition at the Smithsonian.

MARIANNE BYK SCHNELL has a show of her paintings this past March at the Bodley Gallery in New York City. **SALLY LIBERMAN SMITH** is an

Adjunct Professor in the Education Department at American University in Washington, D.C. She teaches at the graduate level, and her field is working with children with learning disabilities. Sally founded and is director of the Kingsbury Lab School for children with learning disabilities. She has three sons: Randy, a sophomore at Amherst, Nick, a freshman at Yale and Gary, the reason for the Lab School being founded, will graduate this year.

JOAN HOTCHKISS VAN DER BRANT has three children, Eric, 22, Linda, 8, and Keith, 6. She is working as secretary for the Rockford College Evening Session and hopes to start working on a Bachelor's degree next year.

ALLEGRA FULLER SNYDER who is chairwoman of the UCLA Dance Department was interviewed recently by the UCLA Daily Bruin. She says that the change in the educational structure of the dance is due to the increasing quality in applicants to the graduate program.

JEANETTE PEIRCE WOMAN and her two youngest daughters are living in the Bitterroot Valley of Montana, leading a simple life away from traffic and television. They work hard, read constantly and rap incessantly.

JUNE KLENSCH had a show entitled "20+ Paintings" at the County Federal Savings on Madison Avenue in New York City last fall.

VIRGINIA WILSON LAPLANTE's daughter, Eve will be entering Princeton in the fall and her son, Andrew, will be entering Connecticut College in the fall and her husband, Carl, was elected Town Meeting Member in Brookline, Mass., this March. Virginia tells us that she really enjoyed the Dedication Weekend.

LOUISE LOENING PRICKETT is the director of Delaware's Bicentennial Commission and is juggling dates and events with aplomb.

RHODA TURTLETAUB ROSENTHAL received her B.A. from Sarah Lawrence in 1975 and will enter Yale Law School this coming fall.

ELISABETH NEWMAN WARD is working as a secretary in a hospital in Pasadena, Maryland. Her oldest son, Jerry is now in Medical School.

MARION GEDNEY CAPLAN has been living in England for the past nine years. A psychotherapist, she received her M.A. from the City College of New York, her Ph.D. from McGill University, and training in the psychoanalytic treatment of children and adolescents at the Hampstead Child Therapy Clinic.

SOLVEIG PETERSON COX was appointed to the Board of Directors of the Fairfax (VA) County Council of the Arts for a three-year term beginning in March, 1976.

DOROTHY WHITTIER GRILLO has recently been appointed consultant and coordinator of the pottery studio at Milton Academy (Mass.). She has a business called "Cricket Pottery."

ANNE WASSON HARNEY has been painting and studying Art History at Radcliffe. Her husband, Gregory, is an executive producer for public TV, and they have four children and one granddaughter.

ELIZABETH LARSEN LAUER gave a piano recital this past April at the New York Historical Society in New York City. Her program included works by Bach, Chopin, Debussy and Carl Ruggles.

LOUISE GANTER TAYLOR has re-established a private music studio now that all three of her children are in school. Previously she taught Orff classes to pre-schoolers and with her husband has been active in teaching folk-dance classes on the Saanich Peninsula in British Columbia.

FAY SIGEL WITZ proclaims that her muses are now land, water and air since she was elected to the Highland Park (Ill.) Environmental Control Commission.

JOSEPH ABLOW's exhibit of more than 30 paintings was on view recently at the new Arms Gallery of the Mead Art Building at Amherst College. He is this year's visiting artist at Amherst College and comes from Boston University where he is a professor of art.

GRETCHEN DYKEMA BELKNAP performed in a concert in Ridgefield, Conn. recently. Gretchen, who is a cello player, is a member of the Hanover Chamber Players.

BRETT GINNINGS BELL received an M.A. in Art last year from San Jose State University where she also had her Master's Show. She spent Christmas '75 in France and Easter '76 in Mexico.

JUDITH BLOOM CHAFE received an award in architecture from the American Academy in Rome in conjunction with the National Endowment for the Arts.

JEAN DIAMOND FRANK attended the Chamber Music Conference at Bennington last summer and found it a delight to be back in the beauty of Bennington and all that it stands for. She and her husband who is Co-Chief of Cardiology at Abington Memorial Hospital in Pennsylvania have two children in college, David at Williams, Lori at Yale and three others at home.

BARBARA ELLIOT INGRAHAM and her husband, Bill, have finally pooled their talents and formed Ingraham Advertising doing everything from promotion for college texts to soft-drink container labels.

ANNE CROSBY NICHOLS is a Learning Disability Tutor in the Boston Area and is finding the field challenging, but believes that imaginative programs need to be instigated at all levels within the present educational system.

BARBARA NELSON PAVAN resigned her position as principal of Franklin School in Lexington, Mass. as of

August, 1975 to become an associate professor of Educational Administration at Temple University in Philadelphia. She is the first woman appointed to the department and she works with Masters and Doctoral Students who desire to become principals, central office members, or school superintendents.

ANNE JOHNSON SHARPE has recently begun working for pay after years of volunteer work. She is now the Director of the Norwich Senior Citizens Center and loves it! Her children are; Peter, at Hampshire College, and Drew and Rebecca in high school.

ANNE ADAMS UMLAUF is teaching ceramics at Elizabethtown College in Pennsylvania in both the Department of Fine Arts and the Department of Occupational Therapy plus pursuing her M.S. in Education at Temple University.

'55

ELIZABETH GREEN APPLETON organized an Ethnic Celebration in honor of Michigan International Week last October. Her dance group, Creative Dance Theatre, performed along with several other local dance groups. She is currently teaching movement and physical education at City School of Detroit.

JENNY VANHORNE GREENBERG is now editor-in-chief of Madison Avenue, an advertising magazine in New York City, and recently addressed a luncheon meeting of the Advertising Federation of Greater Mobile in Mobile, Alabama.

MIRIAM HERMANOS KNAPP took part in a show, "Refractions and Reflections," a glass blowing slide

lecture, at the Attleboro Museum, in Attleboro, Mass. in May of this year. **SELINA LITTLE** is now back in "port" in Boston again having spent about three years as Social Directress aboard Swedish American Line Cruise Ships. **MARLEEN FORSBERG MONTGOMERY** is the director of a group specializing in medieval and early renaissance music called "Quadrivium" which gave a concert at the Congregational Church in North Bennington last December.

CAROL RUBENSTEIN gave readings of her Sarawak poetry translations in universities in Manila and the Southern Philippine provinces, sponsored by the National Museum and the Department of Tourism from November 1975 through March 1976.

MARGOT HARTMAN TENNEY and her husband, Del, are the owners and artistic directors of the new Hartman Theatre in Poughkeepsie, N.Y.

GRACE BAKST WAPNER's sculpture of velvet and polyurethane was shown at 55 Mercer, an art gallery in New York City, last fall.

'56

JOAN SIMONS CONSTANTIKES is now advertising Director for Fairfield County (CT) magazine and the Eastern States Representative for Russian and Export Editions of Petroleum Engineer and the Pipeline and Gas Journal.

JOAN RICE FRANKLIN appeared in "Our American Cousin" at the Church of the Heavenly Rest in New York City last fall.

RIVA MAGARIL POOR and her husband, Martin Slobkin, were featured recently in an article in the Boston, Mass. Herald Advertiser. Riva is a

"Change Agent" helping people change their businesses and their lives.

ELISA STARR RUDD was appointed last December to fill a position in the state legislature of Alaska. In order to accept her appointment it was necessary for her to resign her position on three boards: Star Human Rights, Equal Opportunity Committee, and the Anchorage Employee Relations Board. **ADELAIDE PHILLIPS BULL** gave a concert last summer at the Park McCullough House in North Bennington. She was accompanied by Lionel Nowak of the Bennington College Faculty.

'57

MARYA BEDNERIK is now Chairman of the Department of Theatre Arts at Colorado Woman's College in Denver. **HELEN ALLENTUCK BRONHEIM** is now Managing Editor of the Mount Sinai News, the monthly house publication of the Mount Sinai Medical Center and looking forward to the 20th anniversary of her graduation from Bennington.

LOUISE CARTY CAVANAUGH graduated from the Golden Gate University Law School in San Francisco last June and is now an attorney for the Immigration and Naturalization Service in New York City.

ANN SOMMER HOLMES has an exhibition of her paintings at the Connecticut Bank and Trust in Darien, Conn. last October.

NINA GELLER KOEPCKE was featured in an exhibit at the San Jose Art League last fall. Nina has won several awards for her ceramics in local art shows.

SANDRA HOCHMAN LEVE has written a second book "Happiness is too

Much Trouble" which was published by Putnam this January.

MARGOT WURTZBURGER MILCH was elected Trustee of the Baltimore Museum of Art last summer. She does volunteer teaching and works with chronically ill children.

ALYCE HASTINGS ROGERS was soloist for the Seattle Symphony Orchestra last fall in Seattle, Washington. The Orchestra performed Beethoven's 9th Symphony as part of its' bicentennial celebration.

JUDITH LEVINE RUBIN has completed her first year of a Master's Program in Occupational Therapy at Columbia University.

DOROTHY FRANKS SELLERS is taking courses in yoga and meditation, has more houseplants than is reasonable and two children in high school.

JOAN HSU STANLEY-BAKER is Curator of Asian Art at the Art Gallery of Greater Victoria in Victoria, British Columbia.

MADALENE OLANDER WOODBURY is active in Community Children's Theatre in Kansas City, Missouri.

'58

ANA BERLIANT GLICK is coordinator of Direct Services at the Crisis Clinic of the Westside Community Mental Health Center of Mt. Zion Hospital in San Francisco. She also has a part time private practice in psychiatry.

ELEANOR STOCKHEIM DAVIDSON began her first year of medicine residency in September, 1974 when the youngest of her four children entered first grade.

'59

CONSTANCE RICHARDSON BODEN has formed a film company and will release two films this year; one a documentary "Finest Kind" about everyday life on a small island in Maine. The other is a feature film "Falling" that won a grant from the Directors Guild of America.

PATRICIA BEATTY DUCK's Toronto Dance Theatre was featured last Fall in Dance Magazine complete with pictures of the dancers and interviews with several of them. Patricia is one of the Artistic Directors of the Theatre.

KATHERINE DURANT EDGAR along with her husband and four children has returned from London and hopes to spend the next few years in the U.S.A. Katherine is writing and publishing poetry.

JOAN TROBOFF GEETER was promoted to assistant vice-president of academic affairs at the University of Connecticut in Storrs. She was formerly the acting director of the Women's Studies Program. Joan was initiated into the Delta Gamma Society, International, a woman teachers' honorary professional organization.

ILSA KLOTZMAN WOLFE claims that she has turned into "Mrs. Middle America" after living in Wichita, Kansas for the past 8 years. She has three sons Aaron, 9, Ezra, 8, and David, 5, and says she often thinks of the other

"silent sisters" of Bennington as she spades her garden.

'60

LAURIE VANCE ADAMS is a full time potter who works primarily in porcelain and lives in Maine with her two children. She sells her pottery throughout the entire East Coast Area and is also working in the Deer Isle School system as an Artist in Residence on a Grant from the Maine Department of Arts and Humanities.

PRISCILLA ALEXANDER who is now an unemployment statistic, has gone back to school to become qualified to teach in varied situations.

JANET BLOOM will give a reading of her poetry in late June at the University of Pennsylvania. She has had many editorial positions in the past few years and is now running the Lost and Found Club in New York City, a conversation group of eight people who are trying to see what they mean. She is also developing a technique called Wordshop, sessions for people who feel the need to beef up their talk and thinking.

SUSAN SIMS BODENSTEIN has a son entering high school in the fall (Tod, age 14) and a daughter Leslie, age 11 who is studying ballet and appeared with The Joffrey Ballet, performing in Chicago in both '74 and '75. Her husband, Kenneth, was just made Vice President at Duff and Phelps.

BARBARA BLACK FRANK presented a paper at the National CEC meeting in Chicago last April. She has been invited to do several more workshops throughout the country.

RUTH ANN FREDENTHAL is a painter living and working in New York City.

AMY MILLER LEVINE was a featured composer at the Inverness Festival last summer. Her works were performed at the San Domenico School in Sleepy Hollow (Calif.) and were reviewed as having "character and fun."

JANE LIPMAN's 10 pages of poems were featured in "Open Places No. 20." Another poem appeared in "The Black Bear Review" last fall. Jane also coordinated the fiction and poetry readings for the Taos (NM) Festival of the Arts last October.

GLORIA DIBBLE POND is now Assistant Professor of Humanities at Mattatuck Community College in Woodbury, Conn.

PATRICIA SEELINGER WINDSOR has written still another book for young persons, this one entitled "Diving for Roses." It was published by Harper & Row this past April.

SUSAN BERN'S WOLF traveled across the country with her children Chauncey, 8, and Berns, 6, visiting communities. She has written a book about their trip "Children of the Counter Culture" which was published by Doubleday this Spring. She is now building a house on the West Coast of Florida.

'61

DOROTHY TULENKO FEHER took up

tennis recently and won two trophies last summer! She finds his most gratifying after all her sedentary years.

GAIL CHERNE GAMBINO's husband Richard was appointed by the president to the National Bicentennial Council, his book "Blood of My Blood," "The Dilemma of Italian Americans" was released in paperback by Doubleday this past April. Gail is now teaching music and musical theater in Port Washington (NY) schools.

MERYL WHITMAN GREEN is dancing with the Wetzig Dance Company in New York and still teaching dance, especially to children in New York and at Connecticut College in the summer. **BARBARA KAPP KUH** has opened her own office. She works in small scale architecture and design and is still learning. Barbara recently married Edwin Kuh, the father of five.

RUTH DOAN MacDOUGALL's fifth novel "Wife and Mother" was published by G.P. Putnam this April. **LUCY SLOAN** is Executive Secretary of the National Federation of Fisherman, a coastal fisherman's trade association. She is working in Washington, D.C. but still living in and commuting to Cambridge, Mass.

'62

STEVEN ASHE is a pre-doctoral fellow this summer at the Geophysical Fluid Dynamics program of the Woods Hole Oceanographic Institution.

NANCY GUY CZAK and her husband, Philip have a mail order herb and scented geranium plant business in Camden, Maine.

PATRICIA JOHANSON received an artist's fellowship from the National Endowment for the Arts; built three large pieces of environmental sculpture; she is exhibiting architectural projects at Pennsylvania Academy; paintings in Brazil; sculpture project in an American Federation of the Arts traveling exhibition. Her work is featured in two new books, "From the Center" by Lucy R. Lippard and "Contemporary Artists" edited by Colin Taylor.

SHEILA WHITE SAMPTON is working as an illustrator and graphic designer. Banners that she designed are hanging in NYC's new Police Headquarters and in the First Women's Bank.

MARILYN GOFFSTEIN SCHAAF's 12th children's book "Crazy Sister" will be published in October by the Dial Press. "Fish for Supper" was published by Dial in April; a novel "Daisy Summerfield's Style" was published by Delacorte in 1975, and in 1974 "Me and My Captain" published by Farrar, Straus & Giroux was one of the NY Times outstanding children's books. "A Little Schubert" published by Harper and Row in 1972 was one of the NY Times outstandingly illustrated children's books.

LINDA HORNE SMALL is developing an exciting new health program in southwestern Massachusetts which combines the provision of health care as well as early education for all children ages 0-5 in this rural area.

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'63

JANE WITTY GOULD is the food editor for four New Jersey newspapers and also does freelance articles on food and travel. Soon to appear is an article on "Game" in the *Outdoor Life*.

LINDA APPLEMAN GUIDALL-SHAPIRO the Alumni Interviewing Coordinator for Bennington's Alumni Association, is a member of the Executive Board of Directors of the Rabbi Harry Halpern Day School in Brooklyn, NY and otherwise, a full-time mother who is anxiously awaiting September when her youngest daughter, Mia Alexandra, begins nursery school which will allow her mother to begin some new and serious projects of her own.

ARLENE HEYMAN is finishing her residency in psychology (July '76) at Jacobi, Einstein College of Medicine in New York City. She will be finishing her first year of classes at the N.Y. Psychoanalytic Institute at the same time and will be beginning private practice.

ROSALIND PIERSON choreographed the dance "Apparitions" which was performed in April at the Thruway Theater in Columbus, Ohio. It was reviewed as a perpetually moving dance with a lovely delicacy and ethereal quality that leaves the viewer with the feeling that he has just awakened from a strange and wonderful dream.

BRENDA SAMARA is currently an instructor at the Institute of Awareness (a school for women) and at the University of Pennsylvania. She has a private practice in bioenergetic psychotherapy in Philadelphia, Pa.

DIANA STRAUCH SCOTT served on the Fine Arts Jury of the fifth annual Art Exhibit sponsored by the Friends of the Public Library of Marlboro, Mass. last fall.

PEGGY ADLER WALSH has written and illustrated many books for children and teen-agers. She is also the designer of the mascot and school crest at the Branford Intermedial School in Branford, Conn.

TAMA RIB ZORN is currently Senior Research Associate for the Connecticut Commission on Human Rights, specializing in employment and housing law.

'64

GALE FEUER BARRISH has just acted in her first play, finding it to be an act of giving and enjoyable for her at the same time. The name of the play was "The Great Divorce" and it was performed by the newly formed Carmel Valley Players in Carmel Valley, CA.

ALEXANDRA BROCHES CALABRO had a show of her new paintings in December at the Fine Arts Gallery of the University of Rhode Island in Kingston, Rhode Island.

ANDREA BOROFF EAGAN has written a book, a feminist's survival guide for teenage girls, entitled "Why Am I So Miserable If These Are the

Best Years of My Life" which was published by J.B. Lippincott Co. this June.

MARJORIE GOLDSTONE GREENBERG is a psychiatric social worker in New York who works at Roosevelt Hospital and has a part-time private practice.

JUDY ISACOFF lived as a hermit in the Green Mountains for several years, and is now active in society in rural Pennsylvania.

MARGARET O'NEILL NICHOLS is co-director of Multicultural Resources, a project promoting materials dealing with human relations. She lives in Palo Alto, California with her son, Scott aged 14.

SUSAN MERRILL ROCKWELL has illustrated a children's history of the Town of Stockbridge, Mass. called "I Live in Stockbridge" which was published by the Susan Press this spring.

NAOMI ROTHMAN RHODES had a one-woman retrospective showing at the Emily Lowe Gallery of Clinton, New York. More than 80 of her paintings, drawings, graphics, mixed media photographs and potpourri were on display. Naomi was quoted as calling the show "a diary of experimentation."

LINDA TOLBERT TARNAY, a member of the Acme Dance Company, gave two performances recently at the Sawyer Fine Arts Center of New London, New Hampshire.

DIANE SHERER TUCKER is currently working as a dancing clown, performing for children and going to parties. Her husband is a cameraman working in the city (Chicago) and they have one son, Matthew, aged 5½.

NANCY NELSON WEISS is employed by Lord and Taylor as a Director of Community Relations and loves her job.

'65

SUSAN CRILE participated last fall in an exhibition at the Hunterdon Art Center in Clinton, N.J. called "Invitational New Jersey College Faculty," which was a group exhibit of eight artists who teach at colleges and universities in New Jersey. Susan, who is the visiting artist at Princeton University, had a one-woman exhibition of her paintings at the Phillips Collection in Washington, D.C. in November.

WENDY ERDMAN is entering her fifth year as a member of the Theater of the Open Eye, a repertory group which plans to tour the Hawaiian Islands in the fall. She is also completing work for a Master's Degree in Ethno-musicology at Hunter College, scoring a musical play and planning to appear as a composer-performer in the International Women's Arts Festival in New York City.

LISA GALLATIN GERARD is currently "retired" from professional life and keeping busy at home with Celia, 2½ and Robbie, 11 months.

FRANCINE SMERKA HALL received her Ph.D. from the University of Toronto in 1975 and is now Assistant Professor of Management at the

University of Wisconsin.

BARBARA VON ECKARDT KLEIN received her Ph.D. in Philosophy from Case Western Reserve University in 1974, and is now post-doctoral fellow in Psychology at M.I.T. She was the winner of the 1974 Review of Metaphysics Dissertation Essay Prize. **ANNE BOYD KRAIG** was elected to the position of Corporate Secretary for Goldmark Communications Corporation assuming the responsibilities for matters relating to corporate business and Directors Meetings. Since joining the company in 1972 she has been actively involved in the research studies for the federally-supported New Rural Society project.

MARY KELLEY McMEEN is co-general manager of the ETC Theater Company and the Urban Arts Corps in New York, and has been associated with theater organizations such as the Phoenix, the National Shakespeare Company and Claire Nichtern Productions.

KATHY POSIN is participating in the Affiliate Artists Appointments, a nationwide performing arts program which places young, professional performers in individual communities for appointments totalling eight weeks a year. Kathy also has her own dance company and is on the dance faculty of Princeton College.

DEBORAH RANKIN is at Consumer Reports magazine as an economic editor. Previously she worked for the Associated Press in Chicago and in New York. She is planning a 9-month leave of absence in September to study economics at Columbia.

MEREDITH LEAVITT TEARE is now the Director of the Parent-Child Center in the Northeast Kingdom of Vermont. The Center is a unique low-income project for families with kids aged 0-3, including parent & child development. Husband Bob is at the Northeast Kingdom Mental Health Service doing school consultation and outpatient counseling. Daughter, Erin, now 6 years old is in school.

'66

PAUL AARON is in Hollywood to direct his first feature film for Arco-Embassy Corp. entitled "A Different Story."

MARY BAKER CARRITHERS has illustrated a children's book "Only Silly People Waste" which was published by the Abingdon Press this spring. Mary is the chairman of the art department at the McCallie School in Chattanooga, Tenn.

KATHERINE GARNETT is studying for her doctorate in the Learning Disabilities Program at Teacher's College, Columbia University and she also has her own private practice teaching reading to children with learning disabilities.

MARGARET KALLMAN was admitted to the California Bar last December. **MARTHA ROCKWELL**, an Olympic Cross-Country skier was featured in a long interview recently in *Ski Racer Magazine*.

DORETTE KAGIN SARACHIK and her husband are the proud owners of a

brand "new" 80-year-old house, she is working as a computer programmer at MIT doing research on how children learn.

'66 **ELLEN BESKIND SMART** has moved to Washington, D.C. where her husband, Ray is Director of Government Relations for Esquire, Inc. She is busy taking courses at the Smithsonian, playing tennis and enjoying her new city.

HEIDI JOST VONBERGEN's abstract paintings and drawings were exhibited last October at the LeMoyne College Art Gallery of Syracuse, New York.

ANNE WADMAN's sixth book of poems "Journals & Dreams" was published by Stonehill Company this spring. Last summer she and poet, Allen Ginsburg founded the School of Poetics at the Naropa Institute in Boulder, Colorado where she now teaches.

ELIZABETH RICHTER ZIMMER is the dance reviewer for the CBC in Vancouver, also teaching communications at a community college, writing and learning to breathe.

'67

MARILYN SIBLEY FRIES recently received her Ph.D. in German Literature from Cornell University in June, 1975 and has an appointment teaching in the Department of Germanic Languages at Yale University. Husband, Brant, continues his appointment at the Columbia University School of Public Health.

TRACY K. HARRIS is presently working toward a Ph.D. in Linguistics at Georgetown University in Washington, D.C.

ADRIA HEYMAN HILLMAN is now a partner in the New York law firm of Green & Hillman.

SHEILA KILEY LARGAY is working on post-mastectomy rehabilitation and physical education at the Waterbury, Conn. YMCA.

CARLA MAXWELL is assistant artistic director of the Jose Limon Dance Company, she staged the reconstruction of Limon's "The Moor's Pavanne" for the Royal Danish Ballet in 1971 and has been an artist-in-residence at Gettysburg and Luther Colleges.

VICTORIA KIRSCH MELCHER's first book "The Dragon's Gate: Exploring Oriental Art" a children's work-book guide was published in April. She has been contributing reviews to *Arts Magazine*, has a regular art column and does features for the *Town Squire*, the *Kansas City Magazine*.

SUSAN MAUSS TUNICK had an exhibition of her paintings at the SOHO Center for Visual Arts in New York City this spring.

'68

HARRIET BING ALEXANDER has opened a new business, Human Development Associates which deals with psychological counseling, groups and organizational consulting.

TINA CALABRO who works for the Bennington (Vt.) Opportunity Council started a new program last fall called

Home and Child Care Services, which concerns both persons in the community who would like to hire workers and those who want to be hired.

REUBEN JAMES EDINGER formerly with the Acme Dance Company, was a resident dancer with the Harvard Summer School, "The Dance Center" last summer.

LYDIA ALLEN FEELY is raising Nubian dairy goats, with her whole family pitching in to help her with the other animals including sheep, chickens, rabbits, cats, a pony and two Golden Retrievers. Her husband, Joe, has started an Architecture and Furniture Design Firm called "By Design, Inc." with an office right at their farm. **MARTHA ARMSTRONG GRAY**, who is the head of the Dance Department of the Cambridge School was Director of the Dance Center, the Harvard Summer School, last summer.

CAROL LEVIN is working with Oasis Center for Human Potential in Chicago as Associate Director of Facilitator Training, doing graduate work in Administration and Organizational Behavior.

JO ANN ROTHCHILD had a show of her paintings, drawings and prints at the Thayer Gallery in Braintree, Mass. last November.

CHERYL SORLI's artistic family was the subject recently of an article in the *Lowell, Mass. Sun*. The whole family does crafts in the 1806 Farmhouse in Carlisle, Ma. Their skills range from batik to harpsichord making.

'69

CAROLE BOLSEY has had two shows of her paintings and drawings recently, one at the West Canton Street Gallery in Boston, Mass. in March and the other in Studio 445 also in Boston, Mass. in January.

LAURIE ELISCU CALAHAN received an MA in theater from Sarah Lawrence College in December, 1975. Her masters project was an original musical which she adapted from the comic strip "Little Orphan Annie." Laurie plans to continue directing and creating new theatrical productions after her third baby is born.

VIRGINIA CREIGHTON had an exhibit of her paintings and drawings at the Noho Gallery in New York City last fall. Her paintings include banners on fabric, narrative paintings on canvas, and "poster" paintings. Her drawings represent a wide range of media and subjects from landscapes in pastel to still-life and figure drawings.

SALLY LLOYD ELION received her Ph.D. in American Literature from Tufts University.

OLGA GUSSOV played violin in a String Quartet at the Noho Gallery in New York City last fall.

MERRILEE ROBERTS HULL recently received a degree in psychiatric social work from Boston University and is planning to do some private practice work with her husband, Stephen who is a psychiatrist. **MARGARET MCCAIN** is attending Antioch School of Law.

MARJORIE ISAACS NEWMAN is

Associate Dean of Students at Rhode Island School of Design. She and her husband, Martin, have lived in Providence for three years. He is a sculptor and the founder of a consulting firm called Creative Technology.

RONNIE STEINBERG RATNER will be Visiting Scholar at Harvard Law School during the academic year 1976-77 under a Russell Sage Foundation Grant, she will also be an affiliate of the Wellesley Center for the Study of Women, involved in a project on laws which affect working women.

BEVERLY FREEMOUNTAIN RED is the owner of Freemountain Toys, a shop in Burlington, Vermont.

BARBARA SILVERSTEIN recently conducted a performance of Mozart's Magic Flute for the Des Moines Metro Summer Festival of Opera and plans to conduct a program of J. Strauss and Verdi excerpts for the Pennsylvania Opera Company.

EMILY SHEEAN VAN NESS wrote, co-produced and directed a half-hour color documentary film, "Walk a Country Mile" which was aired nationwide on the National Educational TV network in January. The film told the story of New Jersey's rural poor. Emily also had an exclusive interview with Rubin "Hurricane" Carter which appeared in the *Washington Post* last December.

BRENDA KYDD WANG danced in concert at the Inner City Cultural Center in Los Angeles, Calif. last summer.

MARTHA WEISS received her Master's Degree in Clinical Social Work in May 1975 and is now working at Mt. Auburn Hospital in Cambridge (Mass.) in the field of obstetrics and gynecology.

GEORGE WHITMORE was the recipient of a New York State Arts Council grant in poetry for 1976. He is using the grant to write a long poem about his parents' experiences working in a mining town during the depression called "Cripple Creek." He has also written a new book of verse "Getting Gay in New York" which was published by the Free Milk Press in April and a play "The Caseworker" which opened off-off Broadway in May.

'70

PAMELA GRANBERY exhibited her "New Work" at the Art Association of Newport, R.I. last winter. She also had collages and watercolors on exhibit in February at St. George's School in Newport News, R.I.

LUCY BERGSTROM FINKELDEY has, since leaving Bennington, received a BFA from Cornell and studied Scientology in Copenhagen for 3 years. She and her husband returned to the US in 1973 and started a business building log cabins. Lucy does all the drafting and designing of the homes, working in her office at home so she can care for Kira 1½ and Mia 5 herself.

MICHAEL F. KALINOWSKI is the director of "Parents and Children," a comprehensive service for families with small children encompassing information on child development,

activities for children, day care, and medical, dental, and mental health care.

PENNY LARRISON has accepted a graduate assistantship in dance at the University of Hawaii. For the past year she has been Secretary to the Dance and Drama Divisions at Bennington College.

ALISON NOWAK of the Composers' Ensemble took part in a one-act opera "Passion, Poison, & Petrification" at Carnegie Hall in New York City in April. Her "Musica Composita II" was featured in the program.

BETH SKINNER and **ED HERBST '74** are the directors of the Traveling Lion Theatre which performs in the Berkshires of Massachusetts. Their dream is to bring theater back to the community as a vital part of community life.

HILARY APJOHN TRIGAUX was one of the judges at the Young Musicians' Competition sponsored by the Friends of the Ridgefield (Ct.) Orchestra in April of this year.

'71

JOAN POOR CLARKE went to Colorado for a brief visit enroute to

Mexico a few years ago and never made it to Mexico. Instead she learned to ski and got married, and is now working for a small computer airline manager of their station in Eagle (near Vail).

LANE DE MOLL is part of a collective working on Rain Magazine and doing consultant work in energy conservation. She finds the work exciting but not very lucrative.

JUDITH GERSHMAN has just completed her course work for her Ph.D. in French Literature at Tufts, she is living in Medford, Mass., teaching French at Tufts and preparing for the Ph.D. general exam in the fall. She is also Supervisor of the Foreign Language Department of Creative Composition, a computer typesetting company. She hopes to go to France to do research on her dissertation on the French Theater.

NANCY GLIMM who is employed as the Night Supervisor at the Harvard Graduate School of Education, is a candidate for an MA in Education from Harvard in 1977. She was Process Consultant at Lesley College in Cambridge, MA from 1975-76. A representative of the Fogg Museum visited her studio last fall to view recent paintings and drawings. She is now copying the

drawings and paintings of Cezanne is also involved in skulking on the Charles River, swimming and jogging and plans to do a Doctorate in Clinical Psychology after finishing her Masters.

ELAINE HYAMS is presently working in New York City as a licensed medical masseuse, doing massage, shiatsu and foot reflexology. She also lectures at colleges and Yoga Centers and is a staff member of the Women's Center for Body Awareness in New York City.

FELICE FORREST KATZENBERG has joined the staff of Goddard College in Plainfield, Vt. as Senior Admissions Counselor.

ELEANA WATSON IKEDA is in Cairo, capital of Egypt, with her husband, who is employed by the Japanese Embassy.

PAMELA J. MOORE is now going into the 4th year of a 6-year MD program in Paris at the Universite de Paris, Faculte de Medecine.

LISA NELSON is teaching a dance course called "Mind Your Muscles: Dance Workouts and moving rituals for the Well-Being" at the new Owl Valley Academy of Art in Hoosick Falls, N.Y.

SARAH TENNEY performed Louis Calabro's "Memoirs, Part 1" at my percussion recital at the New England Conservatory this May.

PETER WHITE has just been awarded a Ph.D. in Plant Ecology by Dartmouth College. His thesis involved floristics and vegetation of the Dartmouth College Second Grant in Northern New Hampshire. Peter has been asked to stay on for one year at Dartmouth as a faculty replacement in the Department of Biological Sciences.

TAMSI WILLARD is working on her M.S. at the Bank Street College of Education in New York City and doing free-lance proofreading for Harper's Magazine.

'72

JUDITH MONCURE BACHRACH and her husband **RICHARD BACHRACH '72**, are living in a spiritual therapeutic community in Phoenicia, NY. Dick is a carpenter and Judith teaches dance in the Woodstock Creative Movement Center and in a private Montessori School. Both are choreographers in the Living Force Dance Theater, seeking to unify the emotional, intellectual, spiritual and physical aspects of man through dance.

HARVEE BRIGGS is currently working on "Eyewitness" a 90 minute public affairs program scheduled for airing over the Public Broadcasting System in the fall. During the past two years she has produced over 50 TV commercials and worked on several industrial and independent films.

MARY ANN CHIASSON is employed as a research assistant at Sloan Kettering Institute for cancer research and working on her Doctorate in molecular biology at N.Y.U.

RANDALL DENKER is currently in law school at the University of Florida and also taking Tae-Kwan-Do Karate lessons and studying Hebrew.

JUDITH DI MAIO is at Harvard studying for a Masters Degree in Architecture.

NANCY DEANIN ELWELL is teaching instrumental music in the public school in North Bennington, Vt. She also gives private instruction on a great variety of musical instruments.

TANYA FARMAN FARMAIAN FOROUGH was pictured in the reception talar of the 19th century royal residence of Shiraz, in Town and Country Magazine last November. Tanya is a translator but has recently opened the Saman Gallery in conjunction with New York's Knoedler Gallery.

SUSAN GOLDBERG's recent paintings were on view at the Tower One and Creative Arts Display in New Haven, Ct. this past March and in January she had a one-woman show at Foot-Prints in Manchester, Conn.

CARLA GOLEMBE has been drawing, painting and printmaking in Wellfleet, Mass., studying at Cape Cod Conservatory for music and art and showing her work in various galleries on the Cape and in the Boston Area. Last February, she traveled to San Miguel de Allende in Mexico to study art for 6 months.

ERIK NIELSEN is on a year's leave of absence from his music teaching position in East Douglas, Mass. in order

to study at the Orff-Institute a part of the "Mozarteum."

KAREN A. ORAM is working on her doctorate in medieval English Literature at the Catholic University of America in Washington, D.C.

CHARLOTTE ALBRIGHT RENNER has resumed work toward a Ph.D. in literature after taking a brief pause, an editorial excursion with Schenkman Publishing in Cambridge. She is also teaching freshman writing at Boston University and hopes to start dissertation this summer.

PRISCILLA ROWE took part in an exhibition of contemporary weaving and pottery at Russell Sage College in Troy, New York last December. Her work's range from hand built porcelain to stoneware and raku.

SANDRA SHUMAN graduated from the University of Pittsburgh Medical School in June, and is busily looking for an internship.

MARTHA SIEGEL is living in a women's collective in Brooklyn and supports herself by giving cello lessons, privately and at the United Nations International School. She also accompanies dance classes and free-lances on the cello. Currently she is a member of the Park Slope String Quartet and various other ensembles and specializes in women's music, having performed at feminist gatherings in N.Y.C. She has played cello on three women's recordings to be released this year. She is also a member of the Cultural Workers Front of Our America, an organization of cultural workers dedicated to rediscovering and building people's culture as a form of political education and to producing work which reflects the lives and struggles of Third World and other working people in the country.

RHONDA BERNSTEIN USHER is presently going to Art School in New York City, studying sculpture, pottery and oil-painting, hoping to continue her studies through next year. She is also active in the membership committee on the New York State Nurses' Assoc.

ELISSA WEITZ's article "Lumberville Literary and Debating Society" appeared recently in the Doylestown (Pa.) Intelligencer.

KIMBALL WHEELER received her MFA in voice from the California Institute of the Arts in Valencia, Calif., and is now studying at the conservatory in Brussels, Belgium on a grant from the Belgian Ministry of Culture. This fall she plans to move to Washington, D.C. and look for work.

ANN WOODARD was one of seven painters awarded fellowships from the Massachusetts Arts and Humanities Foundation.

AMY YASUNA is "inching" her way closer to a Ph.D. in clinical psychology in Nashville, Tennessee.

'73

LINDA BEARD read her paper on the use of Africa in the fiction of Doris Lessing before the Lessing Seminar of The Modern Language Association of America in San Francisco in December

1975.

ALEX BROWN is now the Director of Publications and Information at Bennington College. She was formerly an assistant editor of "House Beautiful" magazine in New York City and was studying at NYU's Graduate School of Film and Television.

SIGRID BURTON took part in a show at Artists Space this past January. Artists Space presents shows by artists who are not affiliated with commercial or cooperative galleries and must be selected by other artists. Sigrid was selected by Helen Frankenthaler.

ANNABEL CHOTZEN is working part-time for the Seattle Arts Commission, studying jazz arranging and jazz cello playing and doing some conducting.

SALLY MANN's "Prints in Platinum and Silver" were shown at the Enjay Gallery in Boston, Mass., last November.

DEBORAH MORSE finished the work for a Masters in Music Performance from Boston University in May, which included a flute recital in February.

ELIZABETH PHILLIPS had an exhibit in the Lions Gallery of the Senses in Hartford, Conn. last November, which was activated by the bodies of the visitors passing through. Liz constructed electromagnet fields which responded to the slightest movement as someone entered them, setting off the sounds which emanate from a synthesizer hooked up to two speakers in varying patterns of pitch, volume and rhythm.

PETA RAABE is at Washington University in St. Louis, Mo. studying architecture and longing for Vermont.

LAUREL SPRIGG gave a dance concert at Lone Mountain College in San Francisco this April and is currently in a production called "Megacycles; a Thousand Cycles of the Human Spirit" which is being performed in San Francisco.

ELIZABETH SWADOS will appear soon in a New York premiere of her "Nightclub Canta." She is working on a projected Broadway show, has a children's book about to be published called "The Girl with the Incredible Feeling" that she did both text and pictures for and she will be featured in a one-hour documentary to be shown on Public Broadcasting Service Television some time in the coming year.

DORIS GINSBERG TRAUB has been presenting dance concerts in New York at the American Theatre Laboratory, Dance Theater Workshop, Eden's Expressway and Terra Firma. She is currently working as the Assistant Director of Dance Theater Workshop, Inc., in New York.

ELISE WEINRICH won first place for her paper presented in the Eastern Student Research Forum of the American Medical Student Association. She is a second-year medical student at the Medical University of South Carolina.

'74

THOMAS BONNETT, who is a Democratic Vermont State legislator, was named executive director of the

NEW YORK THEATRE BENEFIT

"A Texas Trilogy, The Oldest Living Graduate"

Wednesday evening, November 17, 1976

The 1976 New York Theatre Benefit will be "A Texas Trilogy, The Oldest Living Graduate," by Preston Jones. The play has been hailed as great theatre since its Washington, D.C. opening, and Mr. Jones is considered a major new playwright. Fred Gwynne is starred.

Marianne Byk Schnell '50 is Benefit Chairman, and Claudine Abry Bacher '57 is Vice-Chairman. A post-theatre dinner will be held at Sardi's.

Please send the following tickets, for which my check is enclosed. (Checks should be payable to Bennington College.)

No.	Location	Box Office Price	Contribution	Total
_____	Orchestra	\$13.50	\$36.50	\$50.00
_____	Orchestra	\$13.50	\$26.50	\$40.00
_____	Orchestra	\$13.50	\$16.50	\$30.00

(Your contribution is deductible for income tax purposes.)

Name _____

Address _____

Please mail the above order blank to:

Bennington College Theatre Benefit
c/o Ms. Ruth Nicholson
130 East 63rd Street
New York, NY 10021

WHERE ARE YOU NOW?

The college is periodically called upon to create a profile of its alumni involving basic information on graduate schools attended and careers undertaken. This helps us judge the success of the Bennington experience and can also give us a more complete picture of our forty-plus years of graduates. We hope you'll take the time to fill out this request for information and mail it to:

Alex Brown
Information Services
Bennington College
Bennington, Vermont 05201

Graduate school(s) attended _____
 Years there _____ Major _____
 Degree(s) _____ Stipends received _____
 Place of business _____
 Years there _____ Position _____
 Accomplishments you'd like us to know about _____
 Additional Information _____
 Name _____ Bennington class year _____
 Address _____
 City _____ State _____ Zip _____

New Hampshire Public Interest Research Group based at Dartmouth College.

DOUGLAS CUMMING, is now a reporter on the state desk of the Raleigh (NC) News Observer and has also filed reports for Newsweek.

ELLEN FERBER is student teaching and taking courses at the University of Massachusetts in Amherst to complete requirements of elementary certification, she will start her M. Ed. at Smith College in September specializing in early years and movement in education. She is also teaching dance to a group of professors and grad students and will continue through next year.

NICHOLAS FLANDERS is doing graduate work at the University of Maine in Agricultural Economics and Community Development.

JUNE HILLELSON is a funded Graduate Assistant in Microbiology, passed the National ASCP Registry Exam, taught a course in the medical school at Michigan State University, has given solo concerts on her flute, is a member of the American Society for Microbiology and the Beta Beta Beta Honor Society.

STEPHANIE HOLLYMAN was on her first tour at sea as a "mess person" on an Exxon tanker when the series of earthquakes struck Guatemala last February. She is now raising money for a clinic in Guatemala where she worked and studied when she was a Bennington student during NRT. Armed with a slide program about the clinic's work she is canvassing the US

collecting donations for their program to serve the Guatemalan people.

BERNIE KOTLER has been appointed sales representative for the firm of Motobecane for the six New England States, he will be serving established dealers as well as developing new dealers for the bicycle firm.

ALLISON LEISTEN studied in Brussels and in the US with the Gray Film Atelier, then continued at the University of Wisconsin where she is now applying for graduate school. She is employed on the production crew of WHA-TV, Madison, Wisc. at present.

PEGGY SCHIFFER had an exhibit of her paintings and photographs at 80 Washington Square East Galleries in New York City last October.

DAPHNE SMITH just graduated from the Evergreen State College in Olympia, Wash. She has been studying ecology.

DIANA THEODORES TAPLIN spent a year in England working as a teacher and choreographer in the Cambridge Contemporary Dance Group. She is now in Canada with her husband, studying for a Ph.D. in Anthropology-Sociology at the University of Waterloo.

'75

POLITA COHEN is working part time in the Adirondack Museum near Glens Falls, New York. Last summer she and a companion traveled to the Canadian Rockies, visited Victoria and Vancouver and did some backpacking in Jasper National Park.

MITCH MARKOWITZ claims to be branding cattle and taking courses in cosmetic surgery but . . . he actually is writing for the National Lampoon, comedy writing for Columbia Pictures TV and doing free lance violin work in recording studios.

DOMINIC MESSINGER is studying for his Masters in Composing and Directing at the University of Southern California in Los Angeles.

SARAH RODMAN has moved to Los Angeles and is now Assistant to the Artistic Director of the Mark Taper Forum, the city's resident theater in the Music Center.

'77

SHARAN SCHULMAN graduated from Florida Atlantic University this June and will enter law school in Lansing, Michigan in September.

SOLVI BAUGE SOGNER came back to the United States for the first time since 1952 to attend a conference on historical demography. She is a lecturer at the University of Oslo and the mother of two sons, Knute 14, and Ingnd 11.

ALAN ARKIN has discovered a new talent in himself, directing. He is now directing a Broadway play, "The Soft Touch" and plans to go to Vienna soon for his latest movie role in "The Seven Per Cent Solution."

Bennington College Alumni Association

1975-76 ALUMNI COUNCIL

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Marianne Byk Schnell '50
1065 Lexington Avenue
New York, NY 10021

Nominating

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New York, NY 10017

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This is an ad for the newspaper.

What newspaper?

The one Bennington has waited years to read. It's finally going to be published.

The ad?

No, the newspaper. The Bennington student paper. It'll be a chance for dialogue.

Like this one?

Not this paper. Haven't you heard Bennington students talk?

Oh. I see what you mean.

Support the paper?

I would if I could.

Then you can. Money is needed to get the paper off the ground until we can make subscriptions available. Send what you can to:

**The New Newspaper
c/o Publications**

In Tribute to Mary Jo Shelly

Mary Josephine Shelly, a former Bennington College administrator, died Friday, August 6th, at New York Hospital at the age of 74. She led a life of special dedication to several organizations, but continued her association with the college for 20 years as a focal point of her life.

Her first calling was education, but when World War II broke out she left her post as assistant to the president of Bennington College to offer her skills to the Department of the Navy. As a civilian in 1946, she returned to the college to serve as director of admissions, but in 1951 the armed forces again took precedence. She became director of women in the Air Force for two years, and then rejoined Bennington's administrative staff. She left the college in 1954 to become director of public relations for the Girl Scouts of the U.S.A., a post from which she retired about 10 years ago.

A native of Grand Rapids, Michigan, Miss Shelly taught in the public schools of Battle Creek before becoming an instructor at the University of Oregon, where she earned her A.B. degree.

In 1929, she received her

master's degree at Columbia University's Teachers College. She taught there and at Columbia's New College until her appointment in 1935 as associate professor of physical education and assistant dean of women.

Bennington College invited her to accept a position as administrative director of the



college's Summer School of the Dance in 1934, just two years after the college opened its doors. Shelly and Martha Hill Davies co-founded the summer school, which brought modern dancers from all over the United States to the college campus.

In 1938, Miss Shelly was made educational assistant to the president of the college. When the school of the dance was expanded

to include music and drama, she became administrative director of the school of the arts' summer programs.

Miss Shelly left Bennington in 1942 to sign on as a Lieutenant Commander in the Women's Naval Reserve, and became a training director for the Women Accepted for Volunteer Emergency Service (WAVES).

After the war, she was engaged in an extensive demobilization program of the WAVES from their wartime strength of 85,000. Her services earned her a Secretarial Citation from James V. Forrestal, the Secretary of the Navy.

Upon completion of the demobilization program, she returned to Bennington in a new post, director of admissions. In 1951 she judged that the Air Force's need of her talents exceeded Bennington's, and spent two years as director of women there.

She returned to the College in 1953 as Director of Student Personnel, eventually resigning a year later to take on public relations duties for the Girl Scouts.

Miss Shelly left no immediate survivors.

editor's journal

Sometimes an editorial should be more a post mortem than an introduction. This is particularly the case, it seems, when one closes a publication for the first time as editor.

This issue of *Quadrille*, like many things at Bennington, suffered the pressure of deadlines with an optimism grounded in somewhat insouciant disregard for the status quo. It was also beleaguered by dozens of difficulties, pitfalls and pratfalls, including your new editor's utter newness on the job, a confusion of publication schedule necessitated by a special newsletter issue, and numerous snags and snafus better left unrecounted. For all its lateness, I hope you've found it to be a helpful chronicle of the dedication and other events which transpired this summer. Not least of an editor's problems, the news does continue to happen despite all logical deadlines.

It's difficult for me to come up with a suitable and unpretentious way to introduce myself to you as *Quadrille*'s new editor and Director of Publications and Information at the college. If only there were someone at my elbow who could grab the typewriter away and write something — anything — about Alex Brown so I wouldn't have to creep out of the shadows for some absolutely unnecessary and unwanted chance to identify myself. On the other hand, your editor should not be entirely unknown to you.

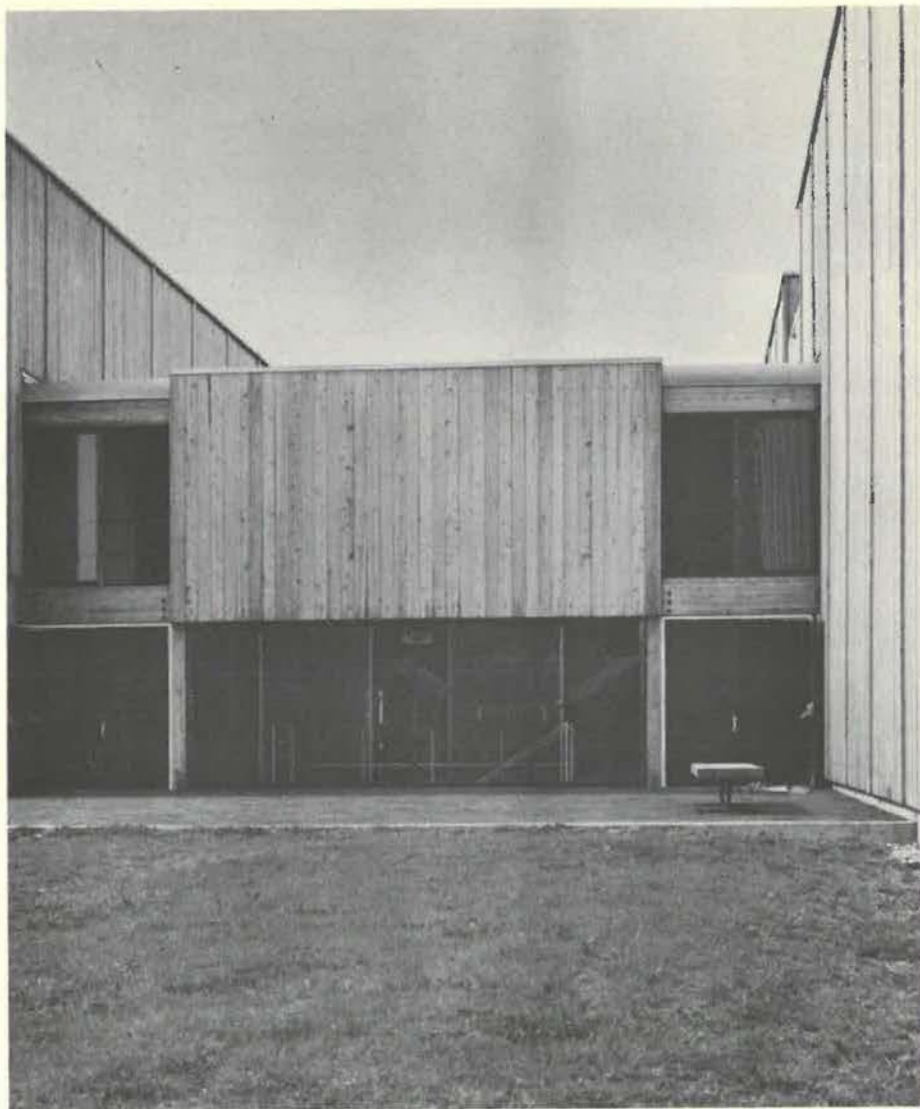
As best as I can distill them, the pertinent facts are these: I'm a recent graduate of Bennington, a playwriting major who also spent significant time studying photography. I left a commercial photography business I had set up in Vermont after graduation to seek my dubious fortune in New York City, and finally found a niche as an assistant editor of *House Beautiful* magazine. After a year of that, I was sufficiently alienated from what all descrip-

tions of the NRT call the Real World, and enrolled in New York University's graduate program in Film and Television. A year of incessant shooting and editing was all I could endure of NYU, so, two years short of an M.F.A., I headed back to Bennington, Vermont to take on this job after someone's very fortunate (from my point of view) decision to hire me.

As the new editor of *Quadrille*, I have two requests to make of its readers. First, I have collected enough remarks and murmurs to feel that the magazine might deserve a new name. It's been suggested that "*Quadrille*" doesn't speak too strongly for the nature of Bennington, so I would appreciate hearing suggestions for a new title. Further, any of you who have strong feelings about the current name should let me know that you'd like to see it retained. Such is the democratic potential of the U.S. mail.

Second, I'd like to see this magazine do the best job possible of representing the far-flung college community of alumni and friends, and I need opinions and suggestions from all of you on how to achieve this. *Quadrille* is, uniquely, no other magazine's rival, for it serves Bennington first and foremost. The range and talent of potential contributors is exceptional, and therefore I welcome contributions as much as advice. And *Quadrille* is one thing more than an album of graphic and written work which originates from Bennington people: it is our forum. In this respect I'd venture to say we have an edge on any other alumni magazine, because the size and vitality of our community make the possibility of written interaction in these pages more than just a dream.

I encourage you to help me shape this publication into the most responsive, exciting magazine possible.



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