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Quadriille

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For Alumni & Friends of Bennington College



Pat Barr '71 named development director

The appointment of Patricia A. Barr as director of development of Bennington College was announced by President Joseph S. Murphy shortly before he left that office. Ms. Barr, a 1971 graduate of Bennington, has been since 1977 the College's principal attorney as a member of the law firm of Barr, Sternberg and Moss.

Her new position took effect July 1, coincident with the beginning of the presidency of Michael K. Hooker, the former dean of the Johns Hopkins University.

Among Ms. Barr's credentials are that she has served on the Board of Trustees' Development Committee and has been active as a volunteer in Alumni and Development matters for Bennington; she has also been president of the Vermont chapter of the American Civil Liberties Union, and recently served as a member of a special commission chaired by former Governor Philip H. Hoff to review standards for admitting lawyers to practice in the state.

As director of development she will be responsible for implementing long-range plans of the Trustees for fund-raising and building a substantial endowment. She will also oversee related operations of the College's offices of Alumni Relations, Annual Fund and Publications.

President Hooker expressed enthusiastic approval of the appointment and said he looked forward to working with Ms. Barr "in advancing Bennington's interest in the future." And both Ms. Barr and former President Murphy said that on a local level, they hoped that the appointment would be seen as bridging whatever gap exists in town-gown relationships in the Bennington community.

She succeeds Donald G. Myers, a former assistant principal of the Emma Willard School in Troy, New York, who announced his resignation in March.

After graduating from Bennington, Ms. Barr



Pat Barr '71

clerked for four years in law offices in Bennington, took her Vermont Bar exams and was admitted to the practice of law, and in state and federal courts, in 1976. Since then she has been in the private practice of law, most recently in association with attorney Rolf M. Sternberg and Neil S. Moss at 111 Silver Street in Bennington; Mr. Sternberg is also her husband. She will remain a counsel to the firm, and the firm will remain general counsel to the College.

In other civic activities, Ms. Barr is a member of the boards of Temple Beth El and the United Counseling Service of Bennington County.

Alumni surveyed on grades and grad schools

Comments instead of grades help more than hurt Bennington alumni in their efforts to gain admission to graduate or professional schools. That is at least one conclusion that can be drawn, tentatively, from a survey taken this year of Bennington graduates from the past five years — classes of 1977 through 1981.

The survey, organized by Judy Cohen, an interviewer and counselor for the Admissions Office, was based on responses from 161 questionnaires that were sent to 601 alumni. "Unfortunately," said Cohen, "this number is not large enough to really give us accurate information on post-graduate study; but it can give us an idea as to trends."

The survey asked what they did after leaving Bennington — work, graduate school or other — and if they went to graduate school it asked for the name of school, area of study, and degree sought. Then it asked whether those who went to graduate school felt that Bennington's narrative evaluation system had any impact on their acceptance.

Of those who replied to the question asking whether narrative evaluations had a positive or negative effect, 23 percent (or 20 replies) answered positive, 16 percent (14 replies) answered negative, and 25 percent (22 replies) said they had no effect. In addition there were 9 percent (8 replies) who had received optional grade equivalents back when they were still available to the class of 1977 and some in the class of 1978.

Of those who answered the question as to whether they had worked or gone to graduate or professional school after Bennington, 48 percent had worked (85 replies) and 50 percent had gone on to other education (88 replies).

Of those who did go to professional or graduate school, the question was asked whether they went

into an area of study similar to their major at Bennington. Those who answered said 58 percent similar (51 replies) and 41 percent dissimilar (36 replies). A statistical breakdown showed that graduates in Black Music, Drama and Literature were more likely to study in areas other than their major at Bennington, and that graduates in Social Science, Science and Visual Arts were likely to remain in their area of major. In Dance, the figures were 60 percent remaining in dance, 40 percent not — but those percentages are based on such a small response (3 and 2, respectively) that no conclusion should be drawn about it.

The types of graduate degrees sought by those who responded were, along with the numbers involved, as follows: Master of Arts 29, Master of Fine Arts 13, Master of Social Work 3, Doctor of Philosophy 10, Doctor of Medicine 1, Doctor of Jurisprudence 5, Master of Science 4 and Master of Education 5.

Perhaps the most valuable aspect of the survey was not in its minimal statistical results but in its own narrative evaluations about the impact — positive and negative — of the College's comments-instead-of-grades system.

Those who want a copy of the survey may obtain one by writing to Judy Cohen in the Admissions Office, Bennington College, Bennington, Vermont 05201.

Correction

The profile of Alice Marie Nelson '59 in the June issue of *Quadrille* contained a couple of errors. Alice Marie writes, "The 'Lotte' with whom I had the privilege of working was Lotte Lehman, the world famous German soprano who premiered most of the Richard Strauss operas. To confuse her with Lotte Lenya is like confusing Joan

Calendar of Bennington events

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| August 11, 14, 18 & 21 | Concert. Greenwall, 8 p.m. Chamber Music Conference. For information call 802 442-5401 Ext. 367. |
| August 13-15 | Ken Kensinger's South American Indian Conference. Franklin House. For details call Jenifer Keefe at 802 442-5401 Ext. 367. |
| August 15-22 | <i>She Stoops to Conquer</i> by Oliver Goldsmith, Lester Martin Theatre. Evenings at 8, Sunday matinee at 2:30. For details: Oldcastle Theatre Company at 802 447-0564. |
| August 15-21 | Green Mountain Fiddlers. For information call Jenifer Keefe at 802 442-5401 Ext. 367. |
| September 8 | First Faculty Meeting, 4:15 p.m., Barn 1. |
| September 9 | New students arrive all day. |
| September 10 | Music Faculty Concert, 8 p.m., Greenwall. |
| September 11 | Registration 9 a.m. to 4 p.m. |
| September 13 | Classes begin, 8:30 a.m. |
| September 30 | Alumni Council meeting. For information call Lynn Hood at 802 442-5401 Ext. 269. |

Theatre benefit set for October 26

The New York Major Theatre Benefit has been scheduled this year for October 26, 1982, with a new musical called *A Doll's Life* at the Mark Hellinger Theatre. The play is directed by Harold Prince and the book and lyrics are by Betty Comden and Adolph Green.

There will be the traditional supper at Sardi's before the play and a large turnout of alumni and friends of the College is anticipated. For more information on this gala event, please call Ruth Nicholson at 212 832-8056. Please mark your calendar and plan to join Bennington for this festive occasion.

Boston Pops visitors

On Saturday, June 19, a dozen Bennington alumni, spouses, friends and children made an enthusiastic appearance at a Boston Pops concert. One of the most enthused was the very small daughter of Michael Kalinowski '70 and his wife Mary Jane, who enjoyed the cymbals, whistles and flagwaving antics of the musicians, and a program heavy in jazz and "pops" kept all feet tapping.

Those who attended were Lydia Allen Kitfield '68, Frank Rogers, father of Bruce '83, Miriam Hermanos Knapp '55, Judith Beach Damon '54, Pamela Richards Brooks '41, Drusilla Penn Hardie '47, Elise Holt Fallow '46, Suzanne Stockard Underwood '38, Lydia Allyn Graves '37, Joan Holt Oates '54, and Jill Underwood Bertrand '65; and Rebecca Stickney '43 and Jane Wellington '40 sent contributions.

Sutherland with Joan Baez!"

Confuse her we did. "Lehman" was mistakenly "corrected" to read "Lenya."

The article contained a second error. During her stay in Germany, Alice Marie sang with the Deutsche Oper Berlin, in West Berlin, and not with the Hamburg Staatsoper.

Quadrille contents

August, 1982

Alumni are surveyed on grades and grad schools	2
Pat Barr '71 is named director of development	2
Callie Goldstein Fund marks first decade	3
Class of '82 launches a grant fund for NRT	3
Profile: Joan Schenkar '64, experimental playwright	4-5
Scenes and words from the 1982 Commencement	6-7
Class Notes	8-10
Crossett Column	12
Faculty Notes	12

Quadrille is published bimonthly (February, April, June, August, October, December) for friends and alumni of Bennington College. Michael K. Hooker, President.

Editor: Tyler Resch, Director of Publications; Assistant Editors: Valerie Alia, Assistant Director of Publications, and Lynn Hood '78, Director of Alumni Relations; Alumni Editor: Christine Graham '69, Annual Fund Office. Compiler of Class Notes and Faculty Notes: Florence Burggraf.

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On the cover: Youngsters at the College's Early Childhood Center enjoy a new treehouse built with the help of the Callie Goldstein Memorial Fund (see article on this page).

To Quadrille readers:

Two thank-yous are in order.

1. To those who responded to a recent publications survey, thank you for your help! Your opinions will be reflected in future Quadrilles and other Bennington publications. This survey was sent to a randomly selected sample of about 200 alumni.
2. To those who responded to our June appeal for an annual \$10 voluntary subscription to Quadrille, thank you again! Responses have been heartening, and to date more than \$1,000 has been received for this purpose; individual acknowledgment cards have been sent. The return of more of the business-reply envelopes that were enclosed in the June issue will still be welcome.

To some in both categories: Both the survey and the subscription forms asked whether you want a copy of the current 1982-84 College catalogue. Several persons checked the box indicating that they do want a catalogue but neglected to include a name and mailing address. If you think you might have done this, send us a postcard with your name and address and we will send a copy of the catalogue. Or if anyone else wants a catalogue, just ask for one on a postcard: Send to Publications Office, Bennington College, Bennington, Vermont 05201.

Goldstein Fund marks first decade

On a warm July day, children climbed in and around the new treehouse outside Bennington's Early Childhood Center. Their laughter and chatter testified to the structure's success. They explored secret nooks and crannies, poked heads out of windows and perched on nearby branches that remained in the old tree. The tree had been destined for demolition after it died, until Bennington student Daryl Zeltzer designed the house which will enable it to live on, along with the children who find adventure here.

In May before spring classes ended, the world-renowned American composer Elliott Carter gave an informal lecture in Greenwall. Pianist Ursula Oppens performed Carter's recent work *Night Fantasies* first before and then after he described it. The following evening filmmaker D.A. Pennebaker presented his film *Elliott Carter at Buffalo* as the final event in the Bennington Elliott Carter Festival, which also included a piano master class by Oppens. The festival was proposed and organized by Andrew Austin '82, a social science major with a strong interest in music.

A month earlier, in April, Isabella Leitner gave what must have been one of the most moving presentations in the College's history. The concentration-camp survivor and mother of Bennington sophomore Richard Leitner read from *Fragments of Isabella*, her book chronicling her experiences at Auschwitz. The audience shared many emotions, silence, tears and a determination to prevent future holocausts.

These three very different events — the building of the treehouse, the Carter Festival and the Leitner reading — have one thing in common: they were made possible by the Callie Goldstein Memorial Fund.

The fund provides for visits by "distinguished or stimulating thinkers or performers in a wide range of fields . . . on any subject or in any artistic medium of interest to the College community." It also supports Early Childhood Center projects. A committee of two faculty members and two administrators reviews recommendations each year and determines how best to allocate funds.

The Callie Goldstein Memorial Fund was set up in 1973 by Sara and Harold Goldstein, parents of Carola (Callie) Goldstein, who died of a heart condition on December 19, 1972 at the age of 24. She graduated from Bennington in June, 1971, having majored in social science and maintained a strong interest and involvement in music. Callie



Composer Elliott Carter and pianist Ursula Oppens respond to applause during Bennington's Elliott Carter Festival held in May, sponsored by the Callie Goldstein Memorial Fund.

was especially enthusiastic about early childhood education. Thus the memorial which provides lectures, arts events and support for the Early Childhood Center reflects her personality and her concerns.

It is a decade since Callie Goldstein died. Like the treehouse which perpetuates the life of a tree that once thrived on the Bennington campus, the Callie Goldstein Memorial Fund insures that Callie's interests will continue to live here. As children play and members of the campus community explore and participate in music, dance, theatre, issues and ideas, Callie's energetic participation in the College's life is felt. Those who never met her join those who knew her well.

Other Callie Goldstein Memorial events have included a 1976 two-concert series by the Concord String Quartet which offered the complete cycle of Bartok quartets, and a "Pioneers' Weekend" celebration in 1979 in honor of the birthday of Eric Satie, involving members of the Drama, Music, Black Music and Literature divisions.

Primarily, the fund brings in lecturers and performers from outside Bennington. Its support for the College's early childhood program has varied over the years. Most often, it has been used to improve the facilities in and around the Early Childhood Center. One year the Center purchased a set of hollow blocks. In other years, the outdoor area was refurbished and a new ceiling was installed.

The College welcomes gifts which honor or commemorate those who have lived and worked here. They provide a living link among past, present and future. They enrich the intellectual purposes Bennington serves.

Class of '82 launches NRT grant fund

Just before Commencement, members of the Class of 1982 voted to make a gift to Bennington College this year, to be called the Class of '82 NRT Grant.

All gifts from 1982 seniors, plus a \$500 anonymous gift, will go into the beginnings of a \$10,000 fund. This will be invested at best return and the income will provide several grants to students each NRT. It is expected that several smaller grants will be given preference over few larger grants in order to have impact on as many NRT projects as possible.

Decisions regarding the amount and number of grants as well as the recipients will be decided by the NRT Committee, which will report its decisions to a designated member of the Class

of '82. The purpose of this report is to insure that the procedural aims of the class are realized. The hope is that this grant will enable more students to accept valuable volunteer or low-paying NRT jobs; the primary basis will be financial need.

The Class of '82 representatives to the Board of Trustees will work with members of the Annual Fund staff to encourage additional contributions to the fund from individuals, corporations and foundations. At the September meeting the Alumni Association NRT Committee will be encouraged to join members of the Class of '82 to raise the total of the fund to the proposed \$10,000. Don Schatz and Cindy Kravitz, both elected student trustees for two-year terms, will head the Class of '82 effort.

Annual Fund sets a record: 40% above previous year

The 1981-82 fiscal year ended June 30 with a record-setting \$762,671 in the Annual Fund, which is 40 percent more than raised the previous year. Of that total, \$150,000 was in restricted gifts and about \$613,000 in unrestricted gifts.

Contributing to the fund this year were 1,731 alumni and 473 other individuals. Giving in every category was up, both in dollars and donors.

The October issue of *Quadrille* will carry the Donor Book listing all participants in the fund, and will include more detail on the successful completion of the drive.

The College and the Annual Fund staff thank everyone for the extra support they gave Bennington this year and look forward to continued increasing success.

profile

Experimental playwright Joan Schenkar '64: 'the courage to try something new'



Photos by Valerie Alia

By Valerie Alia

It's hard to imagine Joan Schenkar sitting still. Even when she sits, there is motion. She speaks with animation, punctuating phrases with flashing eyes and dancing hands. Her life revolves around theatre, and one senses that she never leaves the stage.

"My work for the theatre has always included the attempt to admit into the life of the play (and the life of the audience) feelings that are otherwise forbidden. It has seemed to me (as it did to the Greek and the Jacobean playwrights) that the stage is the place to bring the most extreme forms of feeling and being . . ."

Signs of Life, her most recent play, does just that. It brings together the lives of a doctor and a writer, framed by the entrepreneurial extravagances of P.T. Barnum. The men use the lives of women for their own sustenance in a play that becomes increasingly grotesque. Ultimately, the men commit acts of cannibalism, although we are never certain to what degree they literally devour their victims.

One of the men is Henry James, whose gentility and literary skill mask a secret life with his sister, Alice. Most of Schenkar's plays begin with someone's reality. "Of course, you start with real life. You start with the people about you and then you twist them. I start with a lot of historical issues," she explains. "And then I pervert them to my own uses."

We met over drinks at El Mariachi Restaurant in New York, an appropriately excessive atmosphere in which to discuss Schenkar's work — indoor garden courtyard, outrageous drinks, an

international clientele, good food and an informal style.

Asked to relate the development of her career, Schenkar began with Bennington. "It's a wonderful story. It's short and it's wonderful. Playwriting was the only thing I didn't study at Bennington. And that's how I came to be a playwright. Most people begin in college by knowing very strongly what they want to do. I always knew that I would be a creative writer, but I had not found my form at the age of 18 or even at the age of 21. I didn't find it until about the age of 30, so that I conscientiously avoided all creative writing courses at Bennington . . . I never took one.

"I was a very strong history and literature major . . . Rush Welter and Stanley Edgar Hyman . . . and all that stuff is utterly reflected in my plays, but has nothing to do with their form. All those techniques of research and development that I learned are used in the creation of the plays . . ."

"I think I was very lucky. Most creative writers are totally stifled by studying creative writing, before they've found their form. I always thought I'd grow up to be a novelist. It was the shock of my life to find out I had theatrical talent.

"I actually went to graduate school because I couldn't write a novel. When I graduated from Bennington, the first thing I did was try to write a novel, and I couldn't do it. Because I couldn't find the right form for it . . . because that's how I thought in those days, before years of therapy . . . As a kind of punishment, I sent myself off to graduate school."

She went to Berkeley and then to a Ph.D. program at Stony Brook. (Her theatrical career

took off faster than the doctoral program, and she did not complete the doctorate.)

She grew up in Seattle, Washington, and "came to Bennington because it was three thousand miles from Seattle. They put me on a three-course program with tutorials with each of the teachers. I worked all the time. It was a wonderful experience."

She attended Bennington during the years when coeducation was being discussed. "Coeducation was annoying to many women in my class. I graduated in 1964 . . . I voted against coeducation. I said I thought this was a wonderful place for women to get together — a place that didn't have any cognates like that in the social system . . ." When she visits now, "It looks crowded to me. There were 300 when I was there." Nevertheless, "it still looks beautiful. I still enjoy using the library."

Her Bennington experience "laid the foundations for what I'm doing now. I didn't sell myself to a rich lawyer!" She found Berkeley competitive. "I simply had to beat everyone out there, coming from Bennington, which was ostensibly noncompetitive. But it was highly competitive. I think that what we were competing for was attention. When I was at Bennington there were very few women on the faculty. It was perfectly clear that we were focusing on the male faculty, and that's the way it was."

Her Bennington friendships have continued. "I am friends with most of the women I was friends with then. We support each others' art. Many of them are in Performing Artists for Nuclear Disarmament (PAND)." Among these is



Discussing a local custom (cannibalism) in *Cabin Fever* by Joan Schenkar, at Florida Studio Theatre, Sarasota.



P.T. Barnum exhibits a freak in Schenkar's *Signs of Life* at the American Place Theatre in New York.



Dr. Sloper and Henry James toasting "the ladies" in Schenkar's *Signs of Life* at the American Place Theatre.

Elizabeth Richter Zimmer '66, a dance writer.

The performing artists' group is a continuing commitment. Schenkar became involved through colleagues in the theatre. She helped to organize the performance components of the June 12 rally in New York, and continues to work with PAND. Asked about her political involvement, she replied:

"My self-definition was totally as an artist, before anything else. Before gender, before appetite . . . The tyranny of the times has forced me to do a certain political stance. Feminism came long before this, and is still my overriding concern. And in fact, now, for Performing Artists for Nuclear Disarmament, I'm going to be the liaison to the feminist community, which we desperately need.

"My commitment is to the people of that organization. They are a wonderful group. I can't tell you how smart and terrific they are. It's really amazing. In four months we just got it together (for the June 12 rally).

"It's clear that we're going to operate forever. We did a retreat. We're doing all the proper corporate things. We're setting up a structure . . . It was

very interesting to me to be identified with a cause which is clearly going to win. I feel it very strongly. Now that ERA has been defeated, and I saw the thing going down . . . it just broke my heart. Here, I'm at least with artists."

She serves as PAND's fund-raising coordinator. "Chiefly because I was raised a Republican. I was the only one who had a Republican background. I'm going to make sure that we get a professional fundraiser." She is also forming a playwrights' unit.

PAND will go beyond the freeze program to endorse nuclear disarmament, nonsexist behavior and attitudes and other issues.

"You can break your heart in politics. But you can't break it in art. It's so much more satisfying. You have your work. They can't take it away from you. I'm very lucky. Almost everything I write gets produced. It doesn't happen that way for most of my friends. When you're experimental in America you might as well cut your throat . . ."

While her political commitments are strong, she does not regard her theatre as "political." She rejects direct agit-prop devices and suggests that "there are many ways to draw people into anti-nuclear consciousness. One thing is to do your own work, to show it, and before the performance to have a dedication to the anti-nuclear work, and finally, it's going to stretch out and become disarmament . . ."

"Feminists often have a lot of trouble with my work. It's experimental. They're used to this kind of kitchen drama . . . that represents their lives and their needs . . . agit-prop art. That's not what I worked with or studied with. Luckily, I didn't study theatre, so I'm fairly free to move . . ."

I asked whether she had trouble getting produced, early on. "I didn't seem to. I mean, it's never enough. It's never enough . . . But I got very lucky. I started writing sitting on that farm in [Pownal,] Vermont. The very first plays I ever wrote were the *Cabin Fever* plays, which were designed to be performed on my front porch. They're porch plays. They're going up here at Theatre for a New City this next season. They've been done all over the country." (The plays were inspired by Schenkar's neighbors in Pownal.)

'What I am trying to do is to use the theatre to express those states of feeling and being which are so extreme that they can't be admitted into ordinary life'

"What happened to me was that Joe Chaikin just scooped me up into his company. That was a good entree . . . he read [the *Cabin Fever* plays] . . . I had this farm in Pownal, until last year when I sold it, and Jean Claude van Itallie, who was a close friend of Joe Chaikin's, had a farm 35 miles from it, in Massachusetts. And we all kind of got to know each other. And Joe invited me to sit in with the Winter Project with his company. So I just learned theatre right on the spot."

Along the way she experimented in all of the arts. She was a member of a ballet company; her drawings have been exhibited, and she has played music professionally on eight instruments. She calls avant garde theatre "the natural home for someone whose interest is the intersection of expressive forms."

When she finally took to the theatre, "I didn't even know I was writing plays; I thought I was writing conversation. I just showed them to the most famous people I could find, the people most competent in the arts. I really wanted feedback, and the feedback was terrific. It's been fine. And I get a lot of grants. Thank God."

She cautions, "If you're a playwright, don't ever expect to make money off it. It's really hard. There just aren't enough places to produce

you, especially if you're sentimental."

I asked her about another writer's statement that all art is experimental. "That's a really fatuous statement. Most art, especially in America, attempts to imitate. I'll speak for theatre now; . . . It is *not* inherently experimental. It is often inherently expressionistic; it's often inherently boring."

So when you call yourself an experimental playwright . . .

"I'll tell you exactly what I mean! Theatre in the United States tends unfortunately to descend from, for the most part, Eugene O'Neill's later periods, when he'd forgotten lessons that he'd learned from the European expressionists and surrealists, and sunk into alcoholic naturalism. The naturalistic play in America is the curse of theatre. It actually attempts to imitate the ways in which people speak and move with each other. Can you imagine anything more boring? What I am trying to do is to use the theatre to express those states of feeling and being which are so extreme that they can't be admitted into ordinary life."

"I make a highly metaphorical theatre and at the same time highly formal." For example, at the center of *Signs of Life* is a very formal afternoon tea, which recurs again and again.

"My favorite playwright is Christopher Marlowe, because he's so extreme. If you remember, in the prologue to *Tamurlaine*, he says that what he's trying to do is insult the world, to attack the world with high astounding terms. I don't want people to leave my plays feeling comfortable and happy with their lives . . ."

"There's nothing like daily life in my plays. Almost never. There are certain rituals which are repeated in rather frightening ways, incrementally. [The plays are] basically comedies of manners taken to such extremes that they end by leaving the audience shaken and unsure of the premises with which they walked in."

Schenkar does not begin a play by writing. "I read for about a year and a half and I take a lot of notes, and then I close the books and forget everything I've read. And the metaphors start rolling out . . . utterly transformed. What it's about is the transformation of every category through extremity. Two literary managers and a

critic have now read *The Last of Hitler* and all three of them said that they experienced hideous sleepless nights after . . ."

Isn't that political?

"Any work of art that's thoroughly realized has a politics. Because it's about the arrangement of relationships in power structures. The political is always the underpinning. The metaphor is what you get first. And also, all the characters are sheer components of each other. They're like a group soul. There's nothing that you or I would recognize."

She is "very proud" of her play *The Last of Hitler* because "I was unfamiliar with the material. I was brought up a West Coast Jew, and West Coast Jews are like High Church Episcopalians — utterly integrated . . . and what's more, I came from a rich family." She explains that having money also taught her its limitations and says she is content to live without abundant wealth.

The Last of Hitler was produced last winter in Denver. "Any production is a disaster. It's a chance for everyone to act out and have nervous breakdowns. But the actors were wonderful. They carried the play."

Are you an interfering playwright? Or do you sit

Continued on Page 8

commencement '82



The College community gathers on Jennings lawn, adorned with an ice fountain and flowing wine, to hear the Commencement address after an outdoor buffet.



Framed by the pillars of the Jennings Mansion, President Murphy delivers his farewell address to Bennington.



Secretaries of the academic divisions surround Dean of Studies R. Arnold Ricks waiting to announce names of graduating seniors at traditional Saturday morning Commencement rites.

The text of President Joseph S. Murphy's Commencement address

I would like to congratulate the senior class for asking me to speak this evening (laughter). I think it shows good taste, wit and judgment. I might also say that for what they're paying me they are going to get what they deserve. The invitation was clearly related to the fact that they've saved \$500, which is now being contributed to a fund that they are taking claim for. I want to talk informally, and as my parting gift to the senior class, very briefly. And I want to talk about a subject that all of you at Bennington know something about — about infantilism. And I want to talk about infantile wishing and its limitations.

It seems to me that the notion of infantilism is related to the notion that you can have whatever you want whenever you want it. I don't think we here are guilty of that disease alone but in fact share it and often have it imposed on us from the outside. And I want to talk about how infantilism permeates many of our institutions and the culture itself.

First, infantilism in the White House [laughter, applause]: We have been promised everything we want when we want it. We've been promised low taxes, no inflation, low interest rates, full employment, a reasonable annual growth rate and a

balanced budget. Not all of these promises are being kept. But some are. The cost of this kind of infantilism, the cost of assuming that we can have everything, is that those things that we don't get are often extremely painful to those who don't get them — like poor people, or unemployed people, or old people, or people in need. That kind of infantilism hurts the very people government was supposed to have existed to help. And we in a way are a party to it; we are a party to it because of our own insatiable gluttony which assumes that somehow the world will continue to produce goods endlessly and that somehow payment can come at some future time.

There is a certain kind of infantilism in imagining that a world which requires more and more in the way of natural resources in order to sustain fewer and fewer people, that such a world can be made and maintained in a rational way so that no one will be hurt. And when they are hurt they ought to be hurt in some place that we can't see or know very much about.

We have a kind of infantilism in our own Pentagon — the notion that somehow armaments or nuclear war can be made pacific. We've been told recently that it is possible to have a limited nuclear war, it is

possible somehow to limit the numbers of people who will die and that life can go on. There are even those who can see some virtue in it since it will kind of free things up a bit. Yet we have many infants playing with these instruments of destruction, believing infantile things, childish things, which are simply not true, which are categorically false, and which could destroy us. The fantasies — the notion that somehow survival is possible — are not very much different than the child's fantasy about what war is about. And we're reminded constantly even at bargain-basement prices — a 30-cent copy of the New York Times brings you two wars at a time now rather than one — that indeed war can be made once again romantic and tolerable. It will be romantic and tolerable until the black boxes are brought home (and we shall see whether Mrs. Thatcher will be able to survive a thousand people dying for no apparent reason). Of course, even then we have ways of using cosmetics so the dead don't pain us too much. There'll be drums and there'll be songs and there'll be horses and there will be speeches and medals and crying widows and we will all feel better and go home because one good thing about us is that we didn't die anywhere; we're here to look at it and to hear it and to

*Music
Hanks*



Faculty members Peter Golub and Maxine Neuman, with former Trustee Lucien M. ... and others.



Familiar presidential profiles are those of Frederick H. Burkhardt and Joseph S. Murphy.



Faculty novelist Bernard Malamud returned from a year's leave in time to join the farewells.

The photographs on this page were taken at a final faculty farewell party for President Murphy a few days before Commencement.



Faculty wife (and long-time campus secretary) Helen Woodworth chats with Black Music Division members Bill Dixon and Art Brooks.



Dean of the Faculty Michael T. Rock and Music Division Secretary Jacob Glick.

feel that somehow something noble has been accomplished — accomplished at the rate of 1.5 million dollars per Falkland Islander. I do not know what that works out to per sheep in the Falkland Islands.

Yet this kind of self-deception is the kind of thing that gradually over time begins to insensitize us so that we are simply no longer aware of the fact that what we are talking about are human lives, lives not like toy soldiers or children playing, so that when the game is over you get up and pretend that nothing had happened.

All of us here also, I think, are somehow imagining that we are going to be able to continue to do what we have done always in this country, using our educations for upward social and economic mobility, to become wealthier and to be able to live somehow an opulent and luxurious life. Increasingly we discover that the natural resources necessary to maintain that level of life will somehow have to be taken from people elsewhere. And it seems as though people elsewhere are less generous with their natural resources. And so our infants in the Pentagon produce arms to give to those in other parts of the world who run governments that are at war with their own people, and the price for us ultimately

is: Will our opulence and our luxurious style of life depend more and more heavily with time on the sacrifices made by people who live in the Third World? I suspect that for many of us now that's just too high a price to pay, and if we don't believe it they're going to remind us of it. It's too high a price to pay for their poverty, for their sense of abandonment, for their exploitation, and for their pain. Consciously none of us wants to say that we want to live well at other people's expense. And consciously we have to acknowledge that living well, in terms of material goods, will have to come on the backs of other people. There are alternatives to living well, if living well means simply the accumulation of goods and objects and services. And that's what this education you've got is really all about.

Some of you, I know, having talked to you, believe a curious theory. The theory is that you will live this life to "make it" in America and that somehow there will be this other life that you will then live as you wish in some creative and fruitful way. I am not here to tell you that this assumption is categorically false, but I am here to tell you that it has yet to be verified. And if it can't be verified or isn't verified then you have one principal asset, which is the life you've got, and how you live that life is really very much up to you. It's

yours to make or unmake or misuse as you see fit.

The kind of life you choose to live can be a rich one if you are prepared not to think in terms of richness of money or goods or objects or status or services. But it can be a good and rich life if you spend some time digging deep into the best parts of yourself — into your own mind, into your own character, into your own soul. Here at this little place, whatever else we may have tried to do, we've tried to point you in that direction. It is really quite amazing what you find; some of it of course we understand, as Sigmund Freud explained, is beyond perception, and some of it must scare the daylights out of you, and indeed it should. Nevertheless, the richness of your life contains the ingredients within you, and the degree to which you use this education and the degree to which you value those things that are important, to that degree you are going to do well; and to the degree that you stay somehow in the center of conventional and orthodox practice of a bourgeois America, to that degree you're going to end it filled with regrets.

It's only fitting that I should give you no more than three things to remember, knowing you as I do. First, be slow to judge; secondly, hold other people's efforts in high regard; thirdly, be of good cheer. Thank you.

class notes

Joan Schenkar

Continued from Page 5

back and let the director modify your work?

"Are you kidding? I merely get a stranglehold on the director and do not release it. But I do it in very clever ways. And I seduce all the actors, so that they're always on my side. What do you think a production is about? It's very political."

What about the ones you're not at?

"I let go. Which is fine, too. And I just collect the reviews. But in fact, this time the NEA paid me to go out there and be an interfering playwright. It's a great tragedy for playwrights that finally, the control that you have over your work is always arbitrated, that you have to make a good relationship with the director . . . We got terrific reviews [in Denver]. Good enough to make a difference here in New York."

She considers *The Last of Hitler* the "most extreme thing I ever wrote. I think it will be condemned by both Jews and Nazis alike. I'm proud of it. What it does is, it puts Adolph Hitler and Eva Braun after the Second World War in a small retirement community in Florida, 15 miles from a large resort frequented by East Coast Jews. As the play progresses, both Hitler and Eva Braun become increasingly the Jews they've always feared. They become this old Miami Jewish couple. And of course, you know, Hitler was terrified of being Jewish, as was Wagner. It invokes the whole mythology of the Third Reich."

"It is never successful for me to recount a plot in a play. My plays don't have any plot. I invent plots, and then the play annuls them, and that's what it's about — juxtaposing two polarities. It's my own unsureness with the final nature of experience. I don't think that you ever know anything for sure, so I will never give you a plot. Because that's something for sure, and so old-fashioned and ridiculous. And that, by the way, is what all non-experimental art is about — plot. And that's what you get a surfeit of in America. You get a bellyful of it."

"I'm working on a play called, hubristically enough, after Virginia Woolf's last novel, *Between the Acts*. It's the first time sex has reared its ugly head very directly in plays of mine. It will be an extremely sensual play that takes place in a garden. And the audience will be in the garden, too. And the weather will be a major character in the play. The audience will always be in terror of being rained upon, lightened upon, or getting too much sun."

So it has to be outdoors?

"No. Not at all. You can do anything in the theatre. It's all done with lights. Lighting design and sound design — they all have texts in my plays. I spend as much language on creating the light and sound as I do on speech."

Does that cause problems, when you can't achieve all of the elaborate stage directions?

"Yes. But you never can achieve all of them."

So few playwrights sustain their work. How do you keep challenging yourself?

"I try always to stretch beyond what I've done, to try a new form, to push the form . . . to try, if you will, to make each play more nightmarish than its predecessor. Although *Between the Acts* will be very sunny and sensual. In a way it will be a reworking of The Garden myth, with possibly the serpent as a male homosexual."

Doesn't it take a lot of courage, to always try something new?

"Yes. But I'm also naive. I'm working alone. I don't have the reinforcement that someone like [pause . . .] those famous others have. Nabokov used to say that a hundred little *hims* were his best audience. And that's exactly how I feel. A hundred little *mes* is my best audience. And I'm never satisfied. Like that story by Kafka, *The Hunger Artist*. He was the only one never satisfied by his work. Only he knew how easy it was to fast. If only he could have found the food that he liked, he never would have fasted."

'37

Elizabeth Paine Merriss offered an introductory clay sculpture workshop during the third annual Norwalk Arts and Crafts Workshop held in Norwalk, Connecticut, in May. The workshops offer instruction in clay arts and other crafts to the general population and the elderly, handicapped, disabled, or emotionally ill. Also offered this year are crocheting, metals and jewelry, stained glass — some of individual instruction. Elizabeth's classes are considered an outstanding component of the workshops and shows.

'38

Lowber Tiers has joined a select group of photographers to earn a Certified Florida Photographer Degree. She was recently notified that her application for certification was approved by the board of directors of the Florida Professional Photographers. She received the honor by accumulating merits from exhibits and awards in the annual FPP salon competitions, and writing for professional photography magazines. The degree will be presented during the FPP convention's banquet to be held in Daytona Beach this fall. Lowber is also a member of the Professional Photographers of America, the Vero Beach Art Club and the Fort Pierce Art Club.

'40

Mary-Averett Seelye of Washington, D.C., performed in the Folger Library poetry series this winter.

'41

Paintings and sculpture of Anne Eaton Parker, some of which were featured in the June issue of *Quadrille*, will be exhibited at the Image Gallery in Stockbridge, Massachusetts, from November 14 to December 18 this fall.

An article by Anne Clark Culbert, "Grandmother's House," appeared in the spring 1982 issue of the West Virginia state magazine *Goldenseal*. Anne lives in Athens, Ohio.

'42

A letter from Betty (Elizabeth) Wheeler said, "I am finally trying to finish what I started 40 years ago — I'm getting my B.A. in art at the University of California, Santa Barbara. One year left to go! My ultimate goal is an advanced degree in art therapy." Betty lives in San Luis Obispo.

'43

Ruth Davis Green resigned as executive

of the American Academy in Rome last July to come back to New York to complete her Ph.D. dissertation at the State University of New York, Stony Brook. She hopes to complete this work in December.

Vivian Lescher Werner, who has been a free-lance writer for many years, wrote that her children's book, *Ballet: How It All Began*, will be published by Atheneum in October. Vivian has published novels and other children's books, written music for plays, and written copy for radio stations. She lives in Guilford, Connecticut.

'46

Patricia George Peterson retired in June from Emma Willard School, Troy, New York, after 20 years at the girls' school teaching dance and instructing in arts. Recognition of Pat was concentrated in Alumnae Weekend with a "Celebration of Love" May 2 in the Emma Willard Alumnae Chapel. A special program of dance, song and music was performed in her honor. As it turned out, the dancer was too ill to perform and Pat herself took that part. "It was very beautiful," according to the school spokeswoman. During the chapel program Pat learned that one of the five leadership-scholarship grants awarded by the school would be named the Patricia George Peterson Scholarship. Gunnar Schonbeck and Don Myers represented Bennington at the affair. Students traditionally honor retiring teachers at June commencement — Pat was the sole retiree this year.

While at Emma Willard Pat was instrumental in bringing many special people to campus to enhance the school's program in the arts. Among them were Jose Limon, in residence for the year 1981, Merce Cunningham as teacher and lecturer, Manuel Duque, Nancy Meeham, Sally Bowden and Claudia Helman. Pat also co-sponsored a performance of *Pilobolus*.

'47

Suzanne Eckfeldt Harding is chairman of the Clothes Tree Thrift Shop which provides 28% of the funds for support of Freeport (Maine) Community Services, a small agency which she helped start in 1974. Her fifth grandchild, fourth grandson, was born in April. Suzanne lives in South Freeport.

Vasso Baloyannis Nichols, who attended Bennington College during the spring term 1947 while staying with Jane and June Hanks (Anthropology faculty), brought the Hankses up to date by letter this spring. Vasso is married and has two children: Christina has an M.A. and teaches English in San Francisco City College, Christopher

is about to enter dental school at Boston University. Vasso teaches sculpture and ceramics to the blind and handicapped through the San Francisco Community College, and her husband Tryphon teaches art at Lowell High School.

'50

Grease 2, which opened June 11 at the Ziegfeld Theatre, Manhattan, was directed by Patricia Birch. "Grease 2," wrote New York Times critic Janet Maslin, "is dizzy and slight, with an even more negligible plot than its predecessor had. This time the story can't even masquerade as an excuse for stringing the songs together . . ." Pat's credits include "choreography for *Grease* in both its stage and screen versions. Her talent for generating liveliness clearly outweighs her gift for narrative structure, but energy is really all *Grease 2* is after."

'51

Allegra Fuller Snyder and her husband Robert were spotlighted by Patricia Freeman in an article called "An Artful Compromise: A Los Angeles Parable of one couple, two creative temperaments and the clash of out-of-sync successes," in the Los Angeles Herald Examiner May 9. Allegra is a professor of dance at the University of California, Los Angeles, and makes dance films. Robert is a documentary film-maker. Allegra likes the Orient, collects Far Eastern artwork. Robert likes Europe, Italy, brings back film and picture books. Her current film project is a biography of German dancer Mary Wigman. Bob's work-in-progress is also a film biography, of Michaelangelo.

Their differences are in their methods. Allegra works with grant-givers, administrators, faculties, etc. Bob is a maverick, scorns bureaucracy, always free-lances. Their disparate creative styles reflect differences in their personalities — a dreamer-realist and an impractical dreamer. After 25 years of marriage the Snyders were divorced; the personality gap became difficult. Last September they were remarried. "Our greatest interests," Allegra says, "are very, very much alike."

Bob's film biographies have won festival prizes and critical acclaim — an Academy Award for the documentary about Michaelangelo, *The Titan*. Allegra received national attention as a leading member of the dance community, became chairman of the dance department at UCLA. Their two children are Alexandra, a 28-year-old free-lance commercial art director in New York, and Jamie, 26 and a music student at the University of California, Los Angeles.

obituaries

A memorial service was held on the Bennington campus July 25 for Barry Weinbaum '82 whose body was discovered the previous week on the Lower East Side of New York. The Rev. Thomas Steffen, pastor of the Second Congregational Church of Bennington, officiated at a service attended by about fifty friends, relatives and alumni on the Commons Lawn baseball field. Following the service a tree was planted in his memory outside Franklin House. Investigation into the circumstances was continuing by the New York City Police.

Patricia M. Walker '47 of New York City died of cancer in April at the Waveny Care Center, New Canaan, at the age of 57. For 22 years before resigning last November for health reasons, she was secretary to the director of the photography department at the

Museum of Modern Art in New York City. She leaves her mother, Sophie Pond Walker, a brother Jeffrey, and a sister Anne.

Mary Sheldon Hopkins, the librarian of Bennington College from 1956 until her retirement in 1967, died May 12 at her home in Bennington, and a memorial service was held June 20 in the garden of the Crossett Library. Speakers included former President Frederick Burkhardt and former Dean Thomas P. Brockway. "Polly" Hopkins, a graduate of Vassar, came to Bennington as an assistant librarian in 1937 after earning a bachelor's degree in library science from Columbia. She served as supervisor and chief consultant at the time the Crossett Library was built in 1959. She is survived by her stepmother, Mrs. Charles Hopkins of Hudson, New York.

Marjorie Helena Healy, who was assistant director of the dining halls until her retirement in 1978, died April 23 at the age of 71 after a long illness. She had worked in various departments at Bennington since 1939. Her twin sister Mildred had died a month earlier, and a large delegation from Bennington College attended a requiem high mass for both sisters in St. Francis de Sales Church.

Bette Jane Turner of North Bennington, who had been housing administrator for the College from 1971 to 1975, died April 15 at Putnam Memorial Hospital at the age of 61. She had been assisting in the compilation of a history of North Bennington Village at the time of her death. She is survived by her mother, two sons and two grandchildren.

'53

Masao Miyoski, who was a special student in 1953, is professor of English at the University of California, Berkeley. He has published three books, received two Guggenheims, a distinguished teaching award from the University, and is a regular visiting professor at the University of Chicago. Masao's wife is a writer, and they have three children, "all beautiful."

'55

Betty (Elizabeth) Green Appleton graduated from Wayne State University on May 6 with an M.A. in therapeutic recreation. She is interning at Beaumont Hospital in Royal Oak, Michigan. "Having fun working on 'Mad Dance Affair,' a benefit for the Michigan Dance Association to raise money for the Michigan Dancers-in-the-Schools program." On May 16 Betty participated in a Women in Religion service at the Birmingham Unitarian Church, and directed the entire congregation in simple movement experience. "Can't resist the chance to set everyone moving and enjoying movement! Will be teaching dance to learning disabled and emotionally impaired children in the summer. Am looking forward to relaxing and enjoying my family in July." For her M.A. thesis Betty developed a course in creative dance/movement for Class IV wheelchair-bound children, ages 6-8.

During 1980-81 **Carol Rubenstein** gave readings of her poems and translations at Sweet Briar College, the American Literary Translators Association, Brown University, State University of New York at Albany, George Washington University and the Field Museum. She had fellowships at the Ossabaw Island Project, Hambidge Center, Virginia Center for Creative Arts, Millay Colony, Wurlitzer Foundation and Ragdale Foundation. Her book of Borneo translations, *The Honey Tree Song: Poems, Chants and Epics of Sarawak Dayaks*, will be published by Ohio University Press in 1982.

'57

Diane Will Fountain owns and operates her own pet grooming business in Rome, New York, where her husband is parts manager of a Toyota agency. Diane's youngest of four children is in his sophomore year at Brown University, and she has one grandson.

'58

Marnesba M. Hill has been appointed Dean of Students at Mount Holyoke College. Between 1970 and 1980 Marnesba was Associate Dean for Student Affairs at Yale University and thus directly involved in guiding the shape and direction of undergraduate life. Her responsibilities at Mount Holyoke include programs as diverse as undergraduate organizations, Junior Year Abroad, freshman and off-campus housing, and athletic eligibility and coordination as well as advising and coordinating minority students. Marnesba is a former director of United States Peace Corps programs in Belize, and in the early 1960s she spent several years in Nigeria performing as a folk singer for the Eastern Nigeria Television Corporation and supervising research projects for UNESCO and the University of Nigeria at Nsukka.

Marlene Mintz Kandel sent a pithy note: "Getting a divorce. Selling real estate in West Los Angeles. Still teaching piano. Master's in music 1978."

'61

"I am an associate professor of biochemistry at the Medical College of Virginia, Virginia Commonwealth University," wrote **Judith Schneider**

Bond, signing herself *Dr. Judith Bond*. "My husband, Gaylen Bradley, has been elected Dean of Basic Sciences at Virginia Commonwealth University effective July 1, 1982." Judith and Gaylen live in Richmond.

Gail Cherne Gambino received her master's in social work from Adelphi University this spring and is practicing as a psychotherapist in Port Washington, New York. Her specialty is family therapy. During July she commuted to Philadelphia where she took an advanced course in her specialty, family therapy.

'62

Margot Graham Fass writes that she completed her medical internship this June and is about to start formal psychiatric training at the University of Rochester. Her son Matthew is taking a year off after his first at the New School for Social Research; daughter Lindsay will attend Sarah Lawrence in the fall after six weeks this summer at the American Dance Festival in North Carolina.

Margot also writes that her best friend **Minda Tessler '62** will take qualifying exams in August for her doctorate in psychology. Margot lives in Rochester, New York.

Janet Kaplan and John Salant Rodgers were married May 27. Janet is a commercial real estate broker in Manhattan, is co-author of two books on Israel and was formerly director of *The Jerusalem Post*, an international newspaper. John is chairman of the board of the Salant Corporation and vice president of the Massachusetts Speleological Society. They reside in New York City and Westport.

'63

Elyse Aronson is "Mz. Goose" to many young children in and around both Los Angeles and Clearwater, Florida. Elyse started writing and illustrating silly rhymes when she was teaching in Los Angeles and was searching for a more modern type of *Aesop's Fables*, and has carried this over to the Green Cabbage School in Largo. Since moving to Florida Elyse has self-published the *Rhymes and Songs of Mz. Goose* and is having *Happiness Fables* published by a firm in Los Angeles. She wrote all of the verses and did all of the illustrations for both.

Elyse's desire is to raise the literacy of children and she encourages them to create their own stories, poems and pictures, to use their imaginative abilities. In teaching she also uses her own puppets. "With the right exercises, their writing gets better by their own judgments. . . I love children's writings. They are so fresh and spontaneous."

In Los Angeles Elyse was a member of the Committee on Children's Television. She would like to hear from people who are also interested in children's television. *Rhymes and Songs* is available for \$5 through Mz. Goose Productions, Clearwater, Florida 33515.

'64

A member of the dance faculty at the New York University School of the Arts, **Linda Tarnay** is involved with its newly formed student company. In May Linda participated in the Spring Repertory program of Cincinnati's Contemporary Dance Theater. One of the three premiere performances was Linda's mood piece, *Three Times of Day*, composed of three separate dances, all performed to the same Chopin prelude. Linda staged it for the company when she spent two weeks last winter at the Contemporary Dance Theater as a guest instructor.

She has been choreographing with a pick-up company since her dance company was disbanded several years ago. After the group disbanded Linda was choreographer for the Obie award-



Elyse Aronson '63, alias "Mz. Goose."

winning production of *Isadora Duncan Sleeps with the Russian Navy*, for which she drew on her own private studies with Duncan revivalist Annabel Gamson.

'65

The premiere of a new dance by **Kathryn Posin** was held August 1 at Creative Time's Art on the Beach at the Battery Park City Landfill, Chambers and West Streets in New York, according to the New York Times.

"I've noticed I was on the 'lost' list, and would like to be found," wrote **Carol Peckham Snow**. "I've stumbled into a quasi-career as production manager of *Scientific American Medicine*, a looseleaf service for physicians and a division of *Scientific American* magazine. **Cynthia Chevins '75** works with me as marketing manager."

"I have two children, Jillian, who is in eighth grade at I.S. 44, and Geoffrey, who will be starting at Music and Art this fall. My husband Richard is managing editor at *American Heritage*, and a writer. His last novel, *The Burning*, was published last year by Doubleday. I've lived on the West Side of New York for five years and with any luck will stay here (I also have two unpublished novels)."

'66

A birth announcement tells us that Steven Robert was born May 7 to **Susan Slovak** and Manny Beigelmacher of Brooklyn, New York.

'67

Londa Weisman's clay works were displayed at the "100 American Craftsmen" exhibition and sales show in Lockport, New York. The juried show, which ran June 4-6, is regarded by national critics of original crafts as one of the best in the Northeast, and attracts applicants from Maine to California, drawing 12,000 visitors annually. Only original crafts displaying high technical form and innovative technique are accepted for exhibition. This year's show attracted 300 applicants and was judged by four recognized experts in the field of original crafts.

'70

Claire Copley and Alan Eisenberg were married in May. Claire plans and develops publicity programs for non-profit art galleries in Manhattan under a grant from the National Endowment for the Arts. Alan, a lawyer, is executive secretary of the Actors Equity Association.

Pamela Granbery is living in San Francisco. She and Dennis Foley will be married late this summer at her parents' home in Connecticut, and honeymoon in London. Pamela toured with the Twyla Tharp Dance Company in 1980 as a graffiti artist, and in 1981 she did the stage set and environmental design for the campaign ball of Americans for Customary Weight and Measure (she is a committee member) held in a New York ferry terminal. Also in 1981 she received the William Graf Scholarship from Hunter College art department. Last February Pamela was one of the first to receive Hunter's new Master of Fine Arts; she had been graduate assistant to the chairman of the department of art 1978-81.

Pamela and her sister, Joya, company name "Sisters," have copyrighted *Refractions* as perf-video "(a name we made up to define the simultaneous creation of performance and video. The copyright office said it was a new art form and we would have to make up a new category) . . . The work is an investigation of and elaboration on the feminine through enactment and projections of archetypal and ancestral images." *Refractions* was performed in April under a National Endowment for the Arts grant to the Newport Cultural Affairs Commission of Rhode Island.

'71

The paintings **Jo Ann Rothschild** submitted in application to the Artists Fellowship Program of the Artists Foundation, Inc., Boston, will be part of the Foundation's annual exhibit at the Rose Art Museum, July 8-August 15. Jo Ann was one of 18 finalists (total 852) chosen by a four-man jury. Pat Adams (art faculty) was a member of the jury, which selected solely on the basis of quality of the work submitted. Seven \$5,000 Fellowships in painting were also awarded.

'72

Julie Noble: I'm finally back in Anchorage, having spent a busy winter in the Alaskan Bush, constructing a 16' x 24' wood frame cabin. While -55° temperatures and only 4 1/4 hours of daylight do not constitute the best of working conditions, the experience was, on the whole, a delight. All things must come to an end, however, and that's what happened to my supply of food and drink, prompting me to return to my house in the big city, and, more importantly, to my job at the office! My current employment consists of doing contract administration, inspection and testing for construction projects in the Anchorage area.

"Sorry I missed reunion!" wrote **Alexandra Reed**. She is still working for the international consulting group, Hay Associates, which is headquartered in Philadelphia, "a great city for opera and European living," as editor for their two business quarterlies, *Mergers and Acquisitions* and *Directors and Boards*.

Featured soloists at a June concert of Sage City Symphony in Greenwall were **Kimball Wheeler** and her pianist husband Paul Suits. Kim sang arias from *Carmen* and *Sappho Songs*, written especially with Kim's voice in mind by William Hawley. Paul performed George Gershwin's *Piano Concerto in F*.

"Probably the most noteworthy event of the evening was . . . the piece for mezzo soprano and small orchestra conducted by the composer . . . The soloist exhibited an extraordinary range which served Hawley's music admirably . . . Her voice shimmered as in starlight, crept in black as night, sighed to Eros and dawned with the glow of an inner morning. She is a striking performer, one we will hear much from in the future!" (Clifford Ammon, free-lance music and drama critic, written for the Bennington Banner.)

Andrea Dworkin's fifth book will profile Right-wing women

Right-wing Women by Andrea Dworkin '68 will be published by Coward, McCann & Geoghegan in cloth and by Perigee Books in trade paper in January, 1983. In her fifth book, Dworkin asks what the Right offers women, how the Right mobilizes women, and why the Right succeeds — especially in fomenting opposition to women's rights among women. Abortion, homosexuality, anti-Semitism, female poverty, the politics of population control, and antifeminism as an ideology are some of the issues discussed in depth. Phyllis Schlafly, Anita Bryant and Marabel Morgan are profiled.

The special concern of the book is how male violence against women contributes to the need for stability and order among women, which empowers the Right; and how antifeminism along the whole political spectrum, from far Left to far Right, particularly fosters resignation among women to the traditional modes of female inferiority. In the face of the defeat of the Equal Rights Amendment and the possible enactment of the Family Protection Act and the Human Life Statute or Amendment, Dworkin sees this book as "an emergency attempt to articulate the centrality of feminism and women's rights to the search for human freedom."

'73

Liz Swados' first novel was published this spring by Summit Books. *Leah and Lazar* (pronounced as in lay-zar beam) is about a brother and sister growing up in upstate New York. Liz says she took care not to make it autobiographical, although "the time and the people are extremely familiar to me." She began writing it in 1976, just as *Runaways* was going into production; writing at night in her large Greenwich Village loft, where she also composes her music (Jennifer Crichton, *Publishers Weekly*, June 11).

The Vermont dance scene in the Burlington area has drawn four Bennington College graduates plus former and current dance faculty. "Vermont Dance at the Flynn," a dance concert performed May 15, was produced by Tony Miccoci, for the Performing Arts. Among the dancers were: Penny Larrison Campbell '70, who danced her solo *Dialogues* and an ensemble piece entitled *Excavations*. Cheryl Neiderman Lilienstein '72 offered two pieces, *Sea Stream* and *Stone Spirit*. Susan Meyer Sgorbati '72 performed a solo work titled *Bird Descending*.

The evening concert was preceded by a day of dance-related events — beginner classes, intermediate-advanced and master classes, two seminars on dance and a workshop on sponsoring and promoting dance. Following lunch break Nancy Goldner, New York dance critic, talked about "How to Look at Dance."

The concert program included 12 works by Vermont choreographers, chosen from among 24 who auditioned for the event. Two of the eight judges were Martha Wittman (dance faculty) and Judith Dunn (former dance faculty).

Jane Dalzell-Milner and her family moved to Princeton, New Jersey, in June. Jane is a free-lance writer and her husband Liam is a technical writer for Irving Trust Company in Manhattan. Their second child, William Stewart, was born in April. Daughter Britta Maeve is four.

Ted Mooney's first novel, *Easy Travel To Other Planets*, was well received by critics and received a nomination in the best first novel category of the 1982 American Book Awards. While pleased with the nomination, and happy about the reviews, Ted found that they haven't made writing the second book easier. An interview in the Kansas City, Missouri, Star, May 16, quotes Ted: "The desire to reinvent the world is the desire to write, and right after that is telling the story, and you want them to go hand in hand in some way."

'74

Lori Barnet and her husband Bill Duncan have a new son, Clark, born Christmas Eve, 1981. "I continue to perform extensively in the Philadelphia area doing primarily twentieth century

works. I continue to work with Tina Davidson '76 with the ensemble *Relache* and am doing more solo work as well. I even manage to do some Brahms on occasion."

Lori also reported that her sister Elna '72 was married on March 27. "She is still an attorney with the agriculture department in Washington, D.C."

Peter Bergstrom and Susan Still moved to Lexington, Virginia, this summer where Peter will assume the position of assistant professor of biology at Washington & Lee University. "I'll be teaching animal behavior and comparative vertebrate zoology . . . It will be quite a change from Bennington — all male, heavily fraternity and sports oriented — but it's small (1000 undergrads) and strongly liberal arts. The fact that I went to Bennington helped me in getting the job, I think. Elizabeth Munger '37 is the bookstore manager at W & L, and her daughter Sally Mann '75 also attended Bennington and lives in Lexington. It's a very charming town . . . I shaved off my beard . . . Madeline and Nicky wanted to see my chin . . . The kids are very excited about moving to the country."

Peter completed his dissertation in May, "Ecology of Incubation in Wilson's Plover (*Charadrius wilsonius*)," and graduated in June.

"I was amazed that the last *Quadrille* had no news of our class, 1974," wrote Polly Puner, "so here's some news. I have switched jobs, from prosecuting juveniles with corporation counsel in Bronx Family Court to prosecuting adults in Bronx Communal and Supreme Court. I am now an assistant district attorney in the Bronx, and am enjoying the work."

"Eric [Richter] is still teaching English at Adelphi Academy in Brooklyn, but now has been named head of the Middle School for next year. He is very excited about this new position."

"We were very sorry to hear about Don Brown's untimely death."



"Modern Dance," an oil on canvas, and "Self-Portrait: Goodbye to Cigarettes," an oil pastel on paper, were included in exhibits of paintings by Lori Lawrence '69 at the Amos Eno Gallery in Manhattan and at the Rensselaer County Council for the Arts in Troy, New York, this spring.

'75

Lisa Kraus presented *Kabuki Home Movie*, an interpretation of things Japanese, at St. Mark's Danspace in New York last January. She's now at work on *Celestial Mechanics*, "a one-shot extravaganza for the downtown Whitney's Movement and Modernism series." This summer Lisa will perform at France's Avignon Festival with the Trisha Brown Company and then teach and perform independently in southern France and Berlin.

'76

On June 2 Alan C. Feuer officially declared his candidacy for the "Democratic nomination for the State Senate to succeed Doug Ross, who is running for Congress. The fifteenth State Senate district [of Michigan] contains twelve communities, from Ferndale in the East to Wixom in the West . . . As Executive Director of Common Cause, I led the successful fight to pass the Michigan Open Meetings Act, and directed Common Cause effort that led to passage of the Michigan Campaign Finance Reform Act, which requires public disclosure of campaign contributions, and limits special interest influence in politics . . . I plan a grass-roots campaign . . . To win the fight for good programs, I'll lead the fight against bad programs. To make plans for the future, Michigan must first make sense of the current crisis. But to win in the Senate, I must first win on August 10."

'77

Helen L. Graham and David M. Gurney were married on March 28 in New Rochelle, New York, where they make their home. Helen is an interior designer, and has a B.S. from Cornell University. David has a B.A. in political science from Syracuse University.

Lise Motherwell is attending Northeastern University business school and expecting to graduate in June, 1983. She started a printing business this summer in the Boston area and wonders "Is anyone from the class of '77 in the Boston area?" Lise lives in Somerville, Massachusetts.

'79

Kaye (Katherine) Ringer is living in Manhattan and working as a physical therapist, and dancing. She is getting a master's at New York University and is about to launch into a new field with great enthusiasm, called "bodysenergy."

Andy Teirstein is studying with Leonard Bernstein, Stephen Sondheim and others in a workshop called the musical theater



Peter Bergstrom '74

program; writing music for dance-theater. "Also working part-time as performer in the Vanaver Caravan, a dance company performing swing, traditional American, Bulgarian and Chinese folk music and dance."

'80

A postcard from China dated May 22 brought a message from Pamela Nicholson-Gross and Howard Gross '79: "On a fascinating trip to China, partly to celebrate the opening of the first Pamela Nicholson-designed hotel in Toronto. Tried without luck to meet up with Sarah Gates '80, who is now teaching English in Xian, China. Howard starts with the Toronto law firm of Blake, Cassels & Graydon July 1."

June Soorikian is an assistant editor at *McCall's* in New York. "Loving it, still writing poetry, and scheming up a way to travel all over the world." June lives in Leonia, New Jersey.

'81

John Bertles composed the band repertoire for *Powerplay*, which is billed as an outrageous musical, a comic nightmare of nuclear disaster and a warning disguised as a cartoon. The musical opened at the Bond Street Theatre, New York, June 18, and ran on consecutive Friday evenings through July 23. *Powerplay* was conceived and directed by Patrick Sciaratta and the Bond Street Theatre Coalition with guest writer Peggy Ann Wechtel. Songs and choreography were by Bette LaRusso.

Amanda Degener wrote from St. Louis, Missouri, that she is a graduate student in sculpture at Yale University. "I will be looking for work in New York City. I'd like to assist sculptors or other artists. Call me if you have any ideas, 314: 534-3135."

'82

Joan Blair is producing a cable television dance program, Thursdays at noon on Channel C (New York), called *Camera In the Body's Hand* with Lucy Hemmendinger '78 and Paige Ramey. Joan has another video project under way, tentatively titled *1000 Refrigerators*. She would welcome completed dance tapes with special emphasis on kitchen appliances or any other fixtures "that hold your interest" in either 1/2" or 3/4" format for cablecast. Write her at 174 Prospect Park West, Brooklyn, New York 11215.

Sarah Gates is an undergraduate student in China. She is teaching English and studying Mandarin at Northwestern Polytechnical University in Xian, Shaanxi Province, People's Republic of China. Sarah anticipates further travel in southeast China after her one-year internship ends this fall.

Caren Glatt is working at the Odyssea Gallery in New York City. She lives in Carmel, New York.



Ben Belitt's Yiskor for Joe Murphy

Yiskor¹ for Joe Murphy (1977-1982) (annotated classroom version)

No frills, no nonsense, of-the-turf-turfy —
Such was the Era of Joe Murphy.
He kept a disenchanted eye
On all the fingers in the pie,
Exchanged the pomp and circumstance of Queens²
For governance by frugal means.
Unmindful of a bearish budget
He did not pussyfoot or fudge it,
But counted up the fiscal calories
And raised his constituency's salaries,
Made all the Corporation³ nervous
By paying bucks for length of service —
The manifest priority
Of Tenure and Seniority —
Enlarging the financial kitty
To match the dreams of Walter Mitty.

Hail to the liquidated balance —
Our zoo of pedagogic talents,
The sweating Deans, the buffer zones
Of humanoids and clowns and clones —
The balderdash, the verbal bleedings
Of faculties in monthly meetings:
He cracked the cynic's whip above it,
Made paranoids and nudnicks⁴ love it,
Excoriated whole divisions,

The following opus, which is described by the author as an
"annotated classroom version" (presumably because it requires
footnotes), was delivered by Ben Belitt at a final faculty farewell
party for President Joseph S. Murphy at the Jennings Mansion
in mid-June.

Corrected blurs and imprecisions,
Then dropped his presidential truncheon
To give us Seiler's⁵ Wednesday Luncheon
With free collegial fare to munch on.

Fund-raiser, speechifying migrant,
He was no ordinary hydrant⁶
For faculty to piddle on:
The College was his roof to fiddle on.
He took a pot of pulp and glue
and spawned The Bennington Review,
Whose centerfolds of weird ceramics
And multi-faceted polemics
Connected Bennington and Skidmore⁷
With New York's avantgarde, and did more
To bring the campus to the nation
In glossy-paged sophistication —
And speed a crisis in inflation.⁸

Ungrateful we, self-serving, looney,
Now think of him ensconced at CUNY⁹
And mourn him with a special *kiddush*¹⁰
In Irish brogue and basic Yiddish:
He smote the Murphean shillelagh¹¹
With *yarmulka*¹² and *Eli Eli*¹³
And joined our Barnum to our Bailey.
Savior, scholar, *yeshivehbuche*¹⁴
He goes, with our Reformed baruchah.¹⁵



Ben Belitt

1. Memorial Service
2. As in "College"
3. Bennington College Board of Trustees
4. A loquacious, worrisome bore
5. Campus food service
6. "I've served Bennington College faculty as a fire hydrant" — J. Murphy
7. Robert Boyers, who has taught at both Bennington and Skidmore, edits *The Bennington Review*
8. It is assumed that the poet had in mind the costliness of the venture
9. City University of New York and its assorted compounds
10. Prayer for the dead
11. Irish baton used as weapon or walking stick
12. Skull cap traditionally worn by orthodox Jewish pietists
13. Chant sung in Day of Atonement (Yom Kippur) service
14. Youthful Talmudic student
15. Blessing

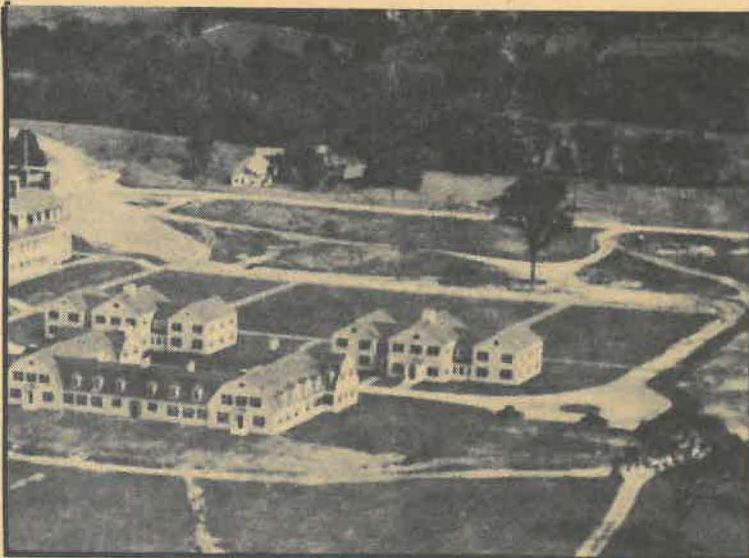
Participants in a rally

Three members of Bennington's faculty are visible in this photo taken by Tyler Resch of the June 12 rally for a nuclear freeze in New York City. From left in foreground are Vivian Fine (Music), Marcia Carlisle (Social Science) and Reinard Mayer (Literature & Languages). About twenty buses from Vermont went to the rally.



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Thomas P. Brockway



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Copies are also available through the College Publications Office, a.k.a. Bennington College Press, in which case all proceeds go into the newly established Thomas P. Brockway Scholarship fund.

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Crossett column

Crossett Library becomes a summer place

By Toni Petersen
Librarian

Summer used to be the time when Crossett Library closed like a giant clamshell. Inside their cozy shell the library staff would carry out various desirable projects which could not be done during hectic term time. Mostly they enjoyed the peace and quiet and the chance to interact with each other.

No more. Bennington is bustling this summer. More and more students hang around to reside and work in the area. Several workshops full of enthusiastic participants are taking place. Writers and musicians are the largest groups and there are high school students in the July Program and retirees in the Elderhostel. Most of these people find their way to the library and seem to enjoy what may be our foolish desire to be friendly and helpful.

Meanwhile, some welcome renovations will be carried out this summer. The air-conditioner is going again, after several years of being shut off due to the fear of Legionnaire's Disease. Insulation stacked 10 feet high at the rear of the building bespeaks the fact that a new roof is really going on this year. Most exciting of all, new exterior paint will restore the building to its original grace. These last three items are due to the generosity of an alumna.

We thank those of you who responded to our call in the last issue to replace long lost books. Since such a small number of titles can be printed at a time, we print a few more here in hopes that they will be on your shelves and up for adoption.

Silone, Ignazio. *The School for Dictators*.
Schlesinger, Arthur. *History of American Presidential Elections, 1789-1968*.

Radcliff, Peter (ed.). *Limits of Liberty: Studies of Mills On Liberty*.
Harris, Louis. *Black and Jewish Relations in New York City*.
Harris, Middleton, et al. (eds.). *The Black Book*.
Bernstein, Carl and Bob Woodward. *All the President's Men*.
Crotty, William, (ed.). *Assassinations & the Political Order*.
Frost, Joe, (ed.). *The Disadvantaged Child*.
Stanley, Julian C., (ed.). *Preschool Programs for the Disadvantaged*.
Hodgden, Laurel, et al. *School Before Six: A Diagnostic Approach*, Rev. Ed.
Cohen, Dorothy and Virginia Stern. *Observing and Recording the Behavior of Young Children*.
Weber, Evelyn. *Early Childhood Education: Perspectives on Change*.
Smith, James and Dorothy Park. *Word Music and Word Magic: Children's Literature Methods*.
Howe, Julia Ward. *Sex and Education*.
Greene, Gerald and Caroline. *S-M: The Last Taboo*.
James, Henry. *The Speech and Manners of American Women*.
Jobs, Gertrude. *Dictionary of Mythology, Folklore, and Symbols*, Vol. 3.
Jakobson, Roman, and Morris Halle. *Fundamentals of Language*.
Thomas, Owen. *Transformational Grammar and the Teacher of English*.
Pauli, Wolfgang. *Continuous Groups in Quantum Mechanics*.

Eisenbud, Leonard. *The Conceptual Foundations of Quantum Mechanics*.
Andrews, Donald. *Introductory Physical Chemistry*.
Firth, Raymond. *The Sceptical Anthropologist?*
Kluckhohn, Clyde. *Navaho Witchcraft*.
Burling, Robbins. *Rengsanggri: Family and Kinship in a Garo Village*.
Sachlins, Marshall. *Moaia*.
Lehninger, Albert. *Biochemistry*, first edition.
Fogg, Gordon. *Algal Cultures and Phytoplankton Ecology*.
Illustrated Human Embryology, Volumes 1 and 2.
Goldwater, Robert, and Marco Treves. *Artists on Art*, 3rd Edition.
Langer, Susanne. *Problems of Art*.
Wingert, Paul. *Primitive Art*.
Jullian, Philippe. *The Triumph of Art Nouveau*.
Arts Council of Great Britain. *Tantra* (exhibition catalogue).
Elsen, Albert, (ed.). *Auguste Rodin: Readings*.
Marlborough-Gerson Gallery. *David Smith: Small Sculptures of the Mid-Forties*.
Carpenter, James M. *Color in Art: A Tribute to Arthur Pope*.
Hess, Thomas B. *Willem de Kooning*.
Cartier-Bresson, Henri. *The World of Henri Cartier-Bresson*.
Kirstel, M. Richard. *Pas de Deux*.
Enters, Angna. *On Mime*.
Reyes Nevarez, Beatriz. *The Mexican Cinema: Interviews with Thirteen Directors*.
Duncan, Isadora. *My Life*.
Bentley, Eric, (ed.). *The Modern Theatre* (set).
Opie, Iona and Peter, (eds.). *The Classic Fairy Tales*.
Ginsberg, Allen. *Sad Dust Glories*.

faculty notes

A one-person show of her new ceramics will be opened by **Jane Ford Aebersold** (Visual Arts) in mid-October at the Meyer-Brier-Weiss Gallery Fort Mason Center, Building A, San Francisco, running to mid-November.

An essay by **Pat Adams** titled "Subject and Being" (reprinted from Ohio's *Dialogue*) was published in the spring issue of the College Art Association's quarterly *Art Journal*; the essay was prompted by a query from Ed Colker, dean of visual arts at the State University of New York at Purchase, about "the change in the education of artists during recent decades." Earlier work by Pat Adams included participation in the Galerie Zabriskie's (Paris) fifth anniversary exhibition "Apres Cinc Ans." Her print "Fair, Fair" was shown at the World Print Gallery, San Francisco, in the Ox Bow Press section of the exhibit "Original Offset."

A small painting from 1955 ("Sequence to Illogic") was included in the celebratory exhibition of "Miro in America" curated by Barbara Rose of the Museum of Fine Arts, Houston. In May at the Brattleboro Museum, she discussed her work as part of a series titled *Vermont Visions*, funded by the Vermont Council on the Arts.

Adams has succeeded Alice Neel and Alice Aycock as the woman selected by the Illinois Council on the Arts to present her work and discuss issues raised by these works. The artists are invited to the Artimisia Gallery, an alternative space on Chicago's Hubbard Street, to exhibit a selection of large canvases and small works on paper; the exhibit was to run through August 6.

Also on Adams' busy schedule is an

exhibit of thirty works to be shown at the Anderson Gallery of the Virginia Commonwealth University in Richmond through the month of September. And in October, she will make the first of five Friday visits to Yale University's Graduate School of Art as visiting faculty for the 1982-83 academic year.

Adams was one of four panelists to make selections in the painting and printmaking-drawing categories for the Art of the State 1982 exhibit conducted by the Artists Foundation of Boston. From more than 1,300 applicants the jury chose nine artists to receive \$5,000 Fellowships. Works of 30 others were included in the exhibition. Of the 18 finalists in painting, three were Bennington graduates: Carole Bolsey '69, Pamela Posey '73 and JoAnn Rothschild '71. The exhibit was held at the Rose Art Museum July 8 through August 15.

Louis Calabro "certainly deserves high praise for welding together this [Sage City Symphony] volunteer collection of local musicians. They are indeed community treasure," wrote Clifford Ammon, free-lance music and drama critic for the Plattsburgh (N.Y.) Press Republican on the occasion of Sage City's June 6 concert in Greenwall. Traditionally, the orchestra holds open rehearsal immediately prior to concert time, and early arrivals are treated to a special view behind the scenes. "This unique deviation from protocol seems to enhance a strong feeling of communication between artists and audience — a bond of mutual trust and understanding . . . The ambience was warm, informal and quite delightful." Of the concert Ammon wrote, "The orchestra, which had known tentative moments earlier,

played as if inspired . . . It's astounding that all of this was free."

Used scientific equipment was donated this spring to Bennington College by Johnson & Johnson Research following a request from **John Fahey** (Biology) and President Joseph Murphy. The arrangements were made through Dr. F. Robert Rolle, a Johnson & Johnson administrator. Included in the used surplus equipment were a high-performance liquid chromatograph (HPLC), spectrophotometer, galvanometer, science oven, chart recorders, overhead projector, vortexes, and assorted laboratory glassware.

Fahey has been elected to the board of trustees of the Vermont chapter of the Arthritis Foundation.

Edward Flaccus (Biology) talked about the causes and treatment of lead in some 1,800 water surface lines in Bennington village at a meeting to assess the community's water problems. The June 1 gathering in Old Bennington was arranged by the Conservation Committee of the Bennington Garden Club. Flaccus and his students have studied area pH levels over a period of years. The average now for New England, Flaccus reported, is pH 4.0, or 1,000 times as acid as neutral. In 1977 he and his students measured pH on the roofs of Bennington College at 4.45, and in 1981 it was 4.1. He also reported acidity in local streams as being much higher — it kills fish and other aquatic creatures, damages the finish of cars, and corrodes marble.

Mary Ruefle's first book, *Memling's Veil*, was published in June by the University of Alabama Press. Thomas

Rabbitt, on the back cover, says, "Her poetry is often eccentric, sometimes deceptive, witty, gorgeous, always interesting." Ruefle was the recipient of the 1979 grant in poetry by the Vermont State Council on the Arts.

Former Faculty

A feature article on the transformation of a former Dutchess County dairy farm into the new Triangle Artists' Workshop appeared in the July 23 New York Times, along with a photo of its founder, **Anthony Caro**. Not an artists' colony, and not an art school, the farm is designed to provide two-week creative workshops for artists, said Caro, who traced the idea of an international artistic community to his days at Bennington teaching sculpture and his close contact with Kenneth Noland, Jules Olitski, David Smith, Frank Stella and others.

Donna Bedard (Biology) has joined the General Electric Research and Development Center, Schenectady, New York, as a molecular biologist.

David B. Truman (at Bennington 1939-42) has been elected treasurer of the Twentieth Century Fund's Board of Directors, succeeding Lawrence K. Miller, who as publisher of the Berkshire Eagle in Pittsfield, Massachusetts, is owner of the Bennington Banner. Truman is also a former president of Mount Holyoke College, former president of the Russell Sage Foundation and former provost and vice-president of Columbia University. He has been on the Twentieth Century's board since 1968.