

# TV Quadrille

VOL. IV NO. 2

January 70

Bennington College

Bennington, Vermont

## A Question of Procedural Integrity—by Edward J. Bloustein

*Editor's note: Late this fall, several separate issues raised questions regarding the interpretation of constitutional procedure at Bennington. At a meeting in late November, prompted by a galley concerning Thanksgiving, President Bloustein addressed faculty members on the necessity of maintaining the integrity of Bennington's constitutional policies. The following statement is excerpted from that address.*

I would like to respond to the action of the group of faculty members who last Friday circulated a galley in which they declared that they would spend Thanksgiving "as they see fit".

Let me make clear to begin with that I recognize that the reasons which led people to sign the galley are many and quite diverse. Let me also say that I respect most of the reasons which have been brought to my attention.

There are consequences and implications of the document, however, which seem to me to be insupportable and which represent a grave threat to our institutional capacity to govern ourselves justly and rationally. I believe most, if not all, of those who signed the galley concerned were unaware of these consequences and implications and surely did not intend them. My purpose now is to make clear my view of those consequences and implications and to ask all members of this Faculty—signers and non-signers alike—to consider them.

All of us are all too well aware that currently every structure of authority in our society is rightly suspect and rightly subject to attack. This is true of this College no less than any other institution in our society. And although I sometimes feel that administering this College is like trying to play chess on the deck of the Titanic as it is sinking, I value greatly the opportunity to participate in the institutional change which we must undergo.

However, one of the most crucial questions facing us, as I view the matter, is how such institutional change is to take place. In the past year and a half this College has abandoned parietals, changed the character of its curriculum, changed its degree and programming requirements, changed its procedures regarding faculty personnel policy, created a Community Council representative of all its constituencies, enlarged the Faculty Educational Policies Committee to include two students, enlarged many other faculty or administrative committees to include students and asked

faculty and student members of standing committees to meet on a regular basis with corresponding committees of the Board of Trustees.

I believe that many of these changes were not far reaching enough and that many took a much longer time than they should have taken to bring about. But my own judgment is that these changes represent a rather fundamental, if not radical, restructuring of the College.

The most important point I am trying to make is that these changes all took place through rational, orderly and due process. I am not suggesting that we didn't fight and argue about the changes, nor that they weren't hotly contested. I am rather suggesting that the procedure involved fostered discussion and thought and that this procedure for change was itself agreed upon between the parties and respected by most of those concerned. We have remained through this period and until now a community which believed in and respected its own procedures of change. And I urge that this commitment to procedural integrity, to preserving the rational character of our processes of change, has kept us all from the excesses of emotionalism, violence and irrationality which have marked many other campuses. I also urge that this commitment to procedural integrity has preserved during this period of fundamental change the opportunity of our students to learn and the opportunity of our Faculty to learn, teach and engage in their creative and scholarly pursuits.

The reason I make this statement and risk sounding pious about these matters is to say that the integrity of our procedure which has served us so well over this past two or three years is now under challenge as never before.

Let me give you just four instances. These are not intended to give a comprehensive or complete picture at all. I rather offer them because they illustrate the problem.

The first of these is an action by the Student Legislative Council abolishing "check-up" on its own motion, without the matter being brought before the student constituency, as required under the constitution, and without the other constituencies being given the normal thirty day constitutional period for considering a proposed change in rules or regulations. I personally agree that this is a desirable change. I am

also of the opinion that it would be very worthwhile to give the Student Legislative Council the right to enact rule changes, without referring them for a vote to the full student constituency. But, I am also of the opinion that such a change in constitutional procedure should come about through a revision of the constitution, rather than by the Student Legislative Council undertaking to make the change on its own.

I strongly urge that the Constitutional Revision Committee, which is presently meeting and at work on revising the constitution, be asked to consider giving the Student Legislative Council the power they seem to want to exercise. However, until such time as the constitution is amended, I think we should live with the provision we have.

The second illustration of a community organ which seemed to be acting outside the sphere of its appropriate authority concerns a recent statement to the community by the Judicial Committee. In the course of that statement the Judicial Committee said: "Judicial operates in a community largely without law. In the absence of actual laws the articulation of social policy becomes a judicial concern. . . ." In a recent letter answering a complaint by the Director of Admissions concerning an instance in which a student had, according to the Director, wrongly interfered in the admissions procedure by interviewing students and parents at his own instance, the Judicial Committee answered the complaint by saying, "while it's important that the individuals in the Admissions Office have time to fulfill their obligations, the Judicial Committee understands that students should take an active part in admissions procedures." The answer to this complaint, read in the light of the statement, seems to suggest that the Judicial Committee conceives that it is within its prerogative not only to apply rules of the College, but also to make them.

I believe students should have a more active role in the admissions procedure and some time ago I urged the Director of Admissions to add students to her Admissions Committee. (I understand that student membership is currently being sought, in fact.) I also believe, however, that changes in admissions procedures should be undertaken by due process and not instituted either by the Judicial Committee or by a student acting on his own.

The third illustration of what seems to me to be a failure of institutional process concerns the recent galley of the Bennington Radical Group. In this galley the flat statement is made that students had not participated in the development of the recently adopted degree requirement memorandum. The facts are otherwise. The proposal originated out of the Week of Self Study and was thoroughly canvassed

by students and faculty at that time. It was further developed in the Faculty Educational Policies Committee of which students were a part. It was thoroughly discussed by the Student Educational Policies Committee and that committee, after going into the student houses for discussions of the memorandum, voted its approval. Finally, students and faculty were invited by the Faculty EPC to an open meeting held on the subject in the latter part of November, 1968. Thus, it seems to me, there was ample student discussion of the document concerned and the Bennington Radical Group has cast a thoroughly unjustified aspersion on our constitutional process.

Moreover, the statement of the Bennington Radical Group in the same galley to the effect that the faculty does not speak for the College in regard to educational policy flies in the face of our established constitutional position; namely, that the Faculty has primary competence under the constitution for matters of educational policy. This has been the invariable constitutional practice of this College since the adoption of the present constitution. Like any other constitutional position it should be subject to question and change. What seems to me to be most unfortunate, however, is the suggestion that the faculty in acting on the degree requirements memorandum usurped a constitutional role. It is my view that it exercised its appropriate role under our present constitution.

The fourth illustration of disregard of due process seems to me to be found in the action of the Student Legislative Council in refusing to bring before the full student constituency a proposal regarding a reading week which had been brought before the Student Legislative Council by the Student EPC. As I read the constitution, the student Legislative Council is mandated to bring such a question before the full student constituency. It has no right to act on the matter alone or to deny the full student constituency its voice.

Taken in this context, the faculty resolution is simply one more blow to the integrity of our procedure of change, of college due process. I urge that once procedural integrity is abandoned for one purpose it can be abandoned for any other. If to change Thanksgiving, then why not the length of the term, or the amount of teaching done. And once procedural integrity is abandoned by one group in the community, it can be abandoned by any other. If the Faculty play this game, why not the students too, and administrators and staff employees. The natural and likely consequence is that the change we need in this College will be hereafter undertaken under the worst of circumstances rather than the best.

## Bennington Capital Funds Program Reaches Regional Level

At the beginning of its third year the Bennington College Capital Funds Program is becoming fully national. Alumni throughout the country have actively joined Bennington's fund-raising effort and this year the campaign will gradually spread from one region to another, covering all major geographic areas in a program of personal solicitation.

This fall Regional Chairmen and Capital Funds Program Chairmen began to organize. In November and December several steering committees were formed and meetings were held in Bennington, Boston, and New York. Then volunteer staffs were enlisted. Following the principle of asking no volunteer to approach more than five prospective donors, these volunteers and further recruits in other parts of the country will, in coming months, try to make personal contact with as many of Bennington's 4,000 alumni as possible. This means that about 600 volunteers should be active if everyone is to be contacted.

At the beginning of this school year the College had raised \$6,219,187 from 802 donors for the Capital Funds Program. The long range goal of the Program is \$11,250,000. Efforts will be made during 1970 to make significant progress towards this goal, and, in particular, to keep the building program on schedule. The College is actively seeking foundation support with some success. Government loans and grants that were anticipated are, at best, delayed—a frustration that Bennington shares with most other colleges. The Trustees themselves have contributed more than \$2.7 million of the funds received so far. Many donors to the Capital Funds Program have given more than once.



Kendall Landis, Director of Development, and Virginia Finlay Moyer, Director of the New York Office.

The Alumni Association Board of Directors last Spring voted to assume overall responsibility for the general solicitation of funds from alumni. It is hoped that by this spring some 2,500 alumni in the Northeast and on the West Coast will have been contacted. Regional campaigns will then be staggered in other areas throughout 1970.

Although many colleges and universities hire professional fund raisers and staff in order to run a campaign that will blanket the entire country in an intensive solicitation drive, Bennington has decided to conduct a succession of short regional efforts using a personal approach. No more than two or three local campaigns will be running simultaneously, and the entire program will remain in the hands of Bennington Administration and Alumni. The regular staffs at



Briefing meeting at Bennington in December for Alumni Capital Funds Volunteers from the Boston area.

the College and in the New York Office will be able to provide ample briefing and support to each regional volunteer effort.

The effects of the Capital Funds Campaign are already evident. Three new student houses, Noyes, Sawtell, and Fels, have been built, each accommodating 30 students. Two large houses in North Bennington have been renovated for off-campus housing. Additional dining and kitchen facilities are being added to Commons where students now eat in shifts and tables are set up in halls and lobbies. Still in the planning are more dormitories, modifications of the Barn and Jennings, and extensions and refurbishments in Commons that include the addition of a new infirmary. The Elizabeth Harrington Dickinson Science Building will be fully completed in a few weeks, and a ceremony for its dedication is planned for April 26.

Of top priority now is the new Visual and Performing Arts Center (see *Quadrille*, May '69) which will provide the well-equipped studios and the flexible performance areas desperately needed by all the arts divisions. \$1.5 million has already been pledged towards the \$3.8 million that our architect estimates this will cost.

Because the building program is visible, its progress tends to be dramatic. Equally vital to Bennington's future, however, is its endowment program. To keep attracting creative, young faculty and promising students, the College must be prepared to offer competitive salaries and greater scholarship assistance, increased library funds and small but vital amounts to encourage innovation and research. A real endowment, which Bennington has never had in its history, is now a distinct necessity.



## Editorial Note

*Quadrille* is published at Bennington College four times a year during term. It is designed to reflect the views and opinions of students, faculty, administration, alumnae, trustees, parents of students, and friends of the College. It is distributed to all the constituencies and is intended primarily as a monthly paper in which members of the Greater College Community may expound, publicly, on topical issues.

The editors of *Quadrille* invite articles, statements, opinion and comment, letters to the editors, photographs and graphics, and reviews from members of all the constituencies.

### STAFF

Editor—LAURENCE J. HYMAN

Managing Editor—KATHARINE HOLABIRD

Alumni Editor—CHRISTINE GRAHAM

—Photographs by DEIRDRE DOLE, LAURENCE HYMAN, IRENE BORGER, PAUL DIXON, DAVID KELSO

—Drawings by PEGGY KOHN GLASS



## Letters To The Editor

### To the Editor,

I believe your decision not to publish Denise Levertov's commencement address was the only reasonable one you could have made. Miss Levertov's brain, which is in fine shape when she writes poetry, seems to turn to mush when she tries to write ideological prose. Her speech was an affront to the intelligence of her listeners, and her attempted strong-arm methods to get it published are shocking.

Yours truly,  
STANLEY G. ESKIN

### To the Editor:

Your Reply to the Liberation News Service article on Denise Levertov and Bennington was, at best, disappointing. We, personally, were ashamed for you and for Bennington.

You, personally, have every right to be unimpressed by a speech which impressed and moved us a great deal. However, your three-point summary of it was inaccurate and misleading in its wrenching of material out of context. A yet more serious matter is the snide and peevish tone you take. You ridicule a poem from the speech which is, again, quoted out of context. Your readers, too, have a right—to read the speech and not your abridged and hardly impartial version. Some of them might, after all, not agree with you.

If you "had thought the speech worthy of publication" you "could have made room for it." You "tried to be tactful." You "just thought it was silly." Who are you, dear Ed? You may think that in your Reply you represent yourself as an exemplar of editorial freedom in the face of a bullying celebrity. You do not. By taking such a spiteful, petty and embarrassingly childish tone to one of America's finest living poets—fine because in verse and prose, on paper and in her public actions (a long history of which precedes her involvement at the People's Park) she honestly and eloquently expresses her personal beliefs—you present yourself and your publication as small, provincial, and indeed, "silly."

By the by, the "politics of the speech," which "did not bother you in the least," ought to have bothered you a great deal. Miss Levertov proved herself, as well as a "serendipitous woman," a canny observer of the Bennington scene.

JOSEPH B. JUHASZ

SUZANNE HECHT JUHASZ, '63

### To the Editor:

Three cheers for an editor who believes he is something more than a mimeograph machine! I had to sit through Denise Levertov's commencement address last June, and I

wished that someone in authority could get up and say what I am sure many of us felt: that it was muddy-minded, tiresome, and (for that matter) ignorant. You have done much better, for you have refused publishing space to the manuscript on unmistakably professional grounds. I trust you will continue to be able to withstand the pressures that are sure to be brought to bear on you because you dared to hold a self-appointed prophet to a standard other than self-will.

RUSH WELTER

### To the Editor:

I cannot for the life of me understand all the soul-searching over Bennington going coed. I for one am glad that Bennington is catching up. It should have been ahead.

Becky Mitchell was right when she understated that "talking about it now seems a little artificial." I do hope that the College can manage to slip gracefully and naturally into coeducation without these embarrassing outbursts.

POLLY BRAUN MIDDLETON, '46

### To the Editor:

Having never been heard from during my Bennington years, I take my feeble pen in hand to voice appreciation for all the amazing letters I have been reading in *Quadrille*: Consider Roberta Elzy's poverty problem and her pre-occupation with stocks and meatloaf; Liz Blum's concern with the greater social implications of Bennington's tuition increase with last but not least, Polly Hopkins-Hayes' enlightening dalliance with drugs. Myself, I'm still recovering from that country club experience, the morbid post-adolescent introspection, which hopefully the young men



on campus are relieving, and those all night stands writing late papers. Indeed, and through no fault of Bennington, which made life easy with its staff of servants, the quality of my education is capsulated by those lucid nights working on rather inarticulate papers under the influence of "speed" (pep pills). Before I moved to the East Coast I, too, with timing and patient concentration, experimented with marijuana, LSD and other mind-expanders, only to fall under an artifice of giggles which has left me as unprepared for life and the alumnae fund as did my Bennington experience.

LIUDA DOVYDENAS, '65

### To the Editor of *Quadrille*

With some trepidation lest I sound like a hollow voice from some remote Stone Age, I take pen in hand (correction, electric typewriter!) to reply to Irate Liz Blum (*Quadrille*, November, '69).

By the use of words such as "sweat", "robbing", "ruling class", "collective work", "decaying society", Miss Blum reveals clearly the source of her ideology. I for one don't believe that these terms, which had their origin in the England of the 1870's, have any relevance in America today. I don't believe in going around telling people that a man is "robbing" you just because you have to do a little work before he gives you your paycheck.

Does she think that the men who run large businesses and are responsible for investing large sums of money in machinery and equipment so that the American wage earners need not sweat (but can enjoy more of the fruits of their own labor than the workers of *any other nation in the world*), who are willing to take the enormous risks which may create new industries and new jobs (or may on the other hand result in disaster to themselves and hundreds or perhaps thousands of workers if they make the wrong decision), who may work fifteen (or eighteen) hours a day under intense pressure and keel over with heart attacks at age 40—earn their bread any less than the man on the assembly line who performs one simple task over and over and can go home at the end of his eight hours and forget it?

The corporation increases its profits by increasing its productivity, either by developing new products and services to sell (thus providing more jobs for the workers) or by acquiring smaller, less financially stable companies that would like to expand but cannot do so without the solid financial base which the larger company can provide.

I fail to follow her reasoning when she says "Bennington students are enjoying . . . higher education at the expense of the American wage earners . . ." Funny; I always believed Bennington students enjoyed higher education at the expense of their fathers!

I don't believe in "collective work" because I think men



are better than ants and that each individual has something that is uniquely his to contribute to the whole.

Miss Blum seems to lack a clear idea of what she really would like to bring about. First she suggests that the students at Bennington should do all the "cooking, lawn mowing, heating, dishwashing..." and yet in the next paragraph she suddenly reverses herself, realizing that this program would necessarily leave the present college staff without employment! All right, Miss Blum, whose side are you on? Do you think the parents of all the students should take up residence on the campus so that they might continue, as they did all through school, to cook for, clean up after, wash for and provide the environment for their children?

As a parent, I have sent my children to college at enormous expense and considerable personal sacrifice. When you have kids in college, no matter what your income, you have to postpone such things as having the house painted or trading in the car for a new one. I don't mean to sound as if I were starving to death because I wasn't, but I know families with three children in private schools who are devoting two thirds of the family income to education and trying—with the same household and other obligations—to live on the other third. As a parent, you are willing to do this because you believe in the value of education. If you believe strongly enough in a certain kind of education—say, a Bennington education—and feel that your child can develop and grow most effectively in this type of atmosphere (and I'm frank to admit it isn't for everybody!), then you spend whatever is necessary to send the child there.

As a parent, therefore, I would not take kindly to making such sacrifices if I thought my son or daughter were spending his/her time mowing lawns, sweeping floors and washing dishes instead of studying. I don't take kindly to the idea of sending a child to a college where he will be persuaded or permitted by the faculty (as happens too often in our California universities) to take time off from class to engage in marching and rioting and other anti-social behavior. College years are precious years and are too short as it is for the necessary learning process to take place.

The point I'm trying to make is that Bennington has better things to offer its students than that they should spend their time on the mechanics of living. Never again in his whole life will the student have an entire four-year segment of time to devote completely to reading, writing, thinking about and discussing great ideas. As far as I'm concerned, teaching students how to THINK is the only possible excuse for Bennington or any other college to exist. If a college can't teach that it may as well go out of business. The dish and diaper washing will come soon enough. Don't rush it!

Sincerely,  
MRS. JOAN DAY '41

6



## In Memoriam: Katrina Hadley

Katrina Boyden Hadley died on October 31st in Chicago. A graduate of the class of 1952, Mrs. Hadley was one of Bennington's most active alumni; she had been Chairman of the Chicago Regional Group and, for the past five years, a member of the Board of Trustees. Mrs. Hadley was the Vice Chairman of the Admissions and Financial Aid Committee, and served on the Alumni Relations Committee, the Buildings and Grounds Committee, and the Finance Committee. She also served as President of the Woman's College Board of Chicago, an organization of graduates of colleges for women who seek through the board and their own college alumnae groups to advance higher education for women. Mrs. Hadley was a member of the woman's board of the University of Chicago, the Art Institute of Chicago, and the Arts Club. She is survived by her husband, John Wood Blodget Hadley, and four children, William, 7, Morris, 5, Helen, 3, and James, three months.

## Faculty Notes

Pat Adams' one-man show opened at the Zabriskie Gallery at 699 Madison Avenue in New York City on January 6. Her exhibition of paintings will be on view there until January 24th.

This fall Ben Belitt has published poems and translations in *The Virginia Quarterly Review*, *The Quarterly Review of Literature*, *Mundus Artium*, *Salmagundi*, *The New Yorker*, and *The Southern Review*. His poetry and trans-

lations have recently been anthologized in *Way Out: A Thematic Reader* (Holt, Rinehart, Winston), *A Tune Beyond Us* (Harcourt Brace & Co.) and *The New Yorker Book of Poems* (Viking Press). Grove Press has published Mr. Belitt's translations in *Pablo Neruda: A New Decade of Poems 1958-1967*.

Poems by Michael Dennis Browne have been anthologized in *The New Yorker Book of Poems*, and the first American collection of his poetry will be published by Charles Scribner & Sons this summer.

Louis Carini's article, "Teaching as the Liberating Art" will appear in the Winter issue of *Carleton Miscellany*.

Aside from publishing his sketch of "mandolinear" in John Cage's *Notations*, Jacob Glick has played at five concerts in the past three months, including the Composer's Forum in New York City. He has played with the Contemporary Chamber Ensemble at Columbia University, the Library of Congress, the Rochester Eastman School of Music, and at Alice Tully Hall in Lincoln Center, New York.

Joanna Kirkpatrick attended the annual meeting of the American Anthropological Association at New Orleans during November. In the winter quarter, 1970, she will receive a Ph.D. in Anthropology from the University of California at Berkeley.

Stephen Sandy read poems from *Stresses in the Peaceable Kingdom* and *Japanese Room* at Bennington in October. His poems have been published in the December issues of *The Rising Generation*, the *Atlantic Monthly*, and *December* magazine. His poems also appear in the recently published *New Yorker Book of Poems*.

On December 29th Barbara Herrnstein Smith delivered a paper on "Literature as Performance, Fiction, and Art" in New York City as part of a symposium on aesthetics conducted by the American Philosophical Association.

An essay by Richard Tristman titled, "The Middle English Pearl" will appear this winter in an anthology published by the Notre Dame University Press.

John Wohnus lectured on December 4th at the Putnam Memorial Hospital Research Institute on "The Genetics of a Soluble Acidic Protein in Skeletal Muscle." The lecture was published in the October issue of *Experientia* (V-25).

Issac Witkin had a one-man show of his sculpture at the Robert Elkin Gallery in New York City from November 1st through November 27th.

Robert Woodworth demonstrated his time-lapse films of plant growth to the Bennington Plain Dirt Gardeners in November. In December he showed a time-lapse film he made of the construction of the Dickinson Science Building to the College community; he was interviewed on the Vermont Celebrities Program, and his films were shown on Vermont Educational Television as a demonstration in time-lapsing techniques.

## Three Bennington Artists in Whitney Show

On Tuesday, December 16, the Whitney Museum of American Art opened the "1969 Whitney Annual" exhibition. Included in the show are paintings by Helen Frankenthaler, a Bennington trustee and graduate of the class of 1949, Philip Wofford, who is teaching painting at the College this year, and Carol Haerer, his wife.

The show will continue until February 1st, and will represent work by some 143 artists. More than one-half of the artists in the show are under 35, and eight are under 25.

John I. H. Baur, Director of the Whitney Museum of American Art, comments on the museum's policy which guided the current selections in a foreword to the catalogue for the exhibition. "The purpose of the Annuals has always been to survey the current state of American art. Only recent works are shown. The geographical coverage is as wide as the museum can make it."

Philip Wofford came to Bennington from the University of New York Extension, where he taught from 1964-1968. His paintings have been exhibited in New York at the Green Gallery, Allan Stone Gallery, Bykert Gallery, and the Noah Goldowsky Gallery. The Whitney is showing a new painting of his entitled, "Red Antway Sound Blown Away".

Carol Haerer is showing a painting entitled, "For a Morning, Afternoon, and Evening Light." Her work has been shown in various galleries in New York City, and is included in the collections of the Oakland Art Museum, the University of Nebraska, and the Larry Aldrich Collection.

Helen Frankenthaler's work appears in the public collections of the Museum of Modern Art, the Whitney Museum, the Carnegie Institute, and others. She has also had one-man shows in many galleries in the United States and abroad, and her prizes include the Paris Biannual. She is married to the artist Robert Motherwell.



7



## Moratorium Brings College Activity

—MICHAEL KALINOWSKI

A Community Meeting in late September sparked support for the October 15th Moratorium in the Bennington area. A steering committee combined Bennington students and faculty with townspeople to plan the anti-war effort for October. The students were able to open and maintain a storefront at the Four Corners in Bennington which became a center for discussions, distribution of pamphlets, telephoning, and general activity. During the days preceding the Moratorium itself, students canvassed 1,400 houses in Bennington to invite people to turn out on October 15th. 1,000 names were gathered in a petition published by the *Bennington Banner* to urge the President to "Stop the War Now". On October 15th three silent vigils were held on the main street of town. They grew from 80 vigilers at 7:45 a.m. to 375 at 3:15 p.m. An ecumenical service was held in St. Peter's Episcopal Church, where nearly 400 people jammed the small building for a short service. Later a large crowd gathered to hear former Governor Philip Hoff and Lieutenant Governor Tom Hayes speak about Vietnam.

The Moratorium Day activities were climaxed by a mile-long procession to the Battle Monument where more than 1,000 participants bowed heads for three minutes of silence, and Reverend Clayton read a short prayer. Later in the evening, the Bennington College Street Theatre presented a satirical anti-war skit in the A & P parking lot (the Street Theatre group was started this semester by Bennington students who wanted to get away from traditional dramatic forms—they played to large crowds in Albany and several cities in Vermont on the Moratorium Day).

On November 15th the emphasis moved to Washington. About 150 Bennington students journeyed down in cars and buses in time to join the March Against Death on Thursday night. A house was opened for information and emergencies by Mrs. Karr, the mother of a Bennington participant.

The earlier Moratorium events were followed up by a seminar December 6 in Bennington. The meeting lasted for a full day, and was held at St. Peter's Church in town. About 70 people, from the College and the town, attended.

Eugene Bruns, a former U.S. foreign service officer, who is intimately acquainted with U.S. policy in Southeast Asia from 1960 on, spoke about his objections to the war.

At Bennington, as on other campuses, political action has become short and dramatic; students are more interested in a spontaneous reaction to situations than they are in planning massive demonstrations.





## SEPC Reviewed

—SUSAN KUNSTLER

The Student Educational Policies Committee holds an ambiguous position both in student government and in the college as a whole. This seems even more obvious this year than in previous years and the reasons are several: One is that constitutionally, SEPC does not have the clearly delineated function of the other governmental branches such as Leg., Exec., and Judicial; rather, the implication is that SEPC, apart from coordinating EPC reports, serves primarily in an advisory capacity. Another is that although educational issues (hiring and firing of faculty and degree requirements, for example) seem to be of utmost concern to the majority of the community, the constitution states as clearly as a vague constitution can, that the faculty has primary jurisdiction in all educational matters. And yet, SEPC has been drafting proposals on a reading week and grade policy (only the former has reached the student body for a vote at this time) which will be treated in accordance with the present interpretation of constitutional procedure regarding proposals of any nature. Since, however, SEPC, by its very nature, is basically concerned with educational issues, any action it takes might be interpreted as infringing upon the faculty's domain.

It is clear to me, particularly after having served on Leg. for a year and from my present vantage point as SEPC chairman, that the revision of the Bennington constitution which is currently taking place, can only be greeted with enthusiasm by all constituencies (Faculty, Students, and Administration) and their various organs and committees, except for those who may be hopelessly entangled in pre-power struggles. Certainly the revision would clarify SEPC's uncertain position. Above and beyond that, however, SEPC would like to see a drastic condensation of the countless governmental units. Obviously, there are three definite constituencies, but the constitution should serve to unite them rather than to continue the present divisive situation, whereby each constituency seems to have its own branch to deal with every possible type of problem. Rather than having two separate units dealing with educational policy, would it not be far wiser to have one, comprised of one faculty and one student from each division? Many of the "social" problems batted back and forth from committee to committee, (such as pets and the status of long- and short-term guests) would seem to call more for individual house legislation than any other method. Were the houses to assume a greater degree of autonomy, it would appear that one unit, combining the constituencies, could deal with more substantial and valid college-wide concerns, not ones that have been inflated to that status.

Although the revision of the constitution is of major concern to SEPC, it must continue to function in its present

position, however ambiguous that may be, in dealing with the educational issues as they arise or are brought to its attention by individual members of the community. Certain primary goals are the abolition of grades, and methods whereby both comments and EPC reports can become a true critical evaluation of students and faculty, respectively. Nonetheless, SEPC would regret not at all the loss of its individuality (as a committee) if, under the revised constitution, it could best fulfill its responsibility to the college as a whole in combination with another governmental unit.

## Poets Read at Bennington

—MICHAEL DENNIS BROWN, KATHARINE HOLABIRD

During the Fall semester the Literature Division sponsored a series of poetry readings, and the College enjoyed a wide variety of work read by six poets, each one defining very different experience and vision in his work.

Stephen Sandy, who joined the Literature faculty at Bennington this fall, opened the series with a presentation of his work in the Carriage Barn. He read selections from *Stresses in the Peaceable Kingdom* and *Japanese Room*, giving his audience a sense of his wild humor in such poems as "The Woolworth Philodendron" ("a real dodo in a greenhouse of excelsior and smilax") and a contrasting anger in the stunned quality of "The Circular in the Post Office."

The poems of both W. S. Merwin and Galway Kinnell reflect a preoccupation with varieties of existential confrontation. This is expressed by Merwin in increasingly emblematic and abstract landscapes; in the case of Kinnell, it is evoked by the more literal surroundings of Northern Vermont. Merwin read from recent works, including some new translations, and Kinnell's poetry, much of it written in Vermont, came from several of his books, including *Body Rags* and *What a Kingdom it Was*. While Merwin's style was moving in a quiet and urbane manner, Galway Kinnell expressed himself with more open emotion and ferocity. Both poets read to College audiences that were large and receptive.

Marvin Bell also spoke to a full gathering in Booth House. While his poems retain a singular quality, they are similarly concerned with confrontation. In his work there are varying textures of awareness, reflected in rapidly forcing and dissolving metaphor, and in verbal ingenuities distinctly flavored by his special wit. Such verbal ingenuity becomes deadpan humor in poems like "Verses Versus Verses": "First there's the courtship and that's seven poems, and the marriage costs three, and then comes the first birth which costs more than several. . . ."

Five poets from Bard College joined Marvin Bell and read their own work later in the evening. Another group of college poets, from Marlboro, came earlier in the semester as part of the poetry series, and read and discussed their work with Bennington students.



## Music Division Shows Art

—CHRISTINE GRAHAM

The Music Division sponsored its Third Non-Annual Art Show in the Carriage Barn on Thanksgiving Evening. The exhibit featured sculpture, collages, moving objects, and a light show, all created by various music students and faculty.

Heinrich Brant, art critic of Lower Shaftsbury, was on hand to describe the symbolism of the show, while Herr Jacob Glick, a decadent imitator of Twentieth Century art forms, spoke briefly about the show, and at great length about his own work.

As Herr Brant emphasized, the exhibit demonstrated a blatant lack of continuity in its departure from past shows, trends, and predictions. He also noted that no natural materials had been used in the exhibit, and that sculpture, the predominant form represented, was primarily of the Trouvé or Collector school. Many of the artists combined pseudoantiquery and industrial throw-offs in their abstract and celloistic pieces.

The exhibition was preceded by an un-happening directed

by Kathy Weiss and Peter Stevens. The un-happening used many of the techniques developed by the Living Theatre, but its heroes, who were puppets and gum balls, never disrobed during the performance.

At the end of the evening Herr Brant noted that while social change was indicated, he could detect artistic anarchy, media concentration, and formal irrelevance.

Herr Glick closed the show with a soliloquy on his works. His speech was puzzling to the gathering, due more to its depth and erudition than to the fact that he spoke entirely in German. Mr. Glick seemed to be the most prolific and talented artist in the show, and he implied that the exhibit represented a collision between the technology of the past and the nostalgia of the future.

## Kenneth Koch Reads His New Year's Happening

—DEBORAH THOMAS

Thousands of New Yorkers were not gathering in Times Square this New Year's Eve. Instead, they were experiencing the turn of the decade with Kenneth Koch in Central Park, where his twelve foot papier maché puppets ascended the ramp to Bethesda Fountain and proceeded to climb in.

Kenneth Koch was in the crowd to witness the presentation of his New Year's Eve Pageant, a satiric verse drama commissioned by Mayor Lindsay for New York City.

In his December 4th reading in the Carriage Barn, Koch described the Pageant, reading from his nearly completed manuscript, and intermittently providing stage directions such as "Spaceship then takes off with the puppets into the Central Park sky heading for the moon."

Mr. Koch, who is best known for his poetry, read to the Bennington audience from his improvisational plays before describing the Pageant, and also read poems from his latest book, *The Pleasures of Peace*. A highly impressive scholar in his own right, Koch proved himself not only entertaining and profoundly comical, but an unusually candid performer, (if, in fact, his was a performance). While he kept his audience laughing, one could not get over the feeling that the crowd had come to be 'impressed' and found something lacking. Perhaps this is because Kenneth Koch had come to entertain and to surprise, not with intellectual profundity but with his own witty hysteria. His versatility has recently been recognized by the Danforth Foundation, which presented him with a "Great Teacher Award" in December.

Mr. Koch was the last of a series of poets to read at the College this fall, and he closed the semester with his own light touch of irony. The last poem he read, an undulating lullaby called "Sleeping with Women," was as delightfully mad as his Pageant promised to be.



## Community Concert: a 20th Century Symphony

—KATHARINE HOLABIRD

On December 4th the Bennington College Community Orchestra played to a full house at the Bennington Armory. Henry Brant, who has conducted the orchestra since 1957, had decided this year to try what no other college or university has attempted: he assigned 25 students to compose a symphony for performance. To accommodate the 160 students enrolled in music courses this year, the piece had to be orchestrated for the instrumentation available.

Henry Brant describes *Alternations-Oppositions*, the featured student work, as a "twentieth-century symphony, avant-garde, but not out of sight. It's a high-tension piece with violent contrasts." He said he fully enjoyed the opportunity to work with 25 Bennington composers, and "in terms of the scope and intricacy of the musical material produced, these students, working under the guidance of their teachers, have accomplished within four weeks what

a mature, experienced composer could scarcely attempt with less than six months at his disposal. My colleagues and I feel that the results, both in originality and in the high level of craftsmanlike execution, meet very high standards of symphonic composition."

Students were equally enthusiastic, saying "it was a brilliant idea, this concept of having lots of people collaborate yet still keep such continuity." Of the learning experience, "there were people playing in concert who had only played for a year, but we went over things so carefully that they were able to share in an experience they would never have been offered otherwise." Every performer benefited, as did the 25 composers. They had an opportunity to follow the progress, and make the progress, of a huge score, through the composition, copying, preparation of parts, rehearsal, and final performance. They had to "think

in dimensions far larger than any they would normally encounter."

The program also included Beethoven's *Variations from Opus 120*, which was orchestrated by the conducting class, Palestrina's *Magnificat in the Fourth Mode*, conducted by Erika Bro, Susan Beary, and Carol Child, Hindemith's *Mourning Music*, with Jacob Glick as soloist, and Henry Brant's *Ceremony*. Other faculty artists participating were George and Marianne Finckel, Gunnar Schonbeck, and Frank Baker.

Bennington has never had student conductors in a Community Concert and the three girls did a fine job in leading the *a cappella* group. The fifteen singers sang so expressively, with such fine pitch and blending of voices, that their selection was a high point of the concert.

Mr. Brant's piece was for separated groups, with three soloists, Hilary Trigaux, violin, Michael Finckel, cello, and Gunnar Schonbeck, saxophone. With the players seated in corners of the Armory main floor, the antiphonal effect was

very successful, and they played with good understanding of the piece.

The concert had a large and appreciative audience which came to hear the experimental piece and to hear the unusual combination of instruments. The orchestration included 14 flutes, 6 clarinets, 2 horns, 2 trumpets, 2 trombones, 14 percussion instruments, 6 pianos, 20 strings, 2 saxophones, and a chorus of 50.

There was even a look of excitement that night. All the audience sat in balconies over the Armory floor where the instrumentalists sat. The vantage point was livened by the participants' strict adherence to Brant's final instructions. They should "be sure to give full vent to individual tastes and whims of dress." So, attire ranged from full concert-dress tuxedo on a small female violinist, to a nearly topless cellist, Victorian lace dresses, a Satanic cape on Frank Baker, age-old button shoes found in a Canadian antique shop worn by George Finckel, painted faces, wild hats, and an Order of the Bone pendant around Jacob Glick's neck.





## Country Joe Comes to Bennington

—BEV RYAN

Joe McDonald, vocalist, guitarist, songwriter and organizer for Country Joe and the Fish, visited Bennington in October. Invited as a poet, Joe turned the evening into a talk-and-song session. There was a very personal feeling between the audience and the man. The following are excerpts from his conversation and his lyrics.

"About four years ago, it was the October 15th-16th March on Oakland and I wrote some songs for a play called 'Changeover', an anti-war play. 'Who Am I' is a song from that play. It was originally sung by three people, three revolutionaries, before a battle. Realizing that they probably would not survive that battle, they think things about themselves. The first is a woman, who is a very effective officer in the revolutionary army. She sacrificed a great deal for the revolution. She becomes sort of cold, shut off from things that she loves. The second is a coward who is forced into the revolution by circumstances beyond his control. And the third is a killer who just joined because he liked to kill. The political songs that I write are for people who already agree with the symbols of the song. It's kind of a rally. I wrote 'Fixin' to Die' in forty-five minutes. I was quite amazed.

"I just wrote some music for a Danish film, the film version of 'Quiet Days in Clichy', a novelette by Henry Miller. This is a song from that film, and it's called 'Mara'. One of the heroes in this story is in love with a girl called Mara and in reality she's not a very nice person. But he's constantly dreaming about her, the image he has of her. Towards the end of the film, he finds out what she's really like. But this is about as he's wandering around Paris, dreaming about her. This theme recurs:

And I alone beside her sit.  
There's just a lonely candle lit.  
It paints a glowing over it, Mara.  
Green is amber, blue is gold,  
A not-so-different story told,  
Please take my arms, they're growing cold, Mara.

I'll sing you the title song from that movie. It's a very



14

pornographic movie. And so it's a very pornographic song. We seem to be in a big pornographic boom. But I trust we can all stand a little pornography.

"I've done some things just to read but it's really not as good as the songs. It's kind of strange to me to do that. I've been trying to write prose and poetry for a long time now, but I'm not very successful at it. The music and lyrics are both quite important to me. It's not an accident anymore. I am trying to communicate more with words. The first album may have been obscure at that time. There was a heavier psychedelic trip happening. I can't write poetry if I try. Well, I won't get into a discussion of whether I write poetry or not, but to me, poets are people like Michael McClure and Allen Ginsberg. They write words without tunes, and develop a style of reading. I really believe that in order to reach a lot of people, I've picked the right medium. Songwriting. I never have liked poetry. I really don't like it. I just can't stand poetry. I like Lewis Carroll a lot, you know? And Walt Kelly writes some good poetry. And R. Crumb writes some nice poetry. I want to write prose. But I can't. Maybe I will. But you have to edit it. I don't like doing that.

"I like having a standard song like 'Fixin' to Die'. It's a good feeling, it's safe. You know that everyone out there is singing along with you. I like to experiment, but it's security. And it's communication.

"Electric music is the music of the future. I think we should totally, completely, absolutely let go of the past. Because it's messed everything up. Certain segments of the population have had a good time but others haven't. Some rock and roll lyrics have absolutely no meaning. This is good. Clichéd emotional responses to clichéd musical themes lead us into emotional traps. So you can listen to rock and roll and not get caught in a trap. It just acts as a catalyst.

Come on all of you big strong men,  
Uncle Sam needs your help again.  
He's got himself in a terrible jam  
Way down yonder in Vietnam.  
So put down your books and pick up your gun  
We're gonna have a whole lot of fun.  
And it's one, two, three, what are we fighting for?  
Don't ask me, I don't give a damn. Next stop is Vietnam.

And it's five, six, seven, open up them pearly gates.  
There's no time to wonder why; we're all gonna die."

Country Joe McDonald is a new poet, a poet in the medium of song. He wants to communicate without trapping anyone, to lyricize his emotions without forcing them on others. He is specifically *now*, making songs of the loves and fears and thoughts that are part of his American vision. If poetry is vital, it is vital in the voice of this man. That vitality touched the audience of Bennington College and remained.

## Drama Division Brings "Happiness Ahead"

—MARJORIE ATLAS, KATHARINE HOLABIRD

"Happiness Ahead", a theatrical review about the American Depression, opened November 26 at the Barn Studio Theatre. It played a scheduled nine performances and received mixed reviews from its audiences.

The director, Robert Sugarman, dedicated the piece to Joan Littlewood and patterned it after her production techniques in "Oh What A Lovely War". It was his intention to do with his cast what she had done with hers—create an original show from documentary materials and songs.

Mr. Sugarman explained in the program that "Just as World War One provided a trauma that deeply affected British life, the Great Depression of the Thirties became what one writer has called an 'Invisible Scar' in American life. 'Happiness Ahead' is our effort to recreate the Thirties experience."

The effort was formidable. Mr. Sugarman chose his actors during the first week of school and began rehearsals immediately, demanding that cast members conduct extensive individual research and bring in their ideas for possible improvisational scenes.

They began with a 1933 account of a woman who was found babbling insanely in her room two days after her small town bank folded, taking with it her life savings. This became the jumping-off point for the Bank Scene, one of five improvisational pieces in the first act. Originally, this scene, and all the others, ran anywhere from 45 minutes to an hour.

The show in its final form encompassed ten improvisational scenes, ten songs, six selections of film, and one slide show. Each dramatic scene was juxtaposed and contrasted with a falsely cheerful song from the Thirties. The most ironic of these, "We're In The Money" from the "Gold-diggers of 1933," ended the first act.

No one in the cast knew much about Busby Berkley musicals and the rehearsals devoted to choreography often turned into shouting matches, with each member of the company off in her own corner trying out a new dance step, and attempting to get everyone else to watch. We practiced working in absurd geometrical displays ("You know, like June Taylor!"), and the number finally jelled when Richard Kerry, who designed the colorful set, added the flashing marquee lights that seemed to knock out the audience even if the something-less-than-professional dancing didn't. The cast worked without benefit of either musical or dance director and deserve some sort of praise for their ingenuity at least.

One can have nothing but admiration for the acting problems the cast encountered and often overcame: Valerie Bell and Madeline Dubrovsky learning how to truck for

their "Harlem" number and finally taking lessons from Bob Woods, Barbara Chvany dying night after night in the Farm scene, Allen Kennedy's attempted rape of Lizz Swados in the Train Scene, and the hobble skirt from the Ladies' Club Scene that only Allen Kennedy (who at one point in the rehearsals played a club member named Margo) seemed to be able to master.

When it worked, it really worked, and when it didn't, it fell apart. The show reached high points with Lizbeth Shore painfully and shyly applying for a job in a Buffalo employ-



15

ment agency, Charlotte Albright's giggly Betty ("with a 'y' at the end!") Smith, Allen Kennedy's frighteningly realistic portrayal of Huey Long ("Remember to scratch your ass, Alan, on the left side"), and Lizz Swados wildly playing Hitler for the song "Four Little Angels of Peace" and a few moments later playing a deaf old lady with a cat and a radio.

The production was over-long and definitely uneven, and the cast lacked the unity of spirit and coordination necessary to carry off the complicated improvisations and dance routines. Joan Littlewood's scenes never ran ten minutes, and the slow pace of this production seemed to jeopardize the actors' stamina. However, "Happiness Ahead" was the result of a remarkable effort, and its failures generally resulted from overzealous dramatics rather than sloppiness per se. It is almost impossible to gauge the difficulty of producing a constantly changing show without a script, and the cast of "Happiness Ahead" must be complimented for its powerful, if not totally successful, endeavor.



## Bennington a Member of Alumnae Advisory Center

Bennington is one of 51 colleges on the East Coast that maintains a membership in the Alumnae Advisory Center in New York City. The Center is a non-profit educational organization established to assist college women who are looking for jobs in the New York area. Bennington's membership provides alumnae with job counseling services, placement through the AAC's Alumnae Placement Agency, and the use of an on-campus counseling program.

The Center is equipped to assist alumnae in developing immediate or long-range job plans, and gives advice on letters of application, job interviews, and resumé's. The Alumnae Center has a reference library that is specially designed for research into specific jobs, companies, employers, and training programs. Alumnae members can obtain publications on job-hunting techniques at a reduced rate, and for a nominal fee may take part in one-day seminars on career development. The Alumnae Placement Agency encourages members of all ages to use its facilities, whether they are seeking part-time or full-time employment in either executive or trainee positions.

The Alumnae Advisory Center is located at 541 Madison Avenue in New York City. Further information can be obtained by calling 212 Plaza 5-3030.

## Alumni Bylaws Under Revision

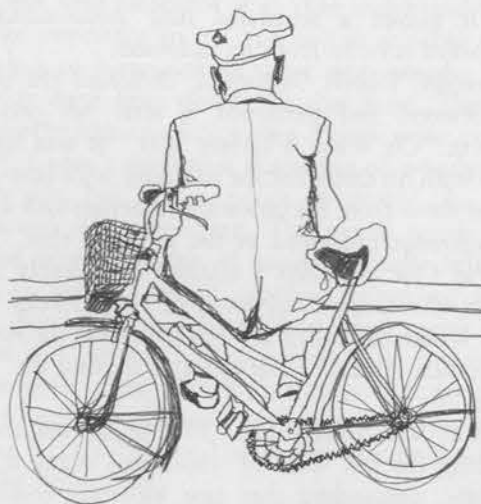
The Bylaws Study Committee, headed by Kay Crawford Murray '56 and Sondra Parkoff Henri '50, has worked for six months to revise the Alumni Association Bylaws. The proposed revision would replace the Board of Directors of the Association with two bodies: the first an Executive Committee of Association officers and chairmen of standing committees, and the second, a Council including the Executive Committee, regional group chairmen, all committee members and designated alumni. The purpose of this proposed change is to provide both a small administrative group and an advisory group to recommend policies to the Executive Committee.

The revision would also substitute an all member-at-large Executive Committee for the present Class Representative plus member-at-large structure and enable all proposed members to be elected from a single slate.

All comments on the Bylaws revision should be sent to Kay Crawford Murray '56, at 100 LaSalle Street, New York, N.Y. 10027. The proposed revision will be discussed at the Alumni Board meeting January 21, and in late March the approved revision, including any changes that might be included now, will be published by the Board in *Quadrille*.

The spring meeting will further discussion and explanation, and a final vote may be taken at that time rather than at the winter meeting.

For more background information, see the May 1969 issue of *Quadrille*.



16

## Alumni Fund Shows More Contributors

As of December 15th, this year's Alumni Fund had raised \$23,126 from 478 donors. At the same time last year, 391 donors had contributed \$24,244. Barbara Ushkow Deane '51, the Alumni Fund Chairman, is very much encouraged by the increased number of total gifts received so far this year, but is still looking forward to receiving contributions from larger donors who have yet to give to the 1969-70 Alumni Fund. She highly commends the individual alumni fund chairmen for doing a very conscientious and effective job thus far in contacting their classmates.

Speaking about her hopes for this year's campaign, Barbara Deane said, "The scholarship budget at Bennington is more than \$260,000 this year, and while we know that alumni are making significant gifts and pledges to the Capital Campaign, the building won't be of much use if we can't make it possible for the right students to come to Bennington. Every gift is important, and we're all out to get just as many to give this year as is possible."

Cappy Cumpston, head of the Alumni Office at the College, thinks that the fund will do well this year. "Alumni have seemed tremendously enthusiastic about this year's fund appeal," she says. Mrs. Cumpston notes that the enthusiasm has been motivated in large part by the Alumni Fund flyer, which was written by Christine Graham, a graduate of the class of '69 who is assistant to the Director of Publications.

## Alumni Assist Admissions Office

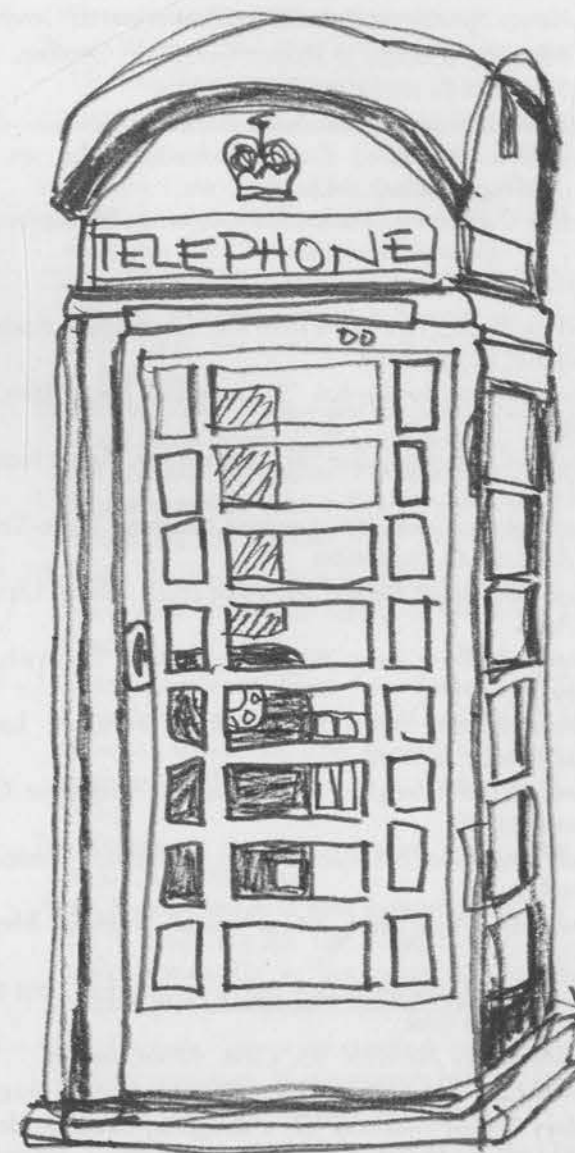
This year Jean Short Aldrich, Acting Director of Admissions, hopes to bring the Admissions Office closer to Bennington Alumni. Alumni have always assisted Admissions, and have demonstrated both ability and willingness in College Night gatherings, interviewing, and in answering questions from prospective students. Mrs. Aldrich and Louise Wachman Spiegel '46, School Service Chairman on the Alumni Association Board of Directors, have worked together to increase alumni participation during the fall of 1969 by developing a School Service packet for their use and by utilizing the Regional organization of the Alumni Association. Mrs. Aldrich has spoken to a number of alumni groups and written personally to distant alumni to familiarize them with Admissions procedures.

Mrs. Aldrich hopes that the alumni will continue to be lively participants in Admissions procedures. "The alumni have become an active and involved arm of the Admissions Office," she says, "They serve as local liaisons with schools and guidance counselors that we might not otherwise reach, both by being available to interested students in the area, and by answering important questions as they are asked. As they see prospective applicants for us, the alumni serve as an information pool at the local level. We're looking for people who can communicate with both students and counselors across the country, and we're finding that our alumni are very good on the job."

In addition to re-establishing strong school service ties, the alumni have given three dinners for guidance counselors. In Cleveland, three alumni hosted 11 counselors at a dinner in the Somerset Inn, where Mrs. Aldrich spoke on Admissions. In Washington and Philadelphia, President Bloustein spoke about the philosophy and aims of the College, while Rae Brown, Assistant Director of Admissions, answered more specific questions about Admissions requirements and procedures with Mrs. Aldrich. The Washington dinner was held at the University Club on December 4th, and was attended by 14 alumni and their husbands, and 42 guidance counselors from the District of Columbia, Maryland and Virginia suburbs. In Philadelphia, 25 alumni and husbands met with 30 counselors at the Art Alliance.

In October, 28 guidance counselors from Pittsburgh came to the Bennington campus by bus. During the afternoon, they toured the campus and attended a panel discussion with three faculty members and three students. In the evening, they were served a buffet dinner in the Carriage Barn that was attended by President and Mrs. Bloustein. After dinner, President Bloustein spoke to the group about the aims of a Bennington education. Most of the counselors who visited

Bennington had very little previous knowledge of the College, but after hearing about teaching methods, community life, and admissions requirements first-hand, and seeing the College in action, they could return to their students with a strong impression of Bennington's educational methods and goals.



17

Please notify the Alumnae Office when you CHANGE YOUR ADDRESS in order to save time and money, and to make sure that you receive all college publications and general communications. ZIP CODE too, please.



## Class Notes

### MARRIAGES

- '43—*Marilyn Baker* to Samuel R. Milbank, in Reno, Nevada.  
'47—*Diana Gellman List* to William Matheson Cullen, in August.  
'54—*Nancy Spraker* to David Schraffenburger, in October.  
'65—*Elizabeth Gallatin* to Robert Gerard, in October.  
*Simone Juda* to Steven Press, in June.  
'68—*Barbara Kaufman* to David Butler, in October.  
*Mabrie Ormes*, to David Richardson, the son of Margaret Black Richardson '46.  
*Fifi Delacorte* to Frederick Spangler, in November.

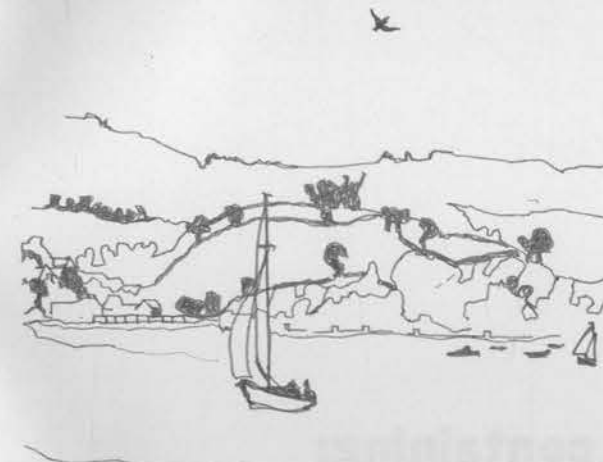
### BORN

- to *Yvonne Franz Herz* '53, a third son, fourth child, Andrew Franklin, in July 1968.  
to *Linda Schandler Perlich* '55, a second son, Miles, in August.  
to *Anstiss Chassell Nadler* '56, a second son, Aaron Joseph, in July.  
to *Ruth Meyer Cahen* '56, a second daughter, Daya-Toby, in Amsterdam, September.  
to *Elisabeth Posselt Barker* '59, a first child, Abram David, in April.  
to *Franka Culberg Jones* '60, a son, Andrew Frederick, in May.  
to *Anna Bartow Baker* '61, a second daughter, Laura MacDonald, in April.  
to *Jane Austin Vaughn* '63, a daughter, Stephanie Carpenter, in July.  
to *Yola Englander Schlosser* '64, her third child, Daniel, in October.  
to *Pam de Windt Steck* '64, a second daughter, Megan Lloyd.  
to *Elizabeth Hallowell Judson* '65, a second child, first son, Benjamin, in June.  
to *Mary Kelley McMeen* '65, a son, Albert, in July.  
to *Caryn Levy Magid* '65, a first child, Catherine, in August.  
to *Mary Tolbert Matheny* '67, a daughter, Laura Steele, in October.

### NEWS

- '39—*Mary Jones Riley* is an instructor in Medicine and physician in the Outpatient Department of Johns Hopkins Hospital, and consultant in Pulmonary Diseases at the Good Samaritan Hospital.  
*Caroline Sizer Cochran* is vice-president of the Maryland Planned Parenthood Organization, and is chairman of their Population Committee.

- '42—*Caroline Wamvig Mackey* is the first woman in Kings County, California, to be appointed Foreman of the Grand Jury.  
'43—*Eleanor Metcalf Scott* has opened a photography gallery in Santa Fe and has shown her work there and in Taos. She welcomes work from any Bennington alumni who are serious photographers.  
'45—*Julia Randall Sawyer* had a new book of poetry, *Adam's Dream*, published by Knopf in September.  
*Ann Rogers Stamps* is free-lance writing and has been on the Massachusetts Legislative Commission on Drug Abuse.  
'46—*Margaret Black Richardson* is a student at the Silvermine Art School in Norwalk, Connecticut.  
'49—*Helen Frankenthaler Motherwell* had an exhibit in Berlin through September and October, and now is showing at the Andre Emmerich Gallery in New York City.  
18 '51—*Joan DuBrow Gross* is teaching acting in the graduate Theater Arts Program at Columbia University, and is enrolled in the graduate English program at New York University.  
*Doris Robbins Ornstein* is presently on the faculty of the Cleveland Institute of Music, and holds an appointment as artist-in-residence at Case Western Reserve University. She is the harpsichordist with the Cleveland Chamber Soloists.  
*Nancy Tholen Prince* is teaching jewelry-making and painting at the Wooster Connecticut Community Art Center.  
*Kathleen Van Wyck Brown* has been appointed librarian for the Powhatan School in Winchester, Virginia.  
'53—*Yvonne Franz Herz* has been appointed a member of the Educational Planning Committee of the Thomas School in Rowayton, Connecticut.  
'54—*Anne Adams Umlauf* teaches art at the Lower School of Lancaster Country Day School in Pennsylvania. She contributed sculpture to the juried show of the Pennsylvania Guild of Craftsmen at Stroudsburg, Pennsylvania.  
'55—*Carol Rubenstein*, who returned to Bennington as a full-time student during 1967-68 prior to her June 1969 graduation, read her poetry this summer at the Ballads and Blues Society, Nassau, Bahamas; "Poetry at Sea," on television aboard the *France*; The Arts Combination, and Traverse Theatre, Edinburgh, Scotland; Morden Tower, New Castle, England; Sivananda Yoga Centre, and Arts Lab, London, England. Also at "Museum" in NYC, in November.



- '56—*Riva Magaril Poor* is editor of the Minority Business Opportunities Newsletter, put out by Action for Boston's Community Development. She is also working for her Masters in Management at M.I.T.  
*Dee Phillips Bull* is also soloist at Calvary Episcopal Church in Summit, N.J., and is Advertising Director for The Chatham Press, a local newspaper. She also is advertising and program chairman for a theatre group, the Chatham Players.  
*Marshall Tyler* is publishing her own literary magazine, "Divergence," three times a year in New Haven, Connecticut.  
'57—*Susan Elstein Scheinman* is teaching 5 and 6 year olds at the Dalton School in New York City.  
'59—*Sally Foster* is working for the District of Columbia Department of Public Health as a Visual Information specialist. She is assigned to the "War on Rats" campaign in the Model Cities Area, designing filmstrips, pamphlets, etc., for Health Education use.  
'60—*Julia Arenal Primus* has choreographed Arthur Skopit's "Indians," which is showing Off-Broadway in New York City. She was awarded \$1000 from the Swedish government for Best Director/Choreographer, for her work on the show, "Hair." She has just supervised the production of "Hair" in Belgrade, Yugoslavia.  
'61—*Lucy Sloan* is working as a free-lance editor in Cambridge, Mass.  
'62—*Karin Okamoto Wartofsky* has opened her fifth Modern Dance Workshop at the Grace Episcopal Church in Georgetown, Virginia.  
*Jane Vance McCauley* has opened a Montessori Pre-School for 32 children in Columbia, Maryland.

- '64—*Vala Clifton* is studying acting with Wynn Handman of the American Place Theatre.  
'65—*Anna Coffey Bass*, actress and choreographer, will teach mime, dance, and film at the Westport, Connecticut, Children's School of Creative Dramatics.  
*Elizabeth Gallatin* is studying for a Masters in Urban Planning at Columbia University.  
*Janet Warner Sanders* has opened her studio of Medical Illustration in Macon, Georgia.  
'66—*Cynthia Cole Mairs* is teaching horseback riding full-time at the U.S. Marine Corps base on Hawaii.  
*Katharine Gregg* is working toward her Ph.D. at the University of California at Berkley. She holds a three-year Ford Foundation Fellowship.  
*Claire Howell Blatchford* is enrolled at Teacher's College, working toward a Masters in Education of the Deaf. She spent a year at Tuskegee Institute in Alabama.  
*Elizabeth Richter Zimmer* and her husband are teaching at the Nova Scotia College of Art and Design; he is a sculptor and teaches the first year Foundation Program, and she teaches English composition while completing her Masters from SUNY-Stonybrook.  
'67—*Danielle De Mers* is Administrative Assistant at the New York University School of the Arts, Theatre Program.  
'68—*Martha Armstrong Gray* has directed a "Young Choreographers Concert" in Cambridge, Massachusetts, which she also danced in. Marty is a member of the Dance Circle Company of Cambridge.  
*Jim Edinger* is teaching dance at Ohio State University, in Columbus.  
*Anita Roach Cottage* is now expecting her first born. She is preparing for the event through graduate work, specifically in the fields of Comparative Lullaby and Cradleboard Construction.  
'69—*Alice Purnell Cannon* is enrolled in the Goucher College program in elementary school teaching, working toward a Masters in Education.  
'70—*Joel Harvey* is a teaching assistant in the Theatre Department at Florida State University where he is working on a Ph.D. in Theatre with a minor in dance. His dissertation project is on the changes in American Burlesque from family entertainment to the girlie shows.

### DEATHS

- '36—*Elizabeth Johnson*, July 1, 1969.  
'52—*Katrina Boyden Hadley*, October 31, 1969.



**announcing**

**THE  
BENNINGTON  
REVIEW #8\_\_\_\_\_containing:**

winter

Sol Yurick  
Richard Elman  
Suzanne Stanton  
Walter Lehrman  
David Alfaro Siqueiros  
Michael Benedikt  
Stephen Dixon  
others—poetry, fiction, graphics

The Bennington Review is now sold by subscription.

\$4.00/ four issues

(Back issues also available at \$1.25 each.)

Bennington College/Bennington, Vermont 05201

---

Nonprofit Organization U.S. POSTAGE 1.6¢ PAID Springfield, Mass. Permit No. 942
---