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*You are cordially invited  
to join the*

*Bennington College Community  
at the formal opening of the  
Bennington College Arts Center*

*Exhibits, performances, readings, symposia, from*

*May 20 - 23, 1976*

*with a dedication ceremony on*

*Saturday, May 22, at 11:00 AM*

**READINGS AND  
SYMPOSIA  
May 20 - 23**

Participants, in addition to current faculty and students, include William Bales, Thomas P. Brockway, Kenneth Burke, Frederick H. Burkhardt, Martha Hill Davies, Francis Fergusson, Catharine Osgood Foster, Wallace Fowlie, Otto Luening, Howard Nemerov, Barbara Herrnstein Smith, and Robert Woodworth.

A complete schedule will be available in early May. Already planned are a review of the origins of the Arts Center on Thursday, the Stanley Edgar Hyman Memorial Lecture by Kenneth Burke on Friday evening, and a general discussion on Education and the Arts on Sunday morning.

**PERFORMANCES  
May 20 - 23**

On Thursday, Friday, and Saturday evenings the Drama, Dance, Music, and Black Music Divisions will present premieres, performances, and workshop laboratories. Special works have been choreographed for the occasion by Remy Charlip and Jack Moore. The world premiere of Vivian Fine's TEISHO for eight singers and string quartet will be held on Saturday.

*While the schedule has yet to be completed, the days will be full and colorful. A final program will be sent to everyone.*

There will be major exhibits of painting, drawing, sculpture, ceramics, and photography by current and past faculty, students, and alumni.

Faculty work will be in Usdan Gallery.

Reception - Saturday afternoon.

Student work will be shown throughout the Visual Arts Building.

Alumni work will be in Commons, Tishman, and the Barn.

Reception - Friday afternoon.

The Science Division plans exhibits of holography, topology, botanical illustration, natural history drawings, and gem minerals.

Ceremony and reception. Saturday at 11:00 a.m.

A feast will be held on Saturday evening.  
(See reservation form.)

There will be a multi media event throughout the Arts Center.

A series of commissions have been awarded in all disciplines to set off major events and enliven the occasion.

**EXHIBITS  
May 20 - 23**

**DEDICATION OF THE  
ARTS CENTER**

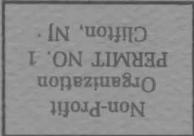
**BANQUET**

**HAPPENING**

**NOOK AND CRANNY  
COMMISSIONS**

Gala Opening and Dedication, May 20-23, 1976  
Bennington College Arts Center

MS. ALEX BROWN  
202 WEST 81ST STREET #2E  
NEW YORK, NY 10024



BENNINGTON COLLEGE  
Bennington, Vermont 05201

### RESERVATION FORM

I \_\_\_\_ We \_\_\_\_ plan to attend the formal opening of the Bennington College Arts Center. (A final schedule will be mailed to those planning to attend).

Please send \_\_\_\_ tickets for the Saturday evening banquet. (Price per person \$6.50. Make checks payable to Bennington College). My check for \$ \_\_\_\_\_ is enclosed.

Please send motel information.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Return reservation form to:

Dedication Committee, Bennington College  
Bennington, Vermont 05201

For Immediate Release  
Friday, May 21, 1976

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

---

Mrs. Ford will speak at the dedication ceremony for the Bennington College Visual and Performing Arts Center Saturday, May 22.

She also will affix a plaque officially dedicating the Center. Speakers on the program include Vermont Governor Thomas Salmon; Joseph Eisman, acting President of Bennington; Miss Martha Hill, founder of the dance program at Bennington, and others associated with Bennington and the arts.

Mrs. Ford studied at the Bennington School of the Dance in the summer of 1936 and 1937 before going to New York City to dance with Martha Graham.

Mrs. Ford also will attend a performance by Bennington dance students and participate in a picnic with students and faculty members.

# # #

MRS. FORD'S TRIP TO BENNINGTON VERMONT

Friday, May 21

6:30 P.M.        Mrs. Ford departs Andrews AFB  
                         Arrives Albany County Airport

Driving time from Airport to Bennington, Vermont

Program starts at 12:00 Noon. Thirty-five minute program, brief remarks in Green Wall Workshop. Dedicates by putting plaque on building.

Students have choreographed dance in West Dance Studio

Goes to lawn for a box lunch

2:00 P.M.        Leaves Bennington  
3:00 P.M.        Arrives Albany County Airport  
                         Arrives Andrews AFB

NOTE: Controversy over Gail Parker, First Woman President resigning. Mrs. Ford was invited in June 1975 by Chairman of the Board of Bennington, Jesse Emmett (no longer Chairman) and Mrs. Parker had nothing to do with it.

Mrs. Ford's Remarks  
Bennington Arts Center Dedication  
Saturday, May 22, 1976

I am <sup>come to</sup> be here - to see the  
regiment (6p - 0p) with I

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

I feel about Bennington <sup>College</sup> the way Hemingway felt about Paris. <sup>Never</sup> ~~Some~~ of the intensity, <sup>me</sup> joy and <sup>me</sup> excitement of those summers at the Bennington School of the Dance stayed with me - <sup>stay w me - stayed for me.</sup>

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

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

She orchestrated the talents and temperaments, and we <sup>studied & we</sup> learned from Martha Graham, Doris Humphrey, Hanya Holm, Charles Weidman and others. <sup>Joe Simon, Anna, Solovow & all the others.</sup>

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

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

Bennington educated audiences for contemporary dance during those summers. The summer school and the establishment <sup>of a major in dance at</sup> Bennington <sup>in 1932</sup> were very important breakthroughs. <sup>But for those of us who</sup> studied here, Martha Hill, Martha Graham and others gave us something else. They touched our hearts with fire and infused <sup>us</sup> with spirit. Isn't that what the arts are about? Nourishment for the soul.



Bennington Arts Center Dedication  
Saturday, May 22, 1976  
Page Two

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

Dance, music, theater, art and literature are <sup>all</sup> ~~our~~ communication with the future---our spiritual links with the past.

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

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

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

Thanks you very much -  
# # #



Mrs. Ford's Remarks  
Bennington Arts Center Dedication  
Saturday, May 22, 1976

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

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

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

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

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

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

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

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

Bennington Arts Center Dedication  
Saturday, May 22, 1976  
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For some, today is a visit to the Paris of our youth and a time to honor Martha Hill's contributions to dance. For all; it is a day to be glad about this marvelous arts center.

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

# # #

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

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

When I drove up to the campus today---what memories came back! I remember being barefoot---it seems like all the time---and wearing a two-piece beige jersey leotard. Between classes we used to bounce around the green and try to follow Martha Graham's orders to pick up as much grass as possible with our toes. The first summer after the first few days we were so sore, we went up and down the stairs on our bottoms.

The 30's were such a heady, exciting time for dance, and Bennington was in the middle of it, because of the people Martha Hill brought here. Under her orchestration of talents and temperaments, we learned from Martha Graham, Doris Humphrey, Hanya Holm, Charles Weidman and others.

When I came here in the summer of 1936 after high school graduation, I had been studying dance for ten years. I knew I wanted to be a dancer before Bennington, but studying here



opened up the doors to the brief years I spent in New York with Martha Graham.

I felt I had been born to dance. I think almost all the students did. It was our whole life, and Bennington and Martha Hill helped give us a focus for our intense commitment.

Many have talked about how important it was that Miss Hill helped educate audiences for contemporary dance. And that was important. Those summer sessions did create an understanding public for Martha Graham and others. Bennington did lift dance up to a new level of academic and artistic respectability. This too was important.

But most of all, those of us who loved dance learned to speak through movement and to appreciate the need to discipline the mind as well as the body. I think sometimes it's easier to honor the tangible achievements of dance education and creation of and audience for contemporary dance--than it is to honor the intangibles.

But Martha Hill, Martha Graham and others---who touched our hearts with fire---gave us a gift of the spirit. Isn't that really what the arts are about? Nourishment for the soul.



The arts, especially for me the dance, draw out our emotions and make us more alive. So often, I've seen my life in a new way, because of a response to the arts.

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

For many of us---today is a visit to the Paris of our youth and a time to honor Martha Hill and all who made possible this wonderful arts center.

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

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

# # #



Patti

THE WHITE HOUSE

WASHINGTON

May 15, 1976

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER  
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-town invitation:

EVENT: Dedication of the new Bennington College Arts Center

DATE: Saturday, May 22, 1976

TIME: 12:00 noon Dedication

PLACE: Bennington College  
Bennington, Vermont

CONTACT: Mrs. Catherine H. Cumpston, Dedication Coordinator  
O: (802) 442-5401 ext. 628  
H: (802) 442-9015

COMMENTS: Although Bennington is a difficult place to get to, Mrs. Ford will participate in the dedication of the new Bennington College Arts Center on Saturday, May 22, at noon. She will stay afterwards for the box lunch and a tour of the building. Participating with her will be two of her former dance instructors, Martha Graham and Martha Hill. Mrs. Ford will make brief remarks at the dedication particularly focusing on Martha Hill. The press contact is Richard Rothman who will be at Bennington after Monday or Tuesday. Governor Salmon's office has telephoned and offered to be of assistance. The contact in the Governor's office is Norman James, (802) 828-3333. The file is attached.

Thank you.

- c: BF Staff
- Red Cavaney
- William Nicholson
- Max Friedersdorf
- Stephen McConahey
- Rex Scouten
- Staircase



not in pending

April 20, 1976

Press Contact:

~~ref~~  
+ Richard Rothman  
O: (312) 346-6868  
H: (312) 464-0980

Limited  
resources  
compared  
to previous  
years  
marked

in Chicago until  
May 18th at Ben

Dear Ms. Porter,

I'm delighted that Mrs. Ford expects to attend the dedication ceremony of the Bennington College Arts Center, for which I enclose the preliminary invitation and tentative outline of events.

The focus of the whole celebration, of course, is the Saturday morning dedication ceremony. We do not plan lengthy speeches, but, instead, will give special tributes to individuals like Martha Hill, for whom the Dance Workshop is named. The Dedication Committee hopes that it will be suitable for Mrs. Ford to remark briefly about Martha Hill's role in the Bennington Summer School of the Dance and, perhaps, about the College's role in the modern dance movement. Martha Graham has a similar assignment. We can easily furnish any necessary details.

I look forward to speaking with you again and to meeting with the members of the White House staff who visit the College to help formulate final arrangements for Mrs. Ford's visit.

All of us at Bennington College are tremendously thrilled by our magnificent new Arts Center, and I assure you that it means a great deal to us to have the First Lady join in our dedication celebration.

Sincerely,

Catherine Cumpston

Catherine H. Cumpston  
Dedication Coordinator

H: (802) 442-9015

CHC:mam

Enclosures:

1. Invitation
2. Tentative schedule

Ms. Susan Porter  
Appointments Secretary for Mrs. Ford  
The White House  
Washington, DC 20500



You are cordially invited  
to join the  
Bennington College Community  
at the formal opening of the  
Bennington College Arts Center  
Exhibits, performances, readings, symposia from  
May 20-23, 1976  
with a dedication ceremony on  
Saturday, May 22, at 11:00 a.m.

### DEDICATION PROGRAM

#### Thursday, May 20

- |                                  |                                                                              |
|----------------------------------|------------------------------------------------------------------------------|
| 8:15 p.m.<br>Drama Workshop      | Talk by Francis Francis Fergusson - <u>Theatre in the University</u>         |
| 9:15 p.m.<br>Drama Workshop      | Multi Media Event. <u>Inquisition</u> by Gunnar Schonbeck<br>and Leroy Logan |
| 9:45 p.m.<br>Barn Studio Theatre | Drama Division. Scenes from Acting and Directing Classes                     |

#### Friday, May 21

- |                                 |                                                                                                   |
|---------------------------------|---------------------------------------------------------------------------------------------------|
| 10:00 a.m.<br>Galleria          | Prose Reading.<br>Nicholas Delbanco<br>John Gardner                                               |
| Noon                            | Robertson Ward. Arts Center Tour                                                                  |
| 2:30 p.m.<br>Galleria           | Poetry Reading<br>Ben Belitt<br>Barbara Howes '37<br>Howard Nemerov<br>Stephen Sandy              |
| 4:00 p.m.<br>Tishman Auditorium | Robert Woodworth. Time lapse films of plant growth                                                |
| 5:00 p.m.<br>Tishman Auditorium | Thomas P. Brockway. Slides: Bennington College Faculty,<br>1932-1976                              |
| 8:15 p.m.<br>Galleria           | Stanley Edgar Hyman Memorial Lecture by Kenneth Burke.<br><u>Poetics, Rhetoric, and Dialectic</u> |
| 9:30 p.m.<br>Dance Workshop     | Dance Division - Open Rehearsal. New works by<br>Remy Charlip and Jack Moore                      |

Saturday, May 22

~~12:00~~  
11:00 a.m.

Music Workshop

Dedication Ceremony. Thomas P. Brockway, Marshall

12:30 p.m.

Reception and Tours

1:00 - 4:00 p.m.

Arts Center

Student Bazaar: Music, dance, mime, readings  
Concurrent events

4:30 p.m.

Usdan Gallery

Reception. Artists at Bennington, 1932-1976  
Faculty, Alumni, Students

6:00 - 7:30 p.m.

Music Workshop

Banquet. (Admission by advance reservation only.  
\$6.50 per person. Reservation deadline: May

8:15 p.m.

Performing Arts Lobby

Concert. Music Division  
Works by Brant, Calabro, Fine, Nowak

11:00 p.m.

Music Workshop

Concert. Black Music Division  
"THIS///is OUR Strategy,"  
by musician-composer Bill Dixon

Sunday, May 23

10:00 a.m.

Galleria

Colloquium. Education and the Arts  
Frederick H: Burkhardt, moderator

1976 MAY 7 PM 5 NO

**READINGS AND  
SYMPOSIA**  
May 20 - 23

Participants, in addition to current faculty and students, include William Bales, Thomas P. Brockway, Kenneth Burke, Frederick H. Burkhardt, Martha Hill Davies, Francis Fergusson, Catharine Osgood Foster, Wallace Fowle, Otto Luening, Howard Nemerov, Barbara Herrnstein Smith, and Robert Woodworth.

A complete schedule will be available in early May. Already planned are a review of the origins of the Arts Center on Thursday, the Stanley Edgar Hyman Memorial Lecture by Kenneth Burke on Friday evening, and a general discussion on Education and the Arts on Sunday morning.

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May 20 - 23

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While the schedule has yet to be completed, the days will be full and colorful. A final program will be sent to everyone.

There will be major exhibits of painting, drawing, sculpture, ceramics, and photography by current and past faculty, students, and alumni.

**EXHIBITS**  
**May 20 - 23**

Faculty work will be in Usdan Gallery.

Reception - Saturday afternoon.

Student work will be shown throughout the Visual Arts Building.

Alumni work will be in Commons, Tishman, and the Barn.

Reception - Friday afternoon.

The Science Division plans exhibits of holography, topology, botanical illustration, natural history drawings, and gem minerals.

Ceremony and reception. Saturday at 11:00 a.m.

**DEDICATION OF THE  
ARTS CENTER**

A feast will be held on Saturday evening.  
(See reservation form.)

**BANQUET**

There will be a multi media event throughout the Arts Center.

**HAPPENING**

A series of commissions have been awarded in all disciplines to set off major events and enliven the occasion.

**NOOK AND CRANNY  
COMMISSIONS**

MAY 29<sup>ND</sup>  
BENNINGTON  
COLLEGE

March 2, 1976

MEMORANDUM TO: JAMES CONNOR  
ARTHUR QUERN  
ROBERT GOLDWIN

FROM: SUSAN PORTER

Mrs. Ford has accepted an invitation to attend the dedication of the new arts center at Bennington College the weekend of May 21st. She attended Bennington (did not graduate) and it was here that she first studied under Martha Graham. As you know, the President of Bennington, Gail Thain Parker, and her husband have recently resigned from the presidency of the college with quite a lot of national publicity. My question is whether Mrs. Ford, in light of the internal confusion and publicity surrounding their resignations, should withdraw from the occasion. If she is going to regret, I think it should be done so immediately. May I have your comments?

Thank you.

ALL SAID  
"NO PROBLEM;  
GO AHEAD  
WITH IT."



November 21, 1975

Dear President Parker,

This is to confirm your letter confirming Mrs. Ford's confirmation that she is very much hoping to have the opportunity to be at Bennington College sometime during the weekend of May 21st for the dedication of the new arts center. Closer to the date, we will be in further communication about the details of the plans.

With warmest best wishes,

Sincerely,

Susan Porter  
Appointments Secretary  
for Mrs. Ford

Mrs. Gail Thain Parker  
President  
Bennington College  
Bennington, Vermont 05201

SP/sr

c: ✓ BF Accepted Pending (May 21, 1976, Vermont)



Bennington College • Bennington • Vermont • 05201 • 802-442-5401

x224

Office of the President  
October 20, 1975

Ms. Susan Porter  
Appointments Secretary  
for Mrs. Ford  
The White House  
Washington, D. C. 20500

Dear Ms. Porter,

This is to confirm that we are planning to dedicate and celebrate our new arts center on the weekend of May 21. Mrs. Ford's presence would naturally mean a great deal to us; in the meantime your good humor about my nagging has been much appreciated.

Cordially,



Gail Thain Parker  
President

h



THE WHITE HOUSE

WASHINGTON

Dear Mrs. Ford,

We have had some correspondence and I have had some phone conversations with Gail Parker, President of Bennington College. They would like to have you participate in the dedication of Bennington's new arts center in May. I think Martha Graham is going to be there too. Although I generally hate to encourage you to make a commitment this far ahead of time, given the swiftness with which things change around here, my feeling on this one, because it really is something you might want to do, would be to positively commit to attending if you think you are inclined to do it.

Accept; hope to attend subject to official schedule at that time

Regret

Thank you,

susan



*see Gail Parker  
by phone 57 days  
accept.*

*of 10/30/75*

82  
Bennington College • Bennington • Vermont • 05201 • 802 • 432-5101  
V. 12/75

8/28/75  
Gail Thain Parker  
432-5101

Office of the President

August 28, 1975

Mrs. Gerald Ford  
The White House  
Washington, D. C. 20500

Dear Mrs. Ford,

We would very much like to have you join us to celebrate the opening of our new arts center next May. A three day festival is planned featuring the work of members of the Bennington College community--both past and present. May 14 - 16 or May 21 - 23 would be best for us, but we are so eager to have you open the doors, say a few dedicatory words, and join us in at least some of the festivities, that we would be more than willing to adjust our calendar to suit yours.

Your willingness to help celebrate the vitality of the arts at Bennington, indeed in the United States, would mean a great deal to all of us.

Cordially,



Gail Thain Parker  
President

hh



July 18, 1975

RETURN FILE  
TO FILES FOR  
NEW,

Dear Mrs. Emmet,

How much I appreciated your lovely letter following our wonderful evening at the Martha Graham Center Gala in New York. I am delighted that Bennington too will have a new arts center as its quiet contribution to our nation's cultural heritage through the years has been so outstanding. You were most kind to write and I hope we will have the opportunity of being together in the fall.

With warmest regards,

Sincerely,

Exs. Richard S. Emmet  
Board of Trustees  
Bennington College  
Bennington, Vermont 05201

SP/sh

BF Pending to Consider (Bennington, Vermont, fall 1975)

June 22, 1975

Mrs. Gerald Ford  
The White House  
Washington, D. C. 20500

Dear Mrs. Ford,

I was so moved to meet you at Martha Graham's gala on Thursday night and to find myself so suddenly and spontaneously sharing with you our special commitment to the arts. As I said to you it was such a very great privilege to be able to tell you personally how much I admire and appreciate what you are doing for the arts in this country. Neither you nor I actually "went" to Bennington but I know we were both educated by Bennington in ways that have deeply influenced our lives.

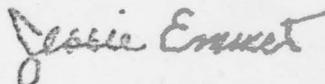
Bennington is about to open its superb new arts building. It is very nearly completed and everyone who has seen it is excited by its possibilities as an extraordinary center for creativity in all the arts. It will be used by students next fall but the formal dedication ceremonies will take place in late May. We are planning to celebrate by gathering together all the many outstanding artists who have been part of Bennington's proud history and we would be so honored if you could be our most special guest.

When the date is set and the program has a little more shape the president of the College, Gail Parker, will formally invite you and I do hope you will be able to accept.

This is really just a very personal fan letter to a wonderful First Lady. The grace you bring to your responsibilities is an inspiration to us all.

I wish I could make you a curtsy as beautiful as yours the other night.

Sincerely,



Jessie K. Emmet  
Chairman of the Board of Trustees

hh

12-23

Bennington College • Bennington • Vermont • 05201 • 802-442-5401

Office of the President

December 20, 1974

Ms. Susan Porter  
Appointments Secretary  
for Mrs. Ford  
The White House  
Washington, D. C. 20500

Dear Susan Porter,

We were delighted to hear that there is a chance Mrs. Ford may be able to speak in the opening ceremonies for the Bennington College Visual and Performing Arts Center. We will be in touch with you next spring to see if something can be worked out. In conversation a few days ago Martha Graham felt there was a possibility that she might participate in the opening ceremonies herself. Of course nothing would please us more than having both Mrs. Ford and Miss Graham back at Bennington next fall.

changed  
to spring  
sp.

Sincerely,

*Gail Thain Parker*  
Gail Thain Parker  
President

*Thomas D. Parker*  
Thomas D. Parker  
Vice-President



December 5, 1974

IV/1975/ST45/Bennington

Dear President Parker and Vice President Parker,

Your gracious letter to Mrs. Ford inviting her to participate in the opening of the new arts center on the Bennington College Campus next October is greatly appreciated. Although the official schedule is planned only a few weeks in advance, we would be happy to keep your cordial invitation in mind. May we be in communication with you closer to the date?

With gratitude and warmest best wishes,

Sincerely,

Susan Porter  
Appointments Secretary  
for Mrs. Ford

X  
Mrs. Gail T. Parker, President  
X Mr. Thomas D. Parker, Vice President  
Bennington College  
Bennington, Vermont 05201

SP/sr

X  
c: BF Pending To Consider (October, 1975)



RECEIVED

DEC 8 1974

SOCIAL FILES

Booklet filed in <sup>X</sup> Overseas Attachment #104

Office of the President

October 15, 1974

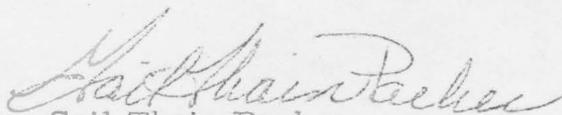
Mrs. Gerald Ford  
The White House  
Washington, D. C. 20500

Dear Mrs. Ford,

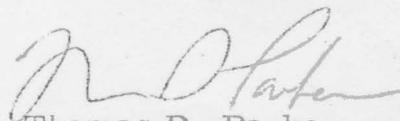
Thank you for your very kind note.

Of course, we wish you speedy recovery from your surgery. We are also delighted that your memories of Bennington are so pleasant. Next October we will be opening a new arts center with facilities for dance, drama, music and the visual arts. Is there any chance that you might speak at the opening? It could be an opportunity for you to remind all of us with an interest in the arts that we have a friend in the White House. Please let us know your thoughts.

Sincerely,



Gail Thain Parker  
President



Thomas D. Parker  
Vice President

h



RECEIVED

DEC 8 1974

SOCIAL FILES

5/21/76  
11:00 am

MRS. FORD'S VISIT TO  
NEW YORK & VERMONT

Friday & Saturday, May 21-22, 1976

6:30 pm Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route  
Andrews AFB.

[Driving time: 25 minutes]

6:55 pm MOTORCADE ARRIVES Andrews AFB.

Mrs. Ford boards C-9.

Manifest is as follows:

C. Porembka  
S. Weidenfeld  
K. Schumacher  
J. O'Brien  
J. Ball  
J. Bay  
A. Dalton

7:00 pm C-9 DEPARTS Andrews AFB en route Albany County  
Airport, Albany, New York.

[Flying time: 1 hour]

[No time change.]

Dinner will be served en route.

8:00 pm C-9 ARRIVES Albany County Airport.

Mrs. Ford boards motorcade.

WITHDRAWAL SHEET (PRESIDENTIAL LIBRARIES)

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Doc.	Motorcade Assignments (pages - 1)	5/22/1976	B

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Saturday, May 22, 1976

11:40 am Mrs. Ford departs Suite en route motorcade for boarding.

11:45 am MOTORCADE DEPARTS Paradise Motor Inn en route Bennington College.

[Driving time: 15 minutes]

12:00 noon MOTORCADE ARRIVES Performing Arts Building, Bennington College.

Mrs. Ford will be met by:

Mr. Joseph Eisman, Trustee and  
Acting President of Bennington College

Mr. John McCullough, Chairman,  
Dedication Committee

Mrs. Ford, escorted by Mr. Eisman & Mr. McCullough, proceeds to holding room.

12:05 pm Mrs. Ford arrives holding room and informally greets platform guests.

OFFICIAL PHOTO COVERAGE  
ATTENDANCE: 14

12:08 pm Platform guests depart holding room en route platform.

12:10 pm Mrs. Ford, escorted by Mr. Eisman, departs holding room en route Susan A. Greenwall Music Workshop and Performance Hall.

12:12 pm Mrs. Ford, escorted by Mr. Eisman, enters Performance Hall and proceeds to platform and takes her seat.

OPEN PRESS COVERAGE  
ATTENDANCE: 800

12:15 pm Musical selection.

- 12:19 pm Remarks by Thomas P. Brockway,  
Former Acting President of Bennington College  
and Former Dean of Faculty and Host for  
Dedication Ceremony.
- 12:22 pm Remarks by representative of Governor  
Thomas Salmon.
- 12:24 pm Remarks by Ellen Lovell, Executive Director  
Vermont Council for the Arts.
- 12:26 pm Remarks by Mrs. T. Edward Hambleton,  
Chairman, Bennington College Board of Trustees.
- 12:30 pm Remarks by Mr. Eisman.
- 12:36 pm Greetings by John Bohne, President, Bennington  
Student Council.
- 12:38 pm Tribute to Paul Feely by Mr. Ben Bellott,  
Mr. Howard Nemerov, and Ms. Helen  
Frankenthaler.
- 12:47 pm Remarks by Philip Wofford, Chairman,  
Bennington College Visual Arts Division.
- 12:50 pm Tribute to Martha Hill by Mr. Jack Moore,  
Chairman, Bennington College Dance Division.
- 12:53 pm Response by Martha Hill.
- 12:55 pm Introduction of Mrs. Ford by Mr. Brockway.
- 12:56 pm Remarks by Mrs. Ford.

FULL PRESS COVERAGE

- 1:00 pm Remarks conclude.
- Mrs. Ford, escorted by Mrs. Hambleton, depart  
Greenwall Hall en route Plaque Dedication area.
- 1:03 pm Mrs. Ford arrives Plaque Dedication area to affix  
plaque officially dedicating Bennington College's  
Visual and Performing Arts Center.

OPEN PRESS COVERAGE

1:07 pm Mrs. Ford, escorted by Mrs. Hill, proceeds to West Dance Studio for a performance specially choreographed by seven members of Bennington College's Dance Department.

1:10 pm Mrs. Ford arrives West Dance Studio and takes her seat.

OPEN PRESS COVERAGE

1:10 pm Performance begins.

1:25 pm Performance concludes.

1:25 pm Mrs. Ford thanks dancers and departs West Dance Studio en route Dickinson Science Building.

NOTE: Mrs. Ford will have an opportunity for a brief tour of Galleria and Susanne Lemberg Eustand Gallery en route Dickinson Science Building.

1:40 pm Mrs. Ford, escorted by Mr. Eisman and Mrs. Hambleton, arrives Dickinson Science Building Courtyard to participate in a box lunch picnic with Bennington College students, faculty, and friends.

2:10 pm Mrs. Ford bids farewell and departs Dickinson Science Building Courtyard en route motocade for boarding.

2:25 pm MOTORCADE DEPARTS Bennington College en route Albany County Airport, Albany, New York.

[Driving time: 1 hour, 5 minutes]

3:30 pm MOTORCADE ARRIVES Albany County Airport.

Mrs. Ford boards C-9.

Manifest same as on arrival, except  
add P. Matson and P. Sorum.

3:40 pm C-9 DEPARTS Albany County Airport en route  
Andrews AFB.

[Flying time: 1 hour]

[No time change.]

Snacks will be served en route.

4:40 pm C-9 ARRIVES Andrews AFB.

Mrs. Ford proceeds to motorcade for boarding.

4:50 pm MOTORCADE DEPARTS Andrews AFB en route  
South Grounds.

[Driving time: 25 minutes]

5:15 pm MOTORCADE ARRIVES South Grounds.

SRW

Nora Ephron - Esquire

(MULT)

situation on Parkers (Gail +

BF orig inuit June 75 from Jesse Emmet  
chmn of bd

feel on campus about arts -  
non political -

Read background

Pete H  
Dick H  
Kerch H

Sally  
send pkg of stuff??  
to  
junk of CS

I'll be in  
G.



Paul Feely

came to BC 1939 -

taught til death in 1966

charted course for art dept

artist in own right - had show

after death

Martha Hill

she & Martha Graham founded the

Bennington Summer School of the Dance

(MS taught 34-42) 43-45 MS (resident dance artist)

many MS dances premiered here MH 1932-51

taught here - Dr of letters here in '69 - left to

be dean of dance at Julliard

get: bio on paul feely  
becky on martha hill  
phones, addresses

7,500 invited for 3 days - 400 RSVP - 1200 capacity



Brockway

end instructions - <sup>invites</sup> those who want boy  
lunches to go to area + others to stay  
for wine; then mentions special dance  
+ asks audience to remain in place  
while bf + party leaves



Patli -

THE WHITE HOUSE

WASHINGTON

Contact

Betty Penzner

Harshie Rotman & Poeh

296-3049

Bennington - Vermont

May 22nd

---



(46) 949 5500 airport

NAME

ADDRESS

Home + business

mayor Louis  
Hallacy

mayor's office  
392 3107

H: 396 7345

O: 396 2361

page #: 392 0218

Eunice ✓  
Bareham

OTTAWA CO. REPUBLICAN CHM.

springlake

842 1575

842 3515

TERRY HOFMEYER  
CITY MANAGER

HOLLAND

H 396-1717

O 396-8388

W.C. "Bill" WICHERS

HOLLAND

H 392-8904

NETHERLANDS CONSUL FOR

O 392-3129

PRESS AND CULTURAL AFFAIRS

MAYOR PRO-TEM DONALD OOSTERBAAN

363 6801

John Peterson - U.S.S.S. -

DIK Groenbacher

President's Motor Inn or Grand Rapids  
Rm 124  
Grand Rapids, U.S.S.S. Field Office  
Pres' motor Inn

JACOB DE GRAAF

HOLLAND

H. 392-8071

PARK SUPT. - OFFICER TULIP TIME

PAGER - 392-0203

CHUCK LINDSTROM

392-1401 BUS

CHIEF OF POLICE

335-5318 HOME

HOLLAND POLICE DEPT

Roscoe Giles

office 392-2389

Chamber of Commerce/Tulip Time

home 396-3817



The Hon. Louis Hallacy  
Mayor  
Holland, Michigan

} is this correct protocol wise??  
ask Jan Ingersoll

Dear ~~Mr~~ Mayor Hallacy:



alex

press rooms

phones

2 volunteers to help w/ press

power/lights

2 to print

Cappy

volunteers -

11-11:30

musicians ~~11:30~~

me

schedule

flights

people at dedica + release

rooms for staff

Sunday

rutland

burlington



July 1, 1976

Dear Richard:

A note of thanks for your time and effort during Mrs. Ford's visit to Bennington.

Your help and expertise with the press were much appreciated. Professionally, I feel fortunate to have worked with you, and enjoyed you very much from a personal standpoint as well. I hope you'll let me take you to lunch if we get to Chicago.

Again, Richard, thanks. I am grateful to you.

Sincerely,

*Patti Matson*

**Patti Matson  
Assistant Press Secretary  
to Mrs. Ford**

**Mr. Richard Rotman  
Harshe-Rotman & Druck, Inc.  
108 North State Street  
Chicago, Illinois 60602**

PM/sag

THE WHITE HOUSE

WASHINGTON

June 30, 1976

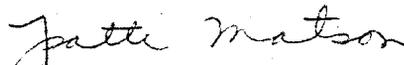
Dear Mr. McCullough:

A very sincere thank you for the unusual screwdriver and the delightful lunch at your home when I was in Bennington.

I know how much Mrs. Ford enjoyed meeting you, and the photographs of the dedication ceremonies using the round-handled tool will long be a special reminder.

Again, Mr. McCullough, thanks. I enjoyed being with you.

Sincerely,



Patti Matson  
Assistant Press Secretary  
to Mrs. Ford

Mr. John McCullough  
North Bennington, Vermont

July 1, 1976

Dear Cappy,

A note of thanks for your time and effort in making Mrs. Ford's recent visit to Bennington such a success.

Your help and advice were much appreciated, and frankly, we could not have done the trip without you. We loved Bennington, and you had a lot to do with that.

Again, Cappy, thanks. On behalf of Mrs. Ford, we are grateful to you.

Sincerely,

*Patti Matson*

Patti Matson  
Assistant Press Secretary to Mrs. Ford

Mrs. Cappy Cumpston  
43 Monument Avenue  
Bennington, Vermont

pm/se



Mrs Ford attended in 1936  
and 1937

BENNINGTON COLLEGE  
BULLETIN



*The Bennington School of the Dance*  
at  
*Bennington College*  
*Summer 1938*

BENNINGTON COLLEGE BULLETIN

ISSUED QUARTERLY AT  
BENNINGTON, VERMONT

Volume Six :: February 1938 :: Number Three

{ See Student List - p9. 13 }

SESSION 1938  
JULY 2 THROUGH AUGUST 13

THE BENNINGTON COLLEGE BULLETIN IS ISSUED QUARTERLY BY  
BENNINGTON COLLEGE, BENNINGTON, VERMONT. ENTERED AS  
SECOND-CLASS MATTER SEPTEMBER 12, 1932, AT THE POSTOFFICE  
AT BENNINGTON, VERMONT, UNDER THE ACT OF AUGUST 24, 1912.  
VOLUME SIX · FEBRUARY 1938 · NUMBER THREE

## *The Bennington School of the Dance*

The fifth session of The Bennington School of the Dance at Bennington College, Bennington, Vermont, will be held from July 2 through August 13, 1938.

Since 1934 when the School was founded, the modern dance for which it is a center has become part of the arts activity of communities in every section of America. In that growth the School has been a valuable influence through the representativeness of its faculty and student body and through the function it performs. The faculty is made up of the group responsible for the introduction of the modern dance into American culture. The student body over the four years has included a substantial number of the persons teaching modern dance in this country and a broad representation of young dancers and other professional workers in the art. The function of the School is to make available a comprehensive and unified study of the whole structure of the modern dance presenting impartially the most significant contemporary points of view.

### THE CURRICULUM

The curriculum of the School comprises study at all levels from introductory courses for the novice to apprenticeship in a concert group for the experienced dancer or teacher already engaged in a professional career. Each student works at his own level and along his particular line of interest. Through the interchange possible within the School, the relationship of an individual student's work to the art as a whole is constantly made evident.

For the session of 1938 the curriculum is organized into five programs corresponding to five main types of interest in the dance: the *General Program*, a thorough survey of the whole art designed as a foundation for the dancer, the teacher, or the layman; the *Program in Choreography*, for the advanced student interested in the special study of composition; the *Professional Program* for intensive technical study under one artist and apprenticeship in the artist's concert group; the *Program in Music for the Dance* for musicians interested in this field; and the *Program in Stage Design for the Dance* for students interested in designing for the dance. The *Professional Program* replaces the *Workshop Program* brought to completion in 1937.

Both men and women students may enroll in all programs. The *General Program* admits a large number of students of all degrees of previous experience. Admission to the other four programs is limited to smaller groups and entails either special interest or specified preparation. Admission requirements and details of content for each program will be found under *The Programs of Work*, page 8.

As a supplement to the programs of work, the curriculum includes a series of meetings for the whole community. Topics growing out of the work of the School and those current in contemporary dance and allied fields are presented by members of the faculty and guest lecturers.

#### FELLOWSHIPS

Under the plan of Fellowships instituted in 1937, three recognized young dancers have been invited to join the School during the coming session: Eleanor King of New York, Louise Kloepper of New York, Marian Van Tuyl of Chicago. In 1937 the Fellows were: Esther Junger, José Limon, Anna Sokolow, all of New York City. The Fellowships are an interchange between the School and the young artists in which the School provides the hospitality and facilities necessary for a period of independent work, and the artist becomes for that period a member of the School community and appears in concert during the annual Bennington Festival. Through the granting of Fellowships the School uses its resources to contribute to the important developments of the future in the modern dance.

#### LOCATION AND FACILITIES

The School uses the plant of Bennington College which is situated between mountains in the southwestern section of Vermont, occupying one hundred forty acres of a large estate on a plateau between the villages of Bennington and North Bennington. It is readily accessible by main lines of transportation through New York City, Boston, and Albany. A moderate climate and beautiful surrounding country give the summer session the advantages of a vacation. Tennis, golf, riding, and swimming are available. Facilities for work include studios, a fully equipped theatre, the College library of books and music, practice rooms, pianos, conference rooms, and offices.

#### THE BENNINGTON FESTIVAL

The Bennington Festival, presented annually for the School and the public, will be held during the final week of the session from August 8 through August 13.

For members of the School, both those dancing in the concerts and those participating as audience, the Festival is more than a series of concerts and special events at the close of the summer. It brings to a climax the study of the modern dance which has been the daily concern of the entire community throughout the session. The audience from all parts of the country which gathers each year at Bennington joins with the School to make of this dance festival week an annual event of far-reaching significance. The Festivals have presented important new work composed and produced under the auspices of the School. Through the Workshops held in the last four sessions a notable addition has been made to the repertoire of the modern dance: "Panorama" by Martha Graham in 1935; "With My Red Fires" by Doris Humphrey in 1936; "Quest" by Charles Weidman in 1936; "Trend" by Hanya Holm in 1937. The appearance of three young dancers, Esther Junger, José Limon, and Anna Sokolow, as Fellows of the School, in the Festival of 1937 marked a valuable contribution of the School to the future of the modern dance.

In 1938 the program of the Festival week will be expanded to include, in addition to six concerts, demonstrations and lectures on the modern dance and related fields. Demonstrations will present work completed during the session in dance composition, stage design, and music for the dance. The lectures will present the development of and present-day viewpoints on the modern dance. The concert series will present: August 8, Eleanor King, Louise Kloepper, Marian Van Tuyl; August 9 and 10, Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman, and members of their apprentice and concert groups, in programs shared each evening by two artists and including new work composed during the session. The cycle of three concerts will be repeated in the same order on August 11, 12, and 13.

THE FACULTY AND STAFF

**MARTHA HILL, Director**

Miss Hill teaches dance at Bennington College and at New York University.

**MARY JOSEPHINE SHELLY, Administrative Director**

Miss Shelly is Chairman of the Women's Division, Department of Physical Education, at the University of Chicago.

**MARTHA H. BIEHLE, Executive Secretary**

Miss Biehle is in charge of the permanent office of The Bennington School of the Dance.

**MARTHA GRAHAM**

**HANYA HOLM**

**DORIS HUMPHREY**

**CHARLES WEIDMAN**

Miss Graham, Miss Holm, Miss Humphrey, Mr. Weidman are leading American dancers, choreographers, and teachers of the modern dance.

**LOUIS HORST**

Mr. Horst is a musician, critic, author, and composer of music for the modern dance. He is an editor of *The Dance Observer*.

**ARCH LAUTERER**

Mr. Lauterer is a member of the faculty in drama of Bennington College. He designed the dance theatre in the Vermont State Armory, Bennington, and the settings for "Panorama" in 1935 and for the New York production of "Trend" in 1937.

**NORMAN LLOYD**

Mr. Lloyd is a musician and composer of music for the modern dance. He composed the music for "Panorama" in 1935 and for "Quest" in 1936.

**JOHN MARTIN**

Mr. Martin is the dance critic of *The New York Times* and author of *The Modern Dance* and *America Dancing*. On leave of absence, 1938.

**LOUISE MARTIN**

Mrs. Martin has worked in the theatre with Richard Boleslawsky, Maria Ouspenskaya, Maurice Browne, and David Belasco. On leave of absence, 1938.

**BESSIE SCHÖNBERG**

Miss Schönberg teaches dance at Sarah Lawrence College, Briarcliff Junior College, and the Todhunter School.

**FRANZISKA BOAS**

Miss Boas is a teacher of percussion and the dance in New York City.

**MILDRED WILK**

Miss Wilk is a graduate in dance from Bennington College and is a teaching fellow in dance at Bennington College.

**WILLIAM BALES, GEORGE BOCKMAN, Assistants to Mr. Weidman**

Mr. Bales and Mr. Bockman are members of the Humphrey-Weidman Concert Group in New York City.

**ELIZABETH BEEBE, Costume Designer for the Festival**

Miss Beebe is a graduate in drama from Bennington College and has designed costumes for WPA productions in Newark, New Jersey.

**ETHEL BUTLER, MAY O'DONNELL, Assistants to Miss Graham**

Miss Butler and Miss O'Donnell are members of Martha Graham's Concert Group in New York City.

**DINI DE REMER, Accompanist**

Miss de Remer is accompanist for Martha Graham in New York City.

**NATALIE DISSTON, Secretary**

Miss Disston is secretary in the permanent office of The Bennington School of the Dance.

**CAROLYN DURAND, ELIZABETH WATERS, Assistants to Miss Holm**

Miss Durand and Miss Waters are members of Hanya Holm's Concert Group in New York City.

**EDWARD GLASS, Assistant to Mr. Lauterer**

Mr. Glass is an assistant to Arch Lauterer in the drama division of Bennington College.

**RAY GREEN, Composer for the Festival**

Mr. Green is a musician and composer of music for the modern dance.

**BETTY JOINER, Costume Designer for the Festival**

Miss Joiner designed the costumes for the production of "Trend" in 1937.

**HARRISON KERR, Composer for the Festival**

Mr. Kerr is a musician and composer and has written musical criticism for various periodicals.

**PAULINE LAWRENCE, Costume Designer for the Festival and Accompanist**

Miss Lawrence is accompanist, costume designer, and manager for the Humphrey-Weidman Concert Group in New York City.

**HORTENSE LIEBERTHAL, Assistant to Miss Hill**

Miss Lieberthal is a graduate of New York University and is studying at Columbia University.

**MARGARET LIDY, Accompanist**

Miss Lidy is an accompanist at New York University and at Barnard College.

**RUTH LLOYD, Accompanist**

Mrs. Lloyd is an accompanist for the dance at New York University and at Barnard College.

## The Bennington

MORRIS MAMORSKY, Composer for the Festival and Accompanist  
Mr. Mamorsky is a musician and composer of music for the dance.

KATHERINE MANNING, SYBIL SHEARER, Assistants to Miss Humphrey  
Miss Manning and Miss Shearer are members of the Humphrey-Weidman Concert Group in New York City.

HENRY SEYMOUR, Assistant to Mr. Lauterer  
Mr. Seymour is an assistant in the drama division of Bennington College.

GREGORY TUCKER, Composer for the Festival  
Mr. Tucker is a member of the faculty in music at Bennington College.

ESTHER WILLIAMSON, Composer for the Festival and Accompanist  
Miss Williamson is a graduate in music from Bennington College and a fellow in music at Mills College.

NURSE

IDA MAE HAIT, Director of Dining Rooms and Student Houses, Bennington College

MYRA H. JONES, Comptroller, Bennington College

GLADYS Y. LESLIE, Librarian, Bennington College

GLADYS L. STEVEN, Manager of Cooperative Store, Bennington College

FRANK H. TSCHORN, Superintendent of Buildings and Grounds, Bennington College

HELEN EATON, Postmistress, Bennington College

MURRAY MCGUIRE, Assistant to the Superintendent of Buildings and Grounds, Bennington College

ROSE L. RYAN, Assistant to the Comptroller, Bennington College

## School of the Dance

### THE TRUSTEE COMMITTEE OF BENNINGTON COLLEGE FOR THE BENNINGTON SCHOOL OF THE DANCE

The School is organized and conducted as an educational and financial unit under the Bennington College Corporation. The College is represented in the organization of the School by the following Committee appointed by the Trustees of the Corporation:

ROBERT D. LEIGH  
President of Bennington College

MABEL WARREN BRADLEY (MRS. J. GARDNER), Chairman

JOHN J. COSS  
Professor of Philosophy, Columbia University; Director of the Columbia University Summer Session

EDNA MORSE JACKSON (MRS. PERCY)

### THE ADVISORY BOARD

The Advisory Board of The Bennington School of the Dance, acting in cooperation with Bennington College and the executive officers of the School, is:

ROBERT D. LEIGH  
MARTHA GRAHAM  
HANYA HOLM  
LOUIS HORST

DORIS HUMPHREY  
NORMAN LLOYD  
JOHN MARTIN  
CHARLES WEIDMAN

## THE PROGRAMS OF WORK

Each student enrolls in one of the five following programs of work. All programs are open both to men and women. With the exception of the *Professional Program*, individual choices in both amount and kind of work may be made by each student. Work in the *Professional Program* is prescribed by the artist directing each group. Previous to arrival at the School students will receive a detailed check list of courses to aid them in tentative planning. Final choices will be made in conference during the registration period, July 2 and 3. All students are expected to attend the full six weeks' session from July 2 through August 13, and to live at the School.

## GENERAL PROGRAM

The *General Program*, the basic program of the School, presents a study of the fundamentals of dance movement and of the contrasting technical methods of the four leading American dancers; composition from a variety of approaches, including *Experimental Production* offered for the first time this session; and the analysis and use of music and percussion accompaniment. It is open to approximately one hundred students of all degrees of previous experience in the dance. Courses will be sectioned according to ability and previous experience. From among the courses listed below, students will be advised in the selection of work best adapted to their individual interests.

*Techniques of Dance Movement*

Miss Hill and Miss Schönberg will present a fundamental analysis of movement for the dance based upon a study of the factors present in all movement of the human body and the application of this material to the content and form of the modern dance. Open to all students; Introductory, Intermediate, and Advanced sections.

*Modern Dance*

Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman will present their individual technical and choreographic methods. Open to all students; Introductory, Intermediate, and Advanced sections.

*Dance Composition*

Miss Hill and Miss Schönberg will present a study of dance composition through an analysis of the elements of form and content and the principles of dance structure. Sketches and dances will be presented for criticism. Open to all students; Introductory, Intermediate, and Advanced sections.

*Composition in Dance Form*

Mr. Horst and Miss Wile will present problems in dance composition based upon musical forms. Each problem will be analyzed in terms

of its authentic historical background and characteristic structure, and dances based upon each problem will be presented for criticism.

Pre-Classic Forms—Open to all students; Introductory and Intermediate sections.

Modern Forms—Open only to students who have satisfactorily completed Pre-Classic Forms or the equivalent.

*Experimental Production*

Miss Hill and Mr. Lauterer will present a study of the relationships between dance composition and stage design through a series of experiments in the composition and staging of dances. These projects will be designed to discover methods for the integration of dance with its spatial setting. Open only to students with a technical foundation in the modern dance and to students in the *Program in Stage Design for the Dance*.

*Special Groups in Production*

Opportunity will be available for a limited number of qualified students to work as members of a group assigned to a Fellow or to a member of the *Program in Choreography*. Students will be selected by audition. Membership in one of these groups will offer participation in the rehearsal and production of a composition being directed by the leader. In the case of assignment to a Fellow's group, participation will include appearance in the concert to be given by the Fellows during the Festival.

*Elements of Music*

Mr. Lloyd will present a study of the rhythmic structure of movement, music notation and terminology, and music form and analysis as these relate to the dance. Open to all students; Introductory, Intermediate, and Advanced sections.

*Percussion Accompaniment*

Miss Boas will present the principles and technique of percussion accompaniment. Open to all students; equivalent sections.

*Practice*

Directed practice for *Modern Dance*, *Dance Composition*, and *Composition in Dance Form* will be regularly scheduled and required with these courses.

## PROGRAM IN CHOREOGRAPHY

The *Program in Choreography*, under the direction of Martha Hill and Louis Horst, is open to a limited number of advanced students, either dancers or teachers, who wish to complete a substantial amount of original work in dance composition under critical direction. Students admitted as choreographers must have a thorough technical foundation in the modern dance, extensive

experience in dance composition in the modern style, the ability to use music, and, if group composition is to be undertaken, the ability to direct and rehearse a group.

The program will be individually planned, the student being responsible for the choice of projects to be undertaken. In addition to the independently planned schedule of composing and rehearsal which each student will follow, participation in courses selected from the *General Program* may be advised in certain cases. For choreographers wishing to work in group forms, students will be selected by audition from the *General Program* and assigned to each group. Through collaboration with the *Program in Music for the Dance*, music will be written for completed dances. Work in progress and completed work will be presented at regular intervals to the Committee for Auditions which will criticize the form, content, execution, accompaniment, and staging of dances. The Committee consists of Miss Hill, Mr. Horst, and other members of the faculty of the School. It is urged that students admitted to this program prepare in advance of arrival at the School as much material as possible, either new or from their current repertoire, in order to avail themselves of the maximum of critical service from the School.

#### PROFESSIONAL PROGRAM

The *Professional Program*, for the intensive study of the technical and choreographic method of one artist, comprises four groups of not more than twelve students each, one under each of the four artists—Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman. Students select the group they wish to enter and work only in that group. Mr. Weidman's group, as well as the other three, will be open to both men and women. The *Professional Program* is open only to dancers or teachers with a technical foundation in the modern dance. It is not necessary, however, for the applicant to have studied previously the technique of the artist under whom he elects to work.

Work for all groups will not follow a uniform plan but will consist in each case of two main phases: intensive study of the dance method of the directing artist, and apprenticeship in the concert group. Six members from each of the four concert groups will be in residence at the School. Study of the artist's dance method will be conducted through a prescribed daily schedule of class instruction and supervised practice; apprenticeship will consist of rehearsal for a new work being composed by the artist for presentation in the Bennington Festival. Apprenticeship will be regarded as an extension of technical work to include the theatrical use of the dance method being studied. The program will be conducted according to strict professional standards of discipline and performance. Meeting these standards will be an essential part of the student's experience.

Applications for admission to the *Professional Program*, indicating the group in which the student wishes to enroll, should be received before May 15, 1938.

Not later than that time the members of each group will be chosen from those applying by a committee consisting of the artist directing the group and the directors of the School.

#### PROGRAM IN MUSIC FOR THE DANCE

The *Program in Music for the Dance*, under the direction of Louis Horst, presents a study of the typical problems of the musician working in collaboration with the dancer or teacher of the dance. It is divided between the two closely related fields of composition and accompaniment. The accompanist-composer will work with Mr. Horst in the principles of form and style in composition by carrying out and receiving detailed criticism of a large number of problems in the writing of music. The assignments will be made in connection with class work being done in dance composition and with work produced by the students in choreography. Mr. Lloyd will work with students in the theory and practice of keyboard improvisation and the selection and use of music for class accompaniment.

The literature of music for the dance will be studied with emphasis upon the pre-classic and modern composers. In addition to this special program, students are advised to study *Percussion Accompaniment* and may select other appropriate courses from the *General Program*.

Musicians applying for admission to this program should have a background in harmony, a knowledge of music form and analysis, and some experience in collaborating as accompanist or composer with a modern dancer or teacher of the modern dance.

#### PROGRAM IN STAGE DESIGN FOR THE DANCE

The *Program in Stage Design for the Dance*, under the direction of Arch Lauterer, will comprise the observation and analysis of selected types of dance composition in progress in the School, laboratory work in the course in *Experimental Production (General Program)*, and assigned work under Mr. Lauterer and his assistants in the designing and construction of sets for the Festival and the staging of the Festival concerts. The program is designed to make evident the place of the dance in the theatre and the rôle of the designer in relation to it. The special problems of designing for the dance will be considered and the principles and methods derived from this study will be utilized in the carrying out of assigned projects.

The program is open to a limited number of students interested in this field. Previous experience is not stipulated but all applicants will be admitted only by approval of Mr. Lauterer.

LIVING ARRANGEMENTS

The twelve student houses, accommodating about eighteen students each, provide single rooms and a few double rooms, furnished in a reproduction of American Colonial style, with baths for every four or six persons. Each house has kitchenette and laundry facilities. Linen is supplied and laundered. Students are advised to bring with them one extra double blanket. The furnishings of student rooms do not include curtains and rugs, and students are at liberty to provide these. Rooms are thoroughly cleaned each week. The School uses the College dining rooms in the Commons Building. A trained nurse will be at the School for dispensary service during certain hours.

COSTUME

A uniform work costume, to be ordered upon admission, will be worn by all members of the School. The Service Fee, listed under *Expenses*, covers the purchase and daily laundering of the costume. The most useful personal wardrobe is informal dress including outdoor summer sports clothing. The Vermont climate makes it advisable to bring also some warm clothing.

EXPENSES

The Bennington School of the Dance is not a profit-making organization. Fees are based on actual costs and are identical for all students in the School, regardless of the program of work elected. The Service Fee covers the cost of regulation costume, daily laundering of costume, and dispensary services. After payment, fees are not returnable.

Registration .....	\$ 10.00
Tuition .....	140.00
Room and Board .....	95.00
Service Fee .....	10.00
	<hr/>
	\$255.00

Fees are payable as follows:

Upon admission, registration fee .....	\$ 10.00
On or before June 1.....	50.00
On or before July 2, the balance.....	195.00

TRANSPORTATION

The College is one and one-half hours by train or motor from Albany where railroad connections to all parts of the country can be made. The state highway running between Bennington and North Bennington skirts the College property on the south. Entrance to the College grounds is marked on this highway.

From New York City, Albany, the West and South, the railroad station is North Bennington on the Rutland Railroad, the direct route between New York City and Montreal. From Boston, the destination point is Hoosick Falls, New York.

FURTHER INFORMATION

For application blank and further information address:

Miss Martha H. Biehle, Executive Secretary  
 The Bennington School of the Dance  
 17 East 42nd Street  
 New York, New York

After June 1, address correspondence to The Bennington School of the Dance, Bennington, Vermont.

STUDENTS, SUMMER 1937

GENERAL PROGRAM

Ione M. Allen	Student, University of Nebraska, Lincoln, Neb.
Jean Aubry	Teacher, St. Margaret's School, Waterbury, Conn.
Harriet Badenoch	Student, Wellesley College, Wellesley, Mass.
Dorothy J. Barnitz	Student, University of Minnesota, Minneapolis, Minn.
Doris Jean Bell	Student, Monticello College, Godfrey, Ill.
Betty V. Blass	Student, University of Wisconsin, Madison, Wis.
Elizabeth A. Bloomer	Teacher, Calla Travis School of Dance, Grand Rapids, Mich.
Ruth G. Bradley	Teacher, Roland Park Country School, Baltimore, Md.
Marna V. Brady	Teacher, Bryn Mawr College, Bryn Mawr, Pa.
Ruth T. Brass	Teacher, Roosevelt Junior High School, New Brunswick, N. J.
Jean Brownlee	Teacher, Iowa State College, Ames, Iowa.
Ernestine Bunnell	Teacher, Tudor Hall School, Indianapolis, Ind.
Theodora A. Burch	Teacher, Marshall High School, Chicago, Ill.

Beatrice G. Burke Student, Syracuse University, Syracuse, N. Y.  
 Karen Burt Teacher, Dancer, WPA Dance Unit, Los Angeles, Calif.  
 Nina Caiserman Student, McGill University, Montreal, P. Q., Canada.  
 Mary Frances Cave Teacher, University of North Dakota, Grand Forks, N. D.  
 Grace Chellis Secretary, Pauline Chellis Studio, Boston, Mass.  
 Pauline Chellis Teacher, Sargent College of Boston University, Bouvé-Boston School of Physical Education, Boston, Mass.  
 Helen S. Conkling Teacher, South Philadelphia High School for Girls, Philadelphia, Pa.  
 Sara Jean Cosner Student, Monticello College, Godfrey, Ill.  
 Miriam A. Cramer Teacher, Private Studio, Cleveland, Ohio.  
 Harriet Cressey Acting Dean, Briarcliff Junior College, Briarcliff Manor, N. Y.  
 Jessie Culpepper Teacher, Burbank Junior High School, Houston, Tex.  
 Janet Cumming Teacher, University of Iowa, Iowa City, Iowa.  
 Mary Cussans Teacher, McGill University, Montreal, P. Q., Canada.  
 Anne Daniels Secretary, Social Science Research Council, Washington, D. C.  
 Gertrude Davidoff Secretary, National Labor Relations Board, Washington, D. C.  
 Dorothy R. Davies Teacher, Washington University, St. Louis, Mo.  
 Bertha Desenberg Teacher, University of Toledo, Toledo, Ohio.  
 Susan Ann Edwards Teacher, Potsdam Normal School, Potsdam, N. Y.  
 Martha B. Eliot Teacher, Beaver School, Chestnut Hill, Mass.; Park School, Brookline, Mass.  
 Lezah Beth Enge Student, Detroit, Mich.  
 Jean Erdman Student, Sarah Lawrence College, Bronxville, N. Y.  
 Nancy W. Faber Teacher, Washington Irving High School, New York, N. Y.  
 Dorothy Falk Teacher, Central High School, Minneapolis, Minn.  
 Virginia H. Gallagher Teacher, Wheaton College, Norton, Mass.  
 Dorothy Gillanders Teacher, Arizona State Teachers College, Tempe, Ariz.  
 Gertrude Green Teacher, Olney High School, Philadelphia, Pa.  
 Mary Hagedorn Teacher, Private Studio, Montclair, N. J.  
 Susie Hammack Teacher, Winthrop College, Rock Hill, S. C.  
 Laura Hammann Teacher, Ann Arbor High School, Ann Arbor, Mich.  
 May Hander Teacher, Jefferson Davis High School, Houston, Tex.  
 Natalie Harris Student, Sweet Briar College, Sweet Briar, Va.  
 Emilie Hartman Teacher, Bowling Green State University, Bowling Green, Ohio.  
 Estelle Hartman Student, Cornell University, Ithaca, N. Y.  
 Ruth Hassinger Teacher, Iowa State College, Ames, Iowa.  
 Esther Haveson Teacher, North High School, Minneapolis, Minn.  
 Molly Hecht Student of Dance, New York, N. Y.  
 Ruth Anne Heisey Student, University of Chicago, Chicago, Ill.  
 Flora Ricker Hopkins Teacher, Pembroke College in Brown University, Providence, R. I.  
 Katharine Imig Chicago, Ill.  
 Dorothy E. Jackson Teacher, Proviso Township High School, Maywood, Ill.  
 Betty G. Jameson Chicago, Ill.  
 Louise F. Jellinek Teacher, Private Studio, Buffalo, N. Y.  
 Antoinette L. Jewell Teacher, St. Agatha School, New York, N. Y.  
 Victoria Kahn Student, Hunter College, New York, N. Y.  
 Truda Kaschmann Teacher, State Teachers College, New Britain, Conn.  
 Peggy Kelly Teacher, Private Studio, Washington, D. C.  
 Josephine Ketcik Teacher, University of California at Los Angeles, Los Angeles, Calif.  
 Rose Koenig Teacher, Evander Childs High School, New York, N. Y.  
 Frances Kronstadt Student, New College, New York, N. Y.

Eleanor Lauer Student, University of Chicago, Chicago, Ill.  
 Frances Levison Student, Horace Mann School, New York, N. Y.  
 Edith L. Lindberg Teacher, Alabama College, Montevallo, Ala.  
 Gertrude L. Lippincott Student, University of Minnesota, Minneapolis, Minn.  
 Eileen Logan Teacher, Northwest Missouri State Teachers College, Maryville, Mo.  
 Naomi Lubell Teacher, Russell Sage College, Troy, N. Y.  
 Elizabeth Lyons Teacher, Private Studio, New Orleans, La.  
 James A. Lyons, Jr. Dancer, San Francisco, Calif.  
 Parker McCormick Student, Wheaton College, Norton, Mass.  
 Mary McKee Teacher, University of Texas, Austin, Tex.  
 Helen Mahany Teacher, MacMurray College, Jacksonville, Ill.  
 Barbara Mettler Teacher, Private Studio, New York, N. Y.  
 Barbra Miller Student, Bennington College, Bennington, Vt.  
 Elizabeth D. Moore Student, Sarah Lawrence College, Bronxville, N. Y.  
 Alice M. Mulcahy Teacher, High School, Lowell, Mass.  
 Maxine Munt Teacher, Public Schools, Omaha, Neb.  
 Ruth L. Murray Teacher, Wayne University, Detroit, Mich.  
 Alwin Nikolais Dramatic Director, Recreational Division, Hartford Park Dept., Hartford, Conn.  
 Edna F. Pace Teacher, Morris High School, New York, N. Y.  
 Gertrude Park Teacher, Ashley Hall, Charleston, S. C.  
 Marion Pearl Teacher, Adult Education Program, Lynn, Mass.  
 Jane Pierce Student, University of Wisconsin, Madison, Wis.  
 Eva M. Pletsch Teacher, Temple University, Philadelphia, Pa.  
 Lillian Polan Teacher, Park School, Baltimore, Md.  
 Janey Price Student, Oklahoma University, Norman, Okla.  
 Margaret Ramsay Teacher, High School, University City, Mo.  
 Lois M. Rathburn Student, Smith College, Northampton, Mass.  
 Lorraine C. Raugust Teacher, Technical High School, St. Cloud, Minn.  
 Rima Rodion Teacher, Dancer, Boston, Mass.  
 Josephine A. Rogers Teacher, Connecticut State College, Storrs, Conn.  
 Carroll M. Russell Chicago, Ill.  
 Pearl Satlien Teacher, Morris High School, New York, N. Y.  
 Mildred Shaw Teacher, Elizabeth Lyons School of Dancing, New Orleans, La.  
 Peggy Smith Student, Madison High School, Madison, N. J.  
 Mary E. Snapp Student, Ottawa Hills High School, Grand Rapids, Mich.  
 Hildegard L. Spreen Teacher, Hood College, Frederick, Md.  
 Germaine Steffes Student, La Crosse State Teachers College, La Crosse, Wis.  
 Margaret A. Strater Student, Sarah Lawrence College, Bronxville, N. Y.  
 Doris Taylor Teacher, University of Missouri, Columbia, Mo.  
 Josephine E. Taylor Student, Honolulu, T. H.  
 Peter Terry Designer, Boston, Mass.  
 Eva Trofimov Student, Cleveland School of Art, Cleveland, Ohio.  
 H. Josephine Tyler Teacher, Bronxville High School, Bronxville, N. Y.  
 Patricia Urner Teacher, Hartridge School, Plainfield, N. J.  
 Elizabeth van Barneveld Student of Dance, New York, N. Y.  
 Vinita Voigt Student, University of Missouri, Columbia, Mo.  
 Mary M. Walker Teacher, Martinsville High School, Martinsville, Ind.  
 Claire I. Weigt Teacher, Dalton Schools, Inc., New York, N. Y.  
 James B. Welch Student of Dance, New York, N. Y.  
 Helen Whetstone Teacher, Shipley School, Bryn Mawr, Pa.  
 Emily V. White Teacher, School of Drama, Yale University, New Haven, Conn.  
 Mary Elizabeth Whitney Teacher, State Teachers College, Kearney, Neb.



# ELIZABETH A. BLOOMER

~~BETTY FORD~~ AT THE BENNINGTON COLLEGE SUMMER SCHOOL OF THE DANCE

A The Bennington College Summer School of the Dance, founded in 1932 by Martha Hill, placed modern dance squarely in the <sup>main</sup> ~~mid~~stream of American culture, bringing together students and leading artists in the field for workshops, performances, and comprehensive instruction in the inspiring atmosphere of the college's Vermont campus. The school's faculty included Martha Graham, Martha Hill, and Hanya Holm, who offered their skills and expert instruction in the art to a dedicated group of students.

A One such student was Elizabeth A. Bloomer, then a dance instructor at the Calla Travis School of Dance in Grand Rapids, Michigan. Her respect and love for the arts has not lessened since her days in the School's community of dancers, and as <sup>in her present occupation</sup> ~~Mrs. Gerald R. Ford~~ she had greatly increased national recognition and interest in the arts. The nation's First Lady learned modern perspectives on choreography and performance under the guidance of Martha Hill, then a regular faculty member of Bennington College, and shared with her fellow students a respect and affection for the pioneering efforts of the school's faculty. A student in the summers of 1937 and 38, Betty Bloomer was encouraged to explore and build on contemporary points of view on choreography during the joyous beginnings of modern dance in America.

For the dedication celebration this year, Betty <sup>Bloomer</sup> ~~Ford~~ has returned to honor and be honored by Bennington College. A special, private dance performance will be given to salute her. The details of when and where are known only to the Secret Service.



THE WHITE HOUSE  
WASHINGTON

Mrs Ford might enjoy  
reading this background  
on the building —

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FROM: Richard Rotman (Chicago Office) '76

FOR IMMEDIATE RELEASE

FOR: BENNINGTON COLLEGE  
Bennington, Vermont 05201

ABOUT THE BENNINGTON  
PERFORMING ARTS BUILDING

The Performing Arts Building has three main spaces: the 100 by 100 by 30 foot-high Martha Hill Dance Workshop and performance area; the 60 by 60 by 30 foot-high drama theatre and workshop and the 60 by 100 by 30 foot-high Susan A. Greenwall Music Workshop and performance hall. The building occupies three levels--the meadow, lobby and upper space.

Support features of the Performing Arts Building include a scene shop with access to the dance and drama areas, a dressing room, dance practice and drama classrooms, and a facsimile drama theatre that has the same features as the adjacent drama performance area but is 40 by 40 by 20 foot-high, or two-thirds the size of the larger theatre. The facsimile room can open to become part of the drama theatre or it may be used for rehearsal. Special features of the three main rooms follows:

DRAMA

The drama workshop and performance area has no permanent stage and no fixed proscenium, but can produce all the form of theatre since the Greek era. Infinite variability in audience-performer relationships was the task given to and achieved by the architect.

-MORE-

To create various kinds of stage settings--conventional audience-performer, mini-theatre, theatre in the round--curtains on a trackage system surround the drama space, providing either a 16-foot high free-hanging scrim and cyclorama or black velour curtain.

In addition, the absence of fixed overhead lighting in the drama workshop is particularly noteworthy. Most stages employ parallel lighting pipes. Above the Bennington drama area, chain link netting has been secured. The netting, another unique feature of Bennington's Performing Arts Building, permits access to the ceiling through the upper space. Thus, through the placement of "rigging," a dramatist may suspend ropes and pulleys for the lowering of curtains, lights and objects in and out of the performance space. With nearly 500 electrical outlets, a variety of controllable lights can be fixed for focusing on particular points of the dramatic action. Most previous netting arrangements have used stretched cable, but Bennington is one of the first to use "fail-safe" chain link.

To complete the variability of audience-performer relationships, the architect's unusual non-fixed seating platforms can be arranged to form a variety of theatre configurations.

The flexible modular platform seating system is a kit of parts from which different theatres are formed. Rigid platforms are held together by accessory links and lock pins at the floor level. For further variation, the right angle and swivel standard connections can attach any configuration of 1½-inch diameter tubing to the platform system. The 22½-degree corner platforms and the unit-to-unit attachment permit a wide variety of angular and height relationships.

The intent of these units is to serve as both acting and seating platforms which can be entered from the lower-meadow level and the lobby-middle level.

As well, the platforms stack vertically to allow compact storage when not in use. The drama audience capacity is 200 persons.

The drama performance area is floored with linoleum over Douglas Fir, and stage screws for securing scenery may be set flush to the floor. A system of 30 removable 4 foot by 8 foot floor panels--or trapdoors--allows special effects and access to the stage from below the floor.

THE MARTHA HILL DANCE WORKSHOP  
AND PERFORMING AREA

The Martha Hill Dance Workshop, named after the founder of the Bennington Dance Program, also employs the unique chain link netting secured below the ceiling. The nearly 600 electrical outlets above the dance floor and on the catwalk surrounding the workshop serve to pinpoint light to the locus of the performance.

The Bennington Dance Division requested and received an extremely large space for performance and experimentation. A dancer may dance 140 feet in one direction or may dance within a small, close-cornered stage area, surrounded by the flexible seating platforms that are also used in the drama and music area. (See Drama for the technical information.) The audience capacity is 350.

A unique aspect of the dance theatre's construction is in its flooring. Most previous dance floors achieved resiliency by wood-on-wood construction. But at Bennington, industrial fiberglass cubes, secured underneath the floor, provide the springiness so valuable to optimum performance. The finish of the hardwood floor is dark to avoid light reflection.

In dance, particularly, minimized light reflection is extremely important. The dark wall and ceiling finish, consistent with contemporary dance trends, achieves maximum light control.

Because of the size of the dance workshop, a movable rather than fixed curtain trackage system will be used. This will consist of three movable 16-foot-high curtain towers. Mounted on casters, the curtain towers allow convex, concave or flat curtain assemblies in order to achieve further variations on the stage setting.

### MUSIC

The Susan A. Greenwall Music Performance Area offers a delightful view of a Bennington landmark--the 2340 foot-high Mt. Anthony.

A wide open space with ample windows, the music concert area and workshop has a seating capacity of 450.

Working closely with the College's knowledgeable music faculty, the architect designed a spacious music concert area that is both near the other performing arts sections yet separate in its own right.

It has a larger seating area because music concerts are often single performance occasions, especially when soloists are involved.

Six feet from the ceiling, catwalks surround the workshop in order to fix lighting and microphones; the same flexible platform seating arrangements prevail, as in the dance and drama areas. The room may be entered from the lower-meadow level and the middle-lobby level.

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FROM: Richard Rotman (Chicago Office) '76

FOR IMMEDIATE RELEASE

FOR: BENNINGTON COLLEGE  
Bennington, Vermont 05201

ABOUT THE PAUL TERENCE FEELEY VISUAL ARTS BUILDING  
AT BENNINGTON

The Paul Terence Feeley Visual Arts Building contains classrooms, workspaces, studios and a gallery devoted to various disciplines in the visual arts--painting, drawing, architecture, sculpture, photography and graphics. Extensively lit by natural light, the visual arts building answered the Bennington artists' need for extensive, adaptable space.

The central feature of the visual arts working space is the vast two-story Galleria and sculpture studio, a 40 by 230 by 45 foot-high multiple function group work area. Surrounded on the first or meadow level by ceramics, printmaking, photography, and sculpture studios, the Galleria is used for instruction, creation of large artworks, or interaction between the various disciplines. An overhead crane with a capacity of two tons moves materials over the entire space. Adjacent but separate for safety reasons is also a ceramics kiln.

Classrooms for the meadow level disciplines are 60 by 40 by 11 feet-high. Photography occupies a 20 by 50 by 13 foot-high space. On the lobby level, the drawing space is 60 by 40 by 16 feet-high, painting 40 by 40 by 16 feet-high and architecture 30 by 40 by 16 feet-high. On the meadow level is also a 60 by 40 by 22 foot-high sculpture classroom that is adjacent to a

BENNINGTON--FEELEY CENTER--Add One

multi-purpose space and mezzanine. Combined, the sculpture classroom and adjacent areas open up to create a 180 by 40 by 22 foot-high work space or special event area.

Recognizing growing interest in film and photography, the College achieved interaction between visual and performing arts with the design of a lobby (second) level film and video studio, and controlled light area. Entered through double soundproof doors, the room serves as a screening room, video experimentation center or a light center for observation of sculpture and ceramics.

An additional contact point between the arts is the ability to move artworks from the Galleria through 13 foot-high doors to the sculpture studio and then to the scene shop--or vice versa.

On the lobby level, the visual arts studios are naturally lit variable space rooms that are subdivided by means of removable and demountable walls, suitable for different activity patterns--small classes, exhibits or lectures. Offices, also subdividable, lie in a central core corridor, and both visual and performing arts faculty may communicate and yet be separate.

Completing the Feeley Visual Arts Building is the 100 by 40 by 16 foot-high Suzanne Lemberg Usdan Gallery, named after Mrs. Nathaniel H. Usdan, Bennington Class of '51, a New York arts patron.

The Usdan Gallery is accessible through large barn doors; cranes also help move objects from the Galleria to the Usdan Gallery. The Usdan Gallery is subdividable into two exhibition spaces for simultaneous exhibits of varying sizes. The lower level will contain a permanent study collection and has storage for print files, large works and pallet-mounted sculpture. Space for a curator and exhibit preparation is also part of the lower art gallery.

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FROM: Richard Rotman (Chicago Office) '76

FOR IMMEDIATE RELEASE

FOR: BENNINGTON COLLEGE  
Bennington, Vermont 05201

**BENNINGTON COLLEGE OPENS ARTS CENTER**

General Information

On May 22, 1976, Bennington College dedicates a 120,000 square-foot Arts Center that was originally proposed in 1932 by the College's first president, Robert Devore Leigh. A three-day celebration heralds the opening of the Arts Center; Bennington past and Bennington present will be on hand to help with the festivities.

The two sections of the Center, which are joined together in one building, form one of the largest and most extensive arts facilities found in a private liberal arts college in the United States.

The Paul Terence Feeley Visual Arts Building is named after the late college teacher and artist, who devoted more than two decades of his life to the College. The Performing Arts Building as yet has no name, although in its interior the Martha Hill Dance Workshop and performance area honors the founder of the Bennington College dance program, and the music performance hall is dedicated to the memory of the late Susan A. Greenwall.

As the Center's architect, Robertson Ward, Jr. of Chicago, said, "The basic objective of the space is to provide privacy for the artists' individual

efforts and community interaction with the artists' exhibits. The environment invites change and by this invitation stimulates activity. The building will respond to change as the community activities change."

### Background

The formal plans for the project began nine years ago. Architect Ward, who had distinguished himself in the Ford Foundation's school design project, was retained to develop a building that would be economical yet spacious, coherently planned yet adaptable. After extensive consultation with the several college constituencies--trustees, administration, faculty and students--plans were made and approved. Originally, it was expected that the building would cost \$3.5 million. That figure was updated: inflation now brings the cost to \$6.4 million. However, it should be noted that the increase in cost was less than the general rate of inflation. Construction began in 1973. Financing was by bond-issue and private donations.

### Construction

Heavy laminated timber and sandblasted concrete. Equivalent to one-hour fireproof steel. A sprinkler system provides further fireproofing. The 331,000 board feet of structural timber make the Arts Center the third largest building in the country to use this material.

### Structure

Columns, beams and trusses--Southern Yellow Pine. Generous glass areas and multiple sliding barn doors.

### Exterior Walls

Thick, self-insulating, laminated rough cedar planking.

Floors

Concrete in work areas; vinyl asbestos in faculty offices; specially constructed resilient hardwood floors in dance and music practice and performance areas; and linoleum-topped wood in drama area.

Terraces

Interior, brick inlaid on sand; exterior, brick in crushed stone.

Construction Cost

\$41 per square foot.

Equipment Cost

\$6 per square foot.

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**PUBLIC RELATIONS**

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FROM: Richard Rotman (Chicago Office) '76

FOR IMMEDIATE RELEASE

FOR: BENNINGTON COLLEGE  
Bennington, Vermont 05201

FACTS ABOUT BENNINGTON  
COLLEGE

LOCATION: On 550 acres in the southwestern corner of Vermont on Route 67A between Bennington and North Bennington. Forty-five minutes from Albany to the west; three hours to Boston to the east; four hours from New York to the south.

ENROLLMENT: 197 men; 398 women.

CONTROL: Private.

ACADEMIC EMPHASIS: Arts and the humanities, science and social science.

THE BENNINGTON IDEA

To accustom students to the habit of engaging voluntarily in learning rather than of submitting involuntarily at certain periods to formal instruction. The present student-faculty ratio of 8.3:1 insures constant student-faculty contact and encourages self-disciplined exploration and internal standards of excellence. There are 72 faculty members.

Opened in 1932 as an experimental women's college, Bennington has been coeducational since 1969 and applies broadly progressive principles to the teaching of undergraduates. The College assumes commitment to learning for its own sake without emphasis on grades or honors. Instead of acquiring credits, students are

expected to master disciplined skills, whether as writers, historians, mathematicians, painters, etc. Founded to provide an educational framework that would be both flexible and demanding, the College was the first liberal arts college to give visual and performing arts equal weight with academic subjects. There are no formal clubs, fraternities, or sororities. Students' extracurricular life is seen as an extension of their academic interests. The academic divisions sponsor workshops, visiting lecturers, and readings and performances by students, faculty members, and distinguished guests. Most students live in College housing. Under certain conditions, upper classmen can arrange independent quarters.

#### ACADEMIC PROGRAMS

Students at Bennington assume the basic responsibility for their own education. A faculty counselor helps each student plan an individually tailored program and often meets with the student once a week. There are neither required courses nor prerequisites (except those inherent in a given discipline), but the College expects a student to do work in at least four divisions in the first two years. At the end of the second year, students present Tentative Plans for advanced work in the division or divisions in which they hope to major. The second two years are devoted to acquiring mastery in the major field as well as continuing work in at least two other fields. A senior thesis or project culminates the educational experience at Bennington.

Pursuant to a recently adopted plan, descriptive critical evaluations, which focus on the individual's development within a discipline, are used instead of letter grades. There are few examinations; projects and papers constitute most of a student's work at Bennington.

The two-month Non-Resident Term each winter is an integral part of the academic

## BENNINGTON--FACTS ABOUT COLLEGE--Add Two

program and has been designed to provide practical experience outside of the college setting. Students work at jobs or independent projects in their fields of interest. A successful Non-Resident Term is required each year; NRT reports become part of the academic file.

### DEGREES GRANTED

Bennington grants the Bachelor of Arts degree. In some cases, master's degrees are awarded for students admitted specially to advanced programs. The honorary Doctor of Humane Letters has been awarded six times in the College's history.

### DIVISIONS

The academic areas are divided into broadly-conceived groupings of disciplines, rather than into departments. The major divisions of the College are Literature and Languages, Social Sciences, Natural Sciences and Mathematics, Music, Black Music, Dance, Drama and Visual Arts. Many students take interdivisional majors.

### ADMISSIONS

In contrast to other colleges, the application consists primarily of essay questions, and the applicant's parent or guardian is required to write a recommendation of the prospective student. Admissions officers seek highly motivated students. All applicants are interviewed by admissions staff and students, or alumni. More than 20 per cent of the students are on financial aid.

### C O S T

Tuition: \$4,980. Room and Board, \$1,300 per year. A modest tuition increase is

## BENNINGTON--FACTS ABOUT COLLEGE--Add Three

anticipated for next year. No additional laboratory, studio, health service, music instruction, or student activity fees.

### FACULTY

Composed of active scholars, writers and artists. No academic rank is awarded. All faculty members teach beginning and advanced students. Faculty assumes responsibility for educational policy of the College (within financial and contractual limits set by the Board of Trustees).

### ACADEMIC FACILITIES

There are fifteen College houses, nine academic buildings, and the 70,000 volume Edward Clark Crossett Library. Classes are primarily held in the Barn, the College's original building, College houses, the Elizabeth H. Dickinson Science Building, the Jennings Mansion (the original manor house of the College property), and the new Arts Center, to be opened May 22, 1976.

### SUMMER PROGRAMS

This summer, the first annual Bennington Summers Jazz Laboratory and Visual Arts Workshop will make use of the new Arts Center.

Bennington Summers, Inc., a corporation separate from Bennington College, is directed by Omar K. Lerman, an experienced music festival director. The Bennington Summers board, however, is subordinate to the board of the College and shares board members with Bennington College.



Photos by Robert R. McElroy—Newsweek

President Parker: A question of style?

## EDUCATION

sciences—and require that every student do advanced work in two separate fields. These suggestions, Parker explained, were made so that Bennington would not fall victim to the economic ills that have plagued so many liberal-arts colleges in recent years. “Bennington is in notably good shape right now,” says Parker. “But trouble could arise, and our intent is to discuss and decide the future direction of this college in an atmosphere that isn’t desperate.”

When the report was released, the faculty members were incensed—ostensibly, at least, at its origin rather than at its contents. They objected to the composition of the committee—especially the fact that two of its three faculty representatives were only part-time teachers—and they complained that committee members had hardly listened to suggestions from professors and students. They were also outraged that the committee had given them only two months in which to study the financial plan. When the board of trustees endorsed the report over their objections, the professors charged that the committee’s “recommendations” had actually constituted a *fait accompli* cleverly manipulated by Gail Parker. Led by Reinhold van der Linde, dean of the faculty, and Ronald L. Cohen, dean of studies, the faculty voted no confidence in Parker and refused to deal with her further. As one professor explained it, “She appears to have engaged in a heinous abuse of procedural decorum and tradition.”



Pottery student: Do a few things well



Cohen and van der Linde: Fear of the future?

## Revolt at Bennington

It was cold in Bennington, Vt., last week, but there was more to the wintry atmosphere than just the weather. At tiny Bennington College, famous for 43 years of experimental education in the fine arts, the 73-member faculty had squared off in open hostility against the administration of president Gail Thain Parker. With student support, they had recorded a nearly unanimous vote of no confidence in the 32-year-old administrator. From now on, they resolved to carry on all college business through the board of trustees, bypassing the president’s office as if it did not exist.

The immediate cause of this extraordinary faculty revolt was the publication last month of a paper called “Future Directions.” Compiled by a ten-member committee including Parker, the report suggested a number of changes designed to lead the college out of “educational and financial drift.” Among its recommendations: a five-year economic plan that would, among other things, raise Bennington’s tuition from \$6,280 to a maximum of \$8,350; a gradual 15 per cent reduction of the 73-member faculty, and a new faculty contract system that would replace the informal model of “presumptive tenure,” in which any college faculty member who survives for five years is then presumed to be a permanent professor.

**Victim:** In addition, the report proposed a fundamental rearrangement of Bennington’s curriculum. At present, the 600 students may specialize in any one of eight academic divisions: literature and languages, social sciences, natural science and mathematics, music, black music, dance, drama or visual arts. The new plan would consolidate these divisions into five areas—performing arts, visual arts, literature, natural science and social

Last week, the Bennington board of trustees held a five-and-one-half-hour emergency session to discuss the impasse. They heard statements from student representatives and from deans van der Linde and Cohen, then voted to push back the timetable for approval of the report until June 1976, in order to give the entire college community time for thorough review. They also issued a strong endorsement of Gail Parker: “President Parker will continue to carry out the normal duties of her office with our full support.”

**Last Straw:** Somewhat mollified by the board’s statement, the faculty agreed to cooperate with the new timetable. But they also reaffirmed their vote of no confidence in president Parker, claiming that the report was only the last straw in a long unfriendly relationship. Ever since she arrived at Bennington in 1972 as the youngest woman college president in the nation, they charge, she has been consistently aloof from professors and students alike and increasingly dictatorial in her management of college policy.

But the professors’ charges against Parker are curiously vague. Dean van der Linde can cite only one minor instance of alleged mismanagement, and most professors merely denounce the president’s personal style. The real heart of the controversy may lie in the faculty’s unexpressed fear that Parker’s reforms will threaten their positions. “In a tiny school like this, we have to choose to do a few things and do them well,” Parker insists. If courses are pruned, professors may be dropped as well. And if, for the first time, professorial contracts demand periodic review, some faculty members—particularly those who hold no advanced degrees—may find that their jobs will not survive the scrutiny.

—MERRILL SHEILS with SYLVESTER MONROE  
in Bennington, Vt.

Mrs. V in parking  
in the dedication  
of the new Bennington  
College Arts Center  
on the Ben. College  
Campus Sat. May 22  
Joining them will  
be 2 of her former  
instructors - Merthe  
Hill & Merthe  
Graham

## Bennington College Background

Bennington is a private liberal arts college with a current enrollment of ~~2~~ 390 women and 205 men. The major divisions of the college are Literature and ~~Language~~ Languages, Social Sciences, Natural ~~Science~~ Science and Mathematics, Music, Black Music, Dance, Drama and the ~~Visual~~ Visual Arts.

There are no grades or required courses, and a student works ~~in~~ with a faculty counselor in planning his program of study. The cost for the current year is \$6280. The ~~ratio~~ ratio of students to full-time faculty members is 8:5 to 1.

Bennington opened in 1932 as an experimental women's college. It became coeducational in 1969. The college believes "in a commitment to learning for its own sake without the stimulus of grades or honors. Instead of acquiring credits, students are expected to master disciplined skills, whether as writers, historians, ~~or~~ mathematicians or painters."