

# bennington college

## quadrille newsletter

winter, 1975

### Bennington Senior Elected To Vermont House

Tom Bonnett, a Bennington senior, won a seat in the Vermont House of Representatives this November.

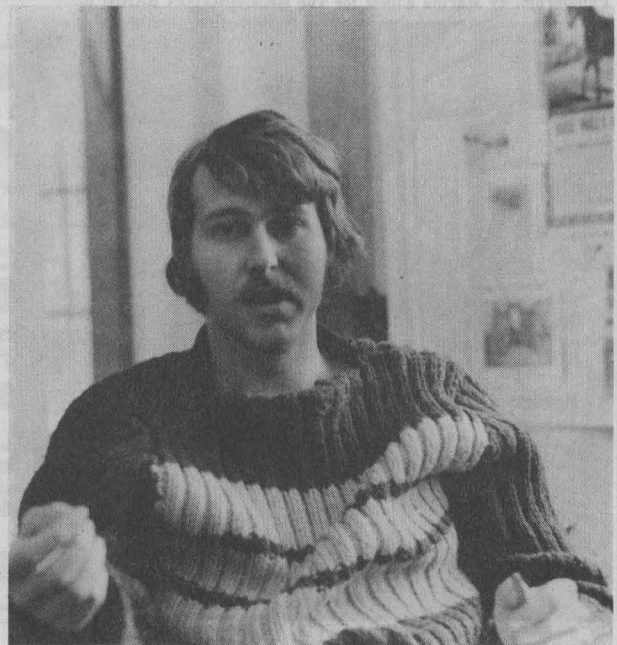
Bonnett, who is majoring in political science, is taking his senior year en absentia to write his thesis on the organization of the Democratic party in the state of Vermont. He is not getting academic credit for being a member of the Vermont House, though of course that experience will contribute to his understanding of political science and, for that matter, to the subject material for his thesis on the Democratic Party in Vermont.

Bonnett is already the author of a 150-page "Handbook of Vermont State Government" which, according to Governor Thomas P. Salmon "presents not only valuable information about services, but a clear and comprehensive summary of the functions and responsibilities of our state government". Bonnett, who was flabbergasted that a handbook of this kind has never before existed for Vermonters says he wrote it "to explain to Vermonters exactly what their State Government does." The book which was published in March, 1974, uses the organizational structure of the state government to present an orderly and detailed description of what all agencies in the state are supposed to do.

The people in his district were impressed that this young candidate would take the time and energy to write a book of such substance, and Bonnett said, most of them sent to the state's Agency of Development and Community Affairs for their free copy. Presumably most who read the book voted for its author.

Bonnett, who is a native Vermonter with family ties in Thetford dating back to before 1800, decided to get actively involved in politics in 1972 when he discovered that the representative from his district was running unopposed. On the last day he could

file, he persuaded the Liberty Union Party to nominate him their legal candidate. He says his hair was longer then, he was only 19, he wore a McGovern button and campaigned on a motorcycle. But in the six weeks he had to campaign, even



*The Honorable Thomas W. Bonnett (Dem. Thetford)*

under these adverse conditions, he managed to get 22 per cent of the vote.

The Democratic party of Orange County was impressed. By October, 1973, Bonnett was elected chairman of the Orange County Democratic Organization. In the year he has been in that post he has helped raise \$1,000 for the Democrats with barbecues, picnics and potlucks with such politicians as Helen Gahagan Douglas, Patrick Leahy, and former-Governor Philip Hoff.

His 1974 campaign was less last-minute, and was successful. People in his district were impressed that the young candidate would be out campaigning, even in the rain, talking to people, answering questions, calling on people in their home (not the Vermont way) and showing a sincere concern for the kind of representation they had been getting at the State House. His opponent



had served five terms in the House, had been the high school principle for 39 years, and was a pillar of the community. But Bonnett persuaded a majority of the 1,800 to 2,000 voters in the district that the pillar had been stonily silent when a true representative should have been more communicative.

Tom Bonnett was also one of the three - or four-person ad hoc committee that got the question to impeach President Nixon on the Thetford town meeting rostrum of warned questions. The question was voted on and passed under the glaring lights of national network television cameras.

The Vermont Legislature is in session for three months each year starting in January. During those months, Bonnett plans to spend full time representing his district responsibly, reading every bill, studying all the nuances holding public meeting with his constituents, and voting intelligently on the issues before the House.

He will have to put off graduating from Bennington a year, because he doesn't think he can do justice to his thesis topic in the short time he will have left after the House adjourns.

## Letter Grades Abolished — Comments Only

Bennington College's faculty has voted to abolish the grade-comment system that had evolved at the College and to return to using written comments exclusively.

According to Gail Thain Parker, Bennington's president, grades were not given during the first years of the College's existence. Gradually the practice evolved first of translating comments into letter grades and then of having faculty members assign grades in addition to written comments. On September 18 more than 80 per cent of the faculty voted to return to a comments-only system.

Gail Parker explained to a reporter from the Bennington Banner that students currently enrolled would have to option continuing with the dual grading system, or shifting to the new one.

She emphasized that "no grades" did not mean a "pass-fail" system, where students are given credit for successfully completing courses or no credit if their work was not satisfactory. Under the new system, there will be exhaustive comments on students and, as Parker pointed out, since the College is a relatively small one, students will probably get a far more comprehensive analysis of their potential and actual ability, which should be helpful, not harmful, for those continuing to graduate school.

One of the chief concerns some students who have opposed the new system, expressed is that the new system would jeopardize their chances of getting into graduate or professional schools. The New York Times ran a story on November 21 indicating that in many other colleges the letter grade was becoming the most important element in students' educational careers, primarily because of entrance procedures at medical and law schools.

Gail Parker was quoted in the Times article as saying "We felt that the pressure that is put on students by the stupidity and folly of so many professional schools, telling them what kind of grade point average they need to get in, was really becoming intolerable for certain students, and that it was our obligation as educators to say 'that's not right. Don't listen to law schools. While you're here, take a few good risks, and we will protect you in those risks.'"

As Parker pointed out in a memo to the community, "Grades are at best crude condensations of complicated information, which can be conveyed

only in words and sentences." Teachers' comments were always considered more valid by College personnel, but because of pressure exerted by graduate and professional schools the dual comment-cum-letter system evolved. Parker called the new system a reassertion "that we were right the first time around."

## The Hankses Find Thailand More Crowded

Lucien and Jane Hanks spent last year in Thailand, it was their third such stay in the past decade, and reported to their neighbors in North Bennington at the Park-McCullough House on September 25, some of the highlights of their study of the mountain tribes of northern Thailand.

They made their first journey to Southeast Asia some 20 years ago and 10 years later narrowed their area of study to a 10 by 40 mile region near the contiguous borders of Burma, Laos and Thailand. This is near "The Golden Triangle," known as a center of opium traffic, the profits from which arm the small policing armies of local warlords. Another major source of income is the sale of arms, one spin-off from the continuing wars in Southeast Asia. Arms are said to be mysteriously hard to come by since the United States left the area.

But the object of the Hankses' study was neither drugs nor arms. It was the people called Montagnards ("mountain people"), how they live, and how their lives are changing.

All last year the Hankses walked out from the market town they made their headquarters, with backpacks, sleeping rolls, a cook and an interpreter, hiking from one mountain village to another, usually two weeks at a time. The area they are studying includes about 200 villages, and they visited them all.

It would sometimes take as much as an hour just to travel a mile in this mountainous region. Lucien Hanks said that they could see the next village on the next mountain only a mile away, as the crow flies, but neither "I nor Jane are crows and we were not equipped to fly."

They would arrive unexpectedly at these villages, but were always offered hospitality by the headman of each village, lest they have to sleep in the forest and be prey to evil animal spirits.

The Montagnards are agriculturists who raise rice in slash-and-burn fashion on unirrigated hillsides; they are also hunters, non-literate, worship by animism and have a fear of evil spirits.

After the head man of a village would offer them a place to sleep, the Hankses' cook made a meal using their host's fire and utensils to which the Hankses invited their host. It was congenial and usually "a heartwarming" way to conduct an interview.

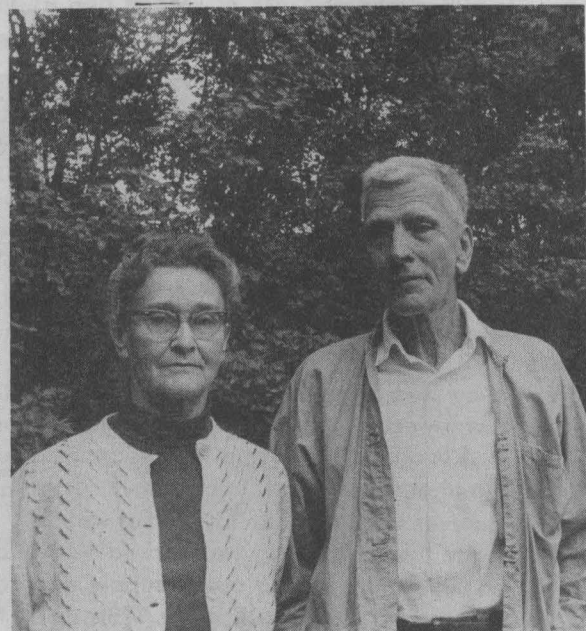
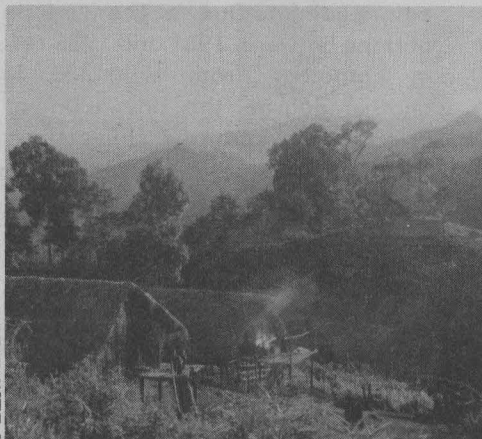
They found that over the past decade, that the population explosion had affected the Montagnards in many ways, increasing the number of villages from about 140 to 200. The population has more than doubled with many of the new faces refugees from Burma and other surrounding countries suffering political turmoil, war and other forms of unrest. Even while the Hankses were in Bangkok before setting out into the hinterlands,



The Children (top) are part of a small village (75 to 100 people). The dancers, in their finery, are in a large village (400 to 500). The next village is a medium size one of from 100 to about 300 people living in it. Below that is another view of the small village show above and, bottom, right, are Jane and Lucien Hanks.



Photographs by Lucien and Jane Hanks, Tyler Resch for The BENNINGTON BANNER.





## 2 bennington college quadrille

the student revolution that overthrew the Thai government raged through the streets.

Another thing they found was that agricultural productivity had diminished substantially over the past 10 years. The slash-and-burn agricultural techniques which require moving to new fields every so often were no longer feasible with so many new people crowding into the area. The land will continue to wear out until they start using more advanced forms of agriculture. Lucien Hanks called this region a sort of barometer reflecting conditions in other regions around there.

Jane Hanks described the atmosphere as a kind of Wild West. They claim to have rarely been in physical danger, though anyone traveling with money is subject to banditry. It is, Lucien Hanks said, "a place without laws except those you yourself can enforce."

That is why some of the mountain people who amass fortunes and live in a grand style must provide their own police force, must arm their own private militia to protect themselves and their possessions.

The Hankses expect to produce two books from their decade-long study of the Golden Triangle: one a scholarly tome, the other a more popularized and accessible book on the Montagnards.

## Woman Lawyer is Woodrow Wilson Fellow

Gene Dahmen visited the College in the week of November 18. She was here as a Woodrow Wilson Fellow.

She is a lawyer, practicing in Boston, whose interests include gardening, athletics, reading and music, and whose professional career has touched on divorce cases, child custody and domestic cases, medical and hospital problems, sex discrimination in employment and other women's issues. She says "I also spend a good deal of my non-working hours in the fields of prison reform, legal services to inmates and the indigent drug abuse and women's rights." She is a member of the Board of Directors of the Massachusetts Council on Crime and Correction, the Third Nail (a community based rehabilitation center), Women, Inc. (a female drug center.)

In keeping with the informality of the Woodrow Wilson Fellowship program which places representatives of business, industry and the professions on college campuses as visiting teacher-students, there were no formal speeches given. Dahmen met with students in a casual seminar atmosphere in student house living rooms and was generally available to students on an informal basis, to share her experience as a woman in the profession of law.

## Tom Brockway: Toymaker

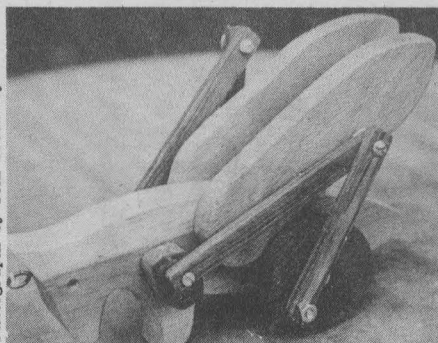
In addition to being Bennington College's historian, teacher, all-around dispensator of wisdom and humor, Tom Brockway is a toymaker.

The foundation for this avocation was visible in his youth when, by the 8th grade, his "modest triumphs in Butte, Montana" included a toothbrush rack with a roof to keep the rain off, a wobbly tabouret (diminutive coffee-cup table) and chestnut and walnut Indian clubs.

Brockway says "Then came 30 bleak years with no woodworking. But in 1948 a new life began when Greg Tucker (music faculty) asked me to cut out an animal for Johnny's birthday." He has continued ever since to make toys out of wood.

Originally the only wood he worked with was birch, because there was a ready supply of birch scrap from the old Cushman Factory. "They used to make their maple furniture out of birch," he said. Then he graduated to other woods — ash, but-

The "aquarium" at left is really a window at the Park-McCullough Mansion where Tom Brockway showed his toys, all of which belong to other people, mostly children. Below is a cricket who walks, when pulled.



Photographs by Tom Brockway

ternut, barberry, lilac — even some rare woods imported from New York.

He assembled a collection of these toys and had them on display at the Park-McCullough House in North Bennington in October. The display included a number of fish and animals, some naturalistic, some stylized and some imaginary. Brockway points out that "after doing all the *animaux imaginaires* that could be easily shaped on the College's bandsaw, I discovered that the bandsaw really preferred fish." He credits, justly enough, Alexander Calder with the idea of hanging these fish in a mobile format and admits that "any resemblance of animals or fish to any living creature is more or less accidental."

He has other toys that move when you pull a string (a "horizontal yo-yo") and there is a green box which has a whirligig superstructure which is powered by a rubberband (Brockway calls this "the greenbox"). Brockway has been making these toys and giving them away for more than 25 years. All of them were loaned back to Brockway by the original owners for this Park-McCullough exhibit.

## Lectures in Genetics, Ecology

Dr. Susumu Ohno, Director of the Division of Biology at the City of Hope National Medical Center in Duarte, California, lectured on "The Genetic Analysis of the Male Psyche vs. the Female Psyche," in Tishman Lecture Hall on November 11.

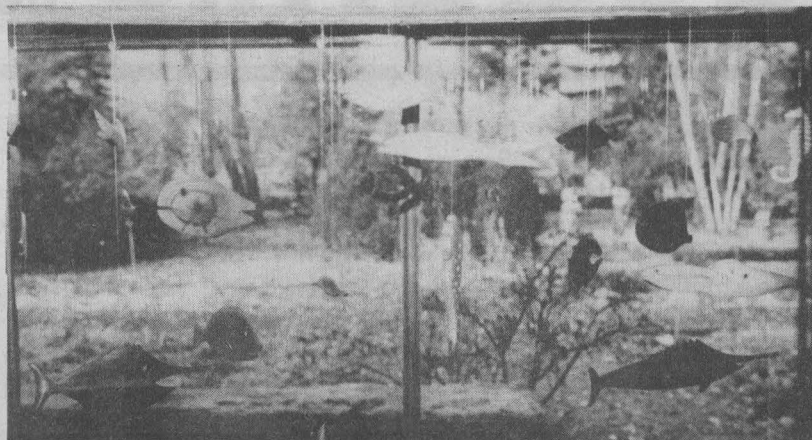
Ohno, who has been with the City of Hope Center since 1952, and has been chairman of its Department of Biology since 1966, has earned an international reputation for his work in genetics, cytogenetics and biochemical genetics.

The City of Hope National Medical Center is situated at the foot of the San Gabriel Mountains 20 miles from Los Angeles. It originally served (from 1914 to 1946) as a tuberculosis sanatorium after which it became a treatment center for other serious and terminal illnesses as well. In 1956 it expanded into a national medical research center as well as a hospital and in 1966 launched an even broader program of pure research.

Dr. Ohno earned a Doctor of Veterinary Medicine from the University of Tokyo (1949) and was associated with the Pathology Department of the Institute for Infectious Diseases at the University before going to Duarte. The work he did at the City of Hope between 1951 and 1956 resulted in a Ph.D. in pathology from Hokkaido University; still another degree, this one a Doctor of Science in cytogenetics from the University of Tokyo, was

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awarded in 1961 for his work in chromosome research.

According to Aaron Levenstein's "Testimony for Man," a book about the City of Hope, by the time Ohno was 40 years old, "he was already the author of 125 research papers and had achieved a record most scientists would consider creditable after a lifetime of research."

In addition to Ohno, the Natural Science and Mathematics Division sponsored several other events.

On November 9, the Division brought back Hardy Kornfeld, who graduated last year, to discuss his current experience as a medical student and help those who are in pre-med programs at Bennington prepare for medical school.

Peter White, a 1971 graduate of Bennington, came back on November 15 to give a seminar which he called "The Forest Vegetation of the Second College Grant New Hampshire." White is working toward his doctorate in plant ecology at Dartmouth College in New Hampshire and his talk was centered around his thesis research.

Dr. Henry Art, Professor of Biology at Williams College, gave a slide-talk on November 22 about "Twenty Years of Change in a Western Massachusetts Forest," which was about the ongoing student and faculty research being done jointly by Bennington and Williams Colleges in the Hopkins Memorial Forest near Williamstown.

On December 5, Dr. Kenneth Able, a professor of Biology at SUNY — Albany, gave a seminar entitled "Nocturnal Bird Migration: Environmental Influences on its Orientation and Magnitude," in Dickinson 148.

## Aebersold Wins NSF Grant

The National Science Foundation (NSF) has awarded \$4,800 to Dennis Aebersold, a chemistry teacher at Bennington, to develop a laboratory for an undergraduate course he calls "Axiomatic Representations of Chemistry and Physics."

The NSF grant is part of this year's \$3 million program to help colleges and universities in all 50 states, the District of Columbia and the Commonwealth of the Puerto Rico to purchase scientific equipment needed to improve undergraduate instruction.

Aebersold's course is one he started last year and is continuing to develop. Basically it is an introductory course combining the disciplines of mathematics, physics and chemistry to show students the current theories of matter (i.e., how scientists think about elementary particles, the nucleus, atoms and molecules).

Aebersold points out that the special element in his introductory course is that he employs some rather advanced scientific thinking. He says, "I show students the unifying principles involved in matter by developing the concept of a vector space and using algebraic methods. Traditionally students study a year of calculus, a year of differential equations and a year of physics. Then they study wave mechanics and its application to atoms, and they never get into many of the current areas of theoretical and experimental research unless they go to graduate school."



## Belitt Introduces Hyman Lectures

As was reported in the most recent issue of *Quadrille*, on October 3, Ralph Ellison read from his work-in-progress, the first of the Stanley Edgar Hyman Memorial Lectures and Bernard Malamud introduced the speaker. Ben Belitt in something he humbly entitled "Words for Stanley Edgar Hyman," delivered the following introduction to the lecture series itself.

"The privilege of introducing our speaker for tonight is in the capable and appropriate hands of another distinguished American novelist; the pleasure of accounting for the occasion itself has fallen to me. The long connection with Bennington College on the part of all three of us, however, gives me the comfortable feeling of a family charade. You are also at liberty to feel playful as well as solemn. The solemn part arises from the purpose of the series of annual lectures, readings, public presentations which Mr. Ellison inaugurates for us this evening. For the intent of the Stanley Edgar Hyman Lectures is at once a celebration and a memorial. It is hard for me to realize, only 3 years after the untimely death of Mr. Hyman, that his name has already passed from the immediate realm of history — the kind of operative, secular History which Stanley was always careful to distinguish from myth — to the real of mythology, in which the young have always to be instructed through rituals such as this.

"Stanley would have been the first to wince at such heroic hyperboles in relation to himself and insist that as a culture-hero of Bennington's Golden Age, he played a cool hand of poker. But here, too, as a founding member of Bennington's Floating Friday Night Poker Party, which included the president of Bennington College, Paul Feeley, Howard Nemerov, Kenneth Burke and certain durable tradesmen of North Bennington, Stanley was fabulous. The work and the play of Stanley Hyman were always larger than life, chancey, and ebullient. In his ruthlessly iconoclastic study of literary criticism up to 1948 Stanley toured the upper and nether circles of mandarins, poohbahs, and authentic angels of contemporary criticism, canonizing and excommunicating an incredible pantheon of contenders, with the thoroughness of Dante and the authority of Virgil. (I speak mythologically.) Its title was properly pugnacious: *THE ARMED VISION*. In his equally voluminous odyssey of demigods and heroes which followed in 1962, *THE TANGLED BANK*, Mr. Hyman went on to engage at epic length the whole trinity of our century of Enlightenment: Freud, Darwin, and Marx, and purify the old shrines with a rigor at once Calvinistic and Hebraic. From there on, he moved into his Ovidian or metamorphic phase with an astonishing venture in mimicry called *IAGO* and subtitled "Some Approaches to the Illusion of His Motivation" (1970), in which he pursued the perfidies of Iago — as Stage Villain, Satan, Artist, Latent Homosexual, and Machiavelli — through his incarnations in Genre Criticism, Theological Criticism, Symbolic Action Criticism, Psychoanalytic Criticism, and History of Ideas Criticism. His epigraph for that volume was out of Iago's own mouth: "I am nothing if not Critical," and his conclusion, that "critics, too, can sometimes be most ingenious villains."

"The point for us tonight is not, as Whitman said of all true poets, that he set out to cheer up slaves and horrify despots, but that all of these books were discovered, explored, and finally written down as ventures in teaching at Bennington College and are part of the bullion that, historians and mystics tell us now, helped to make an age golden. Ours is perhaps an age of copper, by comparison; and even that, we learn from the Treasury Department at Washington, has become increasingly hard to come by in the coin of the realm. Stanley Hyman, a numismatist whose collection of Greek coins would have inspired the envy of Jove — another Greek coin-collector — was well aware of this in his lifelong search for counterfeits and originals. It is significant that



Stanley Edgar Hyman

Stanley's last odyssey was to accept instant transfiguration as a Full Professor with tenure and much wampum at a celebrated university on the Niagara which shall be nameless. At the time, it fell to me, as a member of the Literature Sub-Committee on Personnel, to sound out the possibility of raiding him back and inquire whether he might not be persuaded to reconsider a return to Bennington. His reply, via telephone, was unforgettable. He said, in the voice of Ajax or Achilles, 'Betcher ass! Get me out of here!'

"So we have him back again tonight, and, I trust, for a long time to come, in the guise of the Stanley Edgar Hyman Memorial Lecture. Both the mandate and the funds for this Lectureship — one of the few constants in the Bennington economy — come from the efforts, the initiative, and the bounty of Stanley's former students, counselees, colleagues, and friends — a memorial three years in the making, and devoutly wished by all. It is especially fitting for me to thank one of his most distinguished counselees, whom Stanley knew then as Sonya Rudicoff, for chairing this effort over the years and assuring its completion. Three years is not a long time to build a memorial, as Egyptians reckoned these things; and our memorial is not as tall as a pyramid: but it seems sumptuous to me tonight as it brings to this podium an artist in the invisible, about whom Mr. Malamud will have more to say."

## A Troika of Novels by Lit Teachers

Three of Bennington's Novelists are bringing out books during the course of the 1974-75 academic year.

Josephine Carson Rider, author of "Drives My Green Age," "First Man, Last Man," and the non-fictional "Silent Voices," will have her "Where You Goin, Girlie?" brought out by Dial Press in the spring. This novel takes place in an Oklahoma oil town (called by Katie the protagonist, "Deliria") in 1941 just when America is about to lose provincial innocence, mobilize for war and meet the destined defloration at Pearl Harbor. It is a kind of comic

opera of a broken-record era, a story of the country's propulsion into the world via war, and Katie's wild break-out into adulthood.

Nicholas Delbanco's seventh novel, "Small Rain," is to be published by William Morrow, in March. It is the story of a love affair between a middle-aged woman and man, Europeans, who meet and remain together in France. The title comes from the anonymous 16th century lyric, "O Western Wind, when will thou blow, That the small rain down can rain? Christ, that my love were in my arms And I in my bed again." Delbanco has been teaching at the College since 1966 and his two most recent novels are "In The Middle Distance," and "Fathering."

John Gardner, who is a Distinguished Visiting Hadley Fellow this year, brought out "The King's Indian" (stories and tales) with Alfred Knopf in December, his seventh. Gardner interrupts his title tale (named for the chess opening) to explain, "And you are real, reader, and so am I John Gardner the man that, with the help of Poe and Melville and many another man, wrote this book. And this book, this book is no child's top either — though I write, more than usual, filled with doubts. Not a toy but a queer, cranky monument, a collage: a celebration of all literature and life; an environmental sculpture, a funeral crypt."

## Jay Wright, Grace Paley Among Lit Speakers

Linda Bradley Salamon, who is new to the Literature and Languages Division this year presented a lecture, "Orchestration of Burnt Norton II", in Barn One on September 26, to start of the series of lecturers presented by the speakers committee of the Division.

On October 10, Jay Wright, author of "Homecoming Singer" and "Death and History," read from his own work also in Barn One. Wright, who has taught at Rutgers and at the University of Edinburgh, is currently the recipient of a Guggenheim Award for 1974-75.

Alan Cheuse, of the Literature faculty read his paper "The Beholder's Eye: Reader's Vision in 'The Sound and the Fury,'" on October 22.

Grace Paley, the indomitable, was a guest of the Literature Division on October 31, when she read from her work and discussed her recent visits to China and Chile.

On November 7, Milton Kessler, who is professor of English at the State University of New York at Binghamton, read from his poetry. Kessler's poems have appeared in many periodicals and have been assembled in two collections: "A Road Came Once" (1963) and "Sailing To Far" (1973).

Reinhard Mayer, who has taught German here for two years, presented a lecture of "Franz Kafka's Language: Investigations of a Dogged Reader" on November 21.

Robert Boyers lectured on the topic "Saul Bellow: Nature and Reality in Mr. Sammler's Planet," on December 5. Boyers is a professor at Skidmore



Josephine Carson



Nicholas Delbanco



John Gardner



## 4 bennington college quadrille

College and Queens College and is the founder and editor of the quarterly of the humanities and social science, *Salmagundi*. Various anthologies of his critical work and the work of other writers have been published and he is preparing a volume of his essays on contemporary poetry in America for publication by Schocken Press.

On December 10, Carl Navarre, Charlotte Melin and Jamie Leefelodt read from their senior theses.

Michael Pollan, a sophomore in the Literature Division, read a paper entitled "The Style of Homeric Religion" on December 10 in Bingham Living Room.

## Four Concerts, plus For Black Music

The Black Music Division this fall presented a brace of informal concerts in November and pair of formal presentations in December.

The informal concerts were performed in the Carriage Barn on November 7 and 8. The first evening included work by Bill Dixon; by a String ensemble directed by Stephen Horenstein, with Lyn Bertles, Amy Leventhal, Jane Gil, Glynis Loman, Jane Weiner and Derrick Hottzman; by Black Music Ensemble III, also directed by Stephen Horenstein, with Don Kaplan, Nicholas Stephens, Dominic Messinger, John Love, Jay Ash and Leslie Winston.

The final piece of the evening was played by Bill Dixon's Ensemble IV with Arthur Brooks, Don Kaplan, George Menousek, Stephen Horenstein, John Love, Nick Stephens, Jay Ash, Jeff Hoyer, Marc Long, Susan Feiner, Glynis Loman, Jane Weiner, Lawrence Jacobs, Prent Rodgers, Leslie Winston, Henry Letcher, Jackson Krall, Bill Eldridge, Sydney Smart, Dennis Warren, John Clink.

The second evening began with Art Brooks' Ensemble V which included Lynne Salomon, Don Kaplan, Nick Stephens, Jim Tiff, Leslie Winston, Barry Hyman and Jackson Krall. Ensemble II, directed by Henry Letcher, Sydney Smart and Linda Raper, involved, besides the directors, Cristin Martinez, Dennis Warren, John Clink, Jim Means, Barry Bell, Marty Gil, Dan Pack, Michael Stern, Jane Weiner, Lisa Sokolov, Cristina Svane, Diane Davis, Lynne Salomon.

Excerpts from an Ensemble Piece, with music by Henry Letcher, was directed by Joe Bracy and performed by him and Rosalyn Alexander, Marc Long and Kathy Williams.

Henry Letcher's Ensemble VI performed with Jim Tiff, Don Kaplan, John Lve, Jay Ash, Marc Long, Gregg Brown, Buddy Booker, Barry Hyman, Bill Eldredige, Leslie Winston, Lisa Sokolov and Joe Bracy.

The first week in December, Usdam Gallery was the site of September to December in Black Music," a multi media presentation. In addition to numerous photographs on display hours of video tapes, films, slides, were shown as well as paintings and scores which span the work that Dixon has done at the College, in New York and with the Judith Dunn-Bill Dixon Company over the past eight years.

Two late-evening concerts were offered, with most of the Black Music Division students participating were performed in the College.

Included on the rostrum for the two concerts are: presentations by Bill Dixon's advanced Black Music ensemble, Ensemble IV; by Ensemble VII, directed by teaching associate Jeff Hoyer; The Small Group Workshop directed by teaching associate Art Brooks; Ensemble III and the String Ensemble, directed by teaching assistant Stephen Horenstein; and the Student Ensemble.

Among the compositions presented were arrangements written by members of Bill Dixon's "Orchestration, Instrumentation and Arranging" course: including "Naima," by John Coltrane; "Ruby, My Dear," by Theolonious Monk; "Feathers," by Eric Dolphy; "Nardis," by Miles Davis; "Bag's Grove," by Milt Jackson; "Trio," by Bill Dixon and others. There was also a performance of "Anemone (1970) a solo for tenor saxophone written for



Photograph by Alan Jon Fortney

Lisa Krause, Jill Riley and Janet Wright, are looking for small things.

Stephen Horenstein by Bill Dixon. And finally there was a dance piece choreographed and performed by Holly Schiffer to music composed by Susan Feiner.

## The Dance Company, And Others, Make Dances

"The Dance Company" started out the season for the Dance Division this year. "The Company" which consists of Judith Dunn, Barbara Ensley, Penny Larrison, Andrea Levine, Cheryl Neiderman and Peter Lackowski got together on September 27 to present the first of a series of improvisational performances called "Life Dances."

Jack Moore brought some performers from New York on October 5 for two of his works, "Nightshade," danced by David Malamut and Connie Allentuck, and "Garden of Delights," danced by Diana Theodores, Jan Wodynski, Sin Cha Hong, Malamut, Bill Bass and Bill Kirkpatrick. "Nightshade" was first performed last May in New York's Dance Theater Workshop and "Garden of Delights" in August at The Yard on Martha's Vineyard.

Barry Bell performed an out-of-doors dance near the Carriage Barn which he called "To Function with Nature" on the evening of October 4.

On October 17, The Dance Company performed its second "Life Dances" concert in Commons Theater.

Holly Schiffer choreographed work called "Patched Fanatics" for performance by the dance-for-actors class. This was performed in Commons Theater on October 22.

Ron Dabney and Leon Felder collaborated on a concert on November 6 and 7. "Dance 5 x 2," as they called it six dance pieces and nine dancers: Felder, Dabney, Abbie Gehman, Kathy Bresee, Melissa Green, Trina Moore, Sos Roehrich, Valerie Vaz and Roberta Wallach.

The Dance Company performed the last in its series of performances of a new work in November 15 in Commons Theater.

A dance concert on November 15 and 16 involved "Scape" choreographed and danced by Sarah Bailey; "Who Said That?" with dance and decor by Dianne Krevsky; "Swan" created by Beth Zisman and danced by her and Lisa Myerson and Barry Bell.

"Landscape for a Theater," a new work for the repertory class went up on Commons Theater on November 20. The dancers were Sarah Bailey, Sue Braus, Margi Caplan, Ron Dabney, Leon Felder, Peri Frost, Lise Gerhard, William Gladstone, Robin Holcomb, Lisa Myerson, Tarah Nutter, Sos Roehrich, Holly Schiffer and Lissie Willoughby. The music, directed by Stephen Horenstein, was performed by musicians from the Black Music Division: Jay Ash, Horenstein, Don Kaplan, Jackson Kraal and Henry Letcher.

On November 23 and 24 Barry Bell took over a corridor in Dickinson Science Building for his concert "Brief Passages." There was a duet bet-

ween Bell and Lisa Myerson, and a group piece involving Allyn Bridgman, Jennifer Cox, Priscilla Davidson, Vanessa Guerrini-Maraldi, Erica Hess, Jacqui Kennedy, Mara Koltonow, Lynne Larsen, Dena Moadel and Fran Smyer.

Lisa Kraus presented her "Finding Small Things," a dance with words and other assorted sounds danced by her with Jill Riley and Janet Wright on the afternoon of November 25 and 26. Jill Riley performed in Commons West Studio those same days.

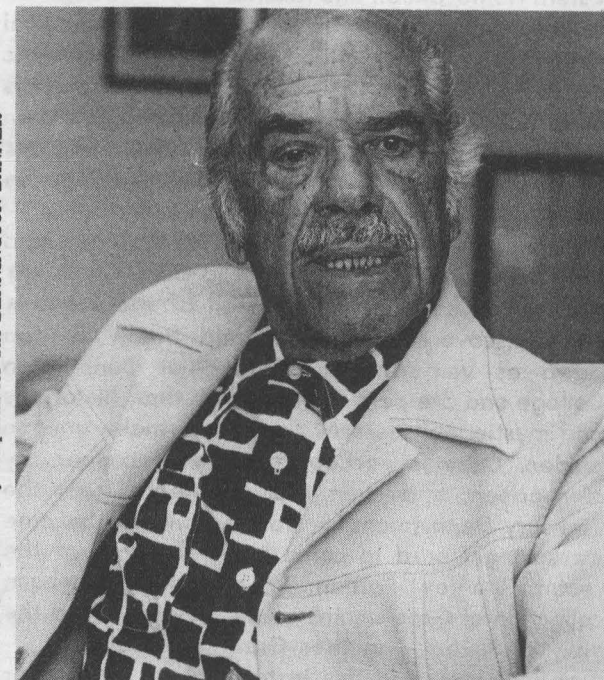
Sos Roehrich choreographed and danced a duet with Lise Gerhard in Commons Theater on December 4 to music by Glynis Lomon and Susan Feiner.

A concert went from Commons West to Commons Theater on December 5. "Sarabande" was choreographed and danced by Sue Braus; "Windy-wavey dances" was created by her and danced by Elizabeth Dever, William Gladstone, Robin Holcomb and herself. "Windance" was a solo by Jenny Burrill and "Childsplay" was danced by Sarah Bailey, Sue Braus, Cathy Bresee, William Gladstone, Robin Holcomb, Court Nuhoff and Tarah Nutter (who choreographed it).

## Mr. Capra Goes to Bennington

Frank Capra was in town between October 3 and 11 for a three-community festival of his films. These films include such works as "Mr. Smith Goes to Washington," "It Happened One Night," "Arsenic and Old Lace," and others.

Capra, who came to this country from Palermo, Italy in 1903, learned his basic craft in film in the romantic, shoe-string world of the Max Sennett comedy. His first two films starred Harry Langdon, his third "Platinum Blonde" starred Jean Harlow. "The Bitter Tea of General Yen" Capra's "serious"



Photograph by Geoffrey Chapman for The BENNINGTON BANNER

Frank Capra



work was not a box office hit, but the seven films he made between 1934 and 1943 were.

Eight of Capra's 18 films were shown in three communities: in Williamstown, Massachusetts at the Clark Art Institute; in Bennington at Bennington College and Mount Anthony Union High School; and in Manchester, Vermont, at the Southern Vermont Art Center. Capra was present for some of the screenings and for discussions of his work.

Films shown were: "Lost Horizon" (1937) starring Ronald Colman and Jane Wyatt who didn't quite find Utopia in Shangri-La on October 3, 10 & 11; "Mr. Smith Goes to Washington" (1939) in which James Stewart and Jean Arthur did battle against corruption in Congress on October 4, 5, & 6; "The Strong Man" (1926) the only silent film of the series starring Harry Langdon (Bennington's Beth Isenberg played the accompaniment) on October 5, & 6; "Mr. Deeds Goes to Town," (1936) with Gary Cooper and Jean Arthur embraced a faith in goodness and truth on October 6 and 10; "The Bitter Tea of General Yen (1933) is seldom shown but was on October 7; "Arsenic and Old Lace" (1944) with Cary Grant; "It Happened One Night" (1934) with Clark Gable and Claudet Colbert won all five Academy Awards that year; and "It's a Wonderful Life" (1946) rounded out the program.

Other films shown at Bennington College this term included "The Producers" with Zero Mostel and Gene Wilder; "Rules of the Game" directed by Jean Renoir; "Murmur of the Heart"; "Top Hat" with Ginger Rogers and Fred Astair; Vittorio De Sica's "Umberto D"; "The Last Laugh"; "The Ruling Class;" "The Harder They Fall," with Humphrey Bogart and Rod Steiger; "Intimate Lighting," from Czechoslovakia; the Tennessee Williams classic "Suddenly Last Summer;" "Borsalino;" "To Die in Madrid;" "The Harder They Come," with Jimmy Cliff; "Sahara," with Humphrey Bogart, Lloyd Bridges and Dan Duryea; "Murder She Said;" "Playtime;" "The Blue Angel," mit Marlene Deitrich und Emil Jannings; "Potemkin;" "The Scarlet Empress;" "Duel in the Sun," with Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore and Lillian Gish; "The Informer," with Victor McLaglen; "King of Hearts" with Alan Bates.

## Berlin, Brecht and Threepenny Opera

The most ambitious drama production of the term was Philip Minor's direction of the Brecht-Weill collaboration "Threepenny Opera." In it he captured the flavor of the between-the-wars era in Berlin and Brecht's own curt treatment of social institutions that prevailed in the 1920s in Germany. The one twist at the end, came when arch villain-roue Mack the Knife, played by Lawrence O'Dwyer, was given a stay of execution, a castle on the Pacific Ocean at San Clemente and a pension for life.

Other lead players in the production, performed the first week of December in the Barn Studio Theater, were Chris Contreras, who played Mrs. Peachum, Leroy Logan, J.J. Peachum, Shelly Bakke as Polly Peachum. Ariel Ashwell played Pirate Jenny and Jeremy Peterson, Lucy Brown.

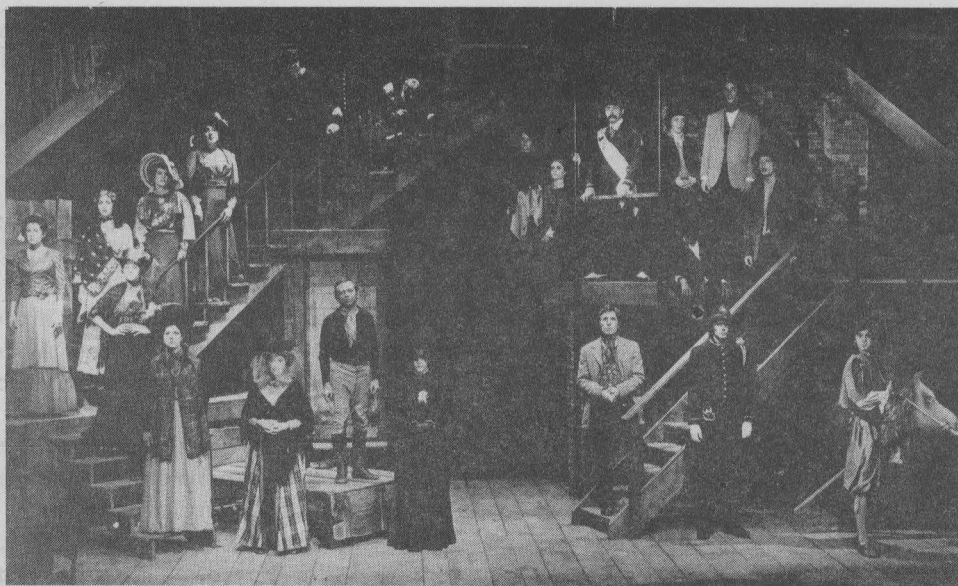
Also in the cast were Lisa Sokolov, Cary Groner, Rock Townsend, Clarke Jordan, as Tiger Brown the police commissioner, John Pochna, Michael Barton, Nancy Block, Danae Torn, Peter Delano, Paul Lazar, Rob Russell, Joe Bracy, Stephanie Galas, Miriam Guttman-Irawyi, Carolyn Brooks and Jill Netchinsky.

The funky little Berliner Band was conducted by Michael Starobin and included Lee Edelberg, Dominic Messinger, Daniel Dorff, and Prent Rodgers.

The set, which was an incredible baffle of stairs that lead up to the catwalk above the theater, was beautifully designed by Tony Carruthers.

In addition to the Threepenny Opera, the Drama

Photographs by Christy Nevius and Nancy Halverson



The Drama Division presented Berthold Brecht's "Threepenny Opera" (shown at left and below), the one-act "The Great Nebula in Orion" (bottom, left) and Richard Zigun's "The Equal Rights Amendment" (bottom, right).



Division sponsored several other productions this term.

Richard Zigun wrote a kind of Brechtian play, (with music), called "Equal Rights," in which he starred Amelia Earhardt, Eleanor and Franklin Roosevelt, Alice Paul, the Equal Rights Amendment and a few other people in 1937. Shawn MacKenzie directed, and Mabbie Buck, Chris Contreras, Jeremy Peterson and Ron Dabney played the roles while Stephen Smith provided the music. It played from October 7 through 9.

On November 1 through 3, "The Great Nebula in Orion," by Lanford Wilson and "The Maker of Dreams" by Oliphant Down were presented in the Barn Six Theater. Orion was directed by Wendy Bower with Jill Wisoff and Judy Knopp playing the two roles. Peri Frost, Gregory Brown and Michael Barton performed the Dreams under the direction of Marvis Humes.

Ethan Taubes directed George Bernard Shaw's "How He Lied to Her Husband," and David Werden "The Imaginary Cuckold," by Moliere on November 8 and 9 in the Barn Six Theater.

An Evening of Plays was performed in Barn Six Theater on November 15, 16 and 17 and included "Cop Out," by John Guare (directed by John Dichter), "The Lesson," by Ionesco (directed by Vivian Belmont), and "Talk to Me Like the Rain," by Tennessee Williams (directed by Shawn Mackenzie).

An Evening of One-Acts included "La Ronde" by Schnitzler and "Swan Song" by Chekhov and was presented in the Barn Six Theater on November 23 and 24.

"Is the American After Death," a one-act play written by Maggic Seider was performed in Barn Five.

## Commissioned Works Mark SCS's Third Season

The Sage City Symphony is very definitely in its third concert season.

The first "open-rehearsal" of Louis Calabro's 70-member orchestra was presented at the North Bennington Elementary School Gymnasium on October 20 with a commissioned work Concerto for the Sage City Symphony by Marta Ptasyska one of the pieces on the program. Debussy's Nocturnes was on the program as was Beethoven's First Piano Concerto with three young soloists performing: Polly van der Linde, Tamar Witkin, and Peter Calabro, all in the 10th grade.

The December 15 concert featured a premier of "Invariants" a piece commissioned for the orchestra from Tom Benjamin, a native of North Bennington who currently teaches composition at the University of Texas. Also on this program will be the Overture to the Barber of Seville by Rossini, Samuel Barber's Adagio for Strings, a Charles Griffes' flute tone poem called "poeme," and finally Sibelius' Finlandia.

New works will be premiered at the February 9, 1975, April 6 and June 1 concerts of the SCS. The June 1 performance will be, in addition to a premiere of a piece by Vivian Fine, a concert in conjunction with the Bicentennial Committee of Bennington featuring all American music. There are at present eight different composers at work on music commissioned for the Sage City Symphony



to be performed this year and next, probably the most widespread, and vigorous commissioning program in the country.

The members of the Symphony range in age from 10 to 70 years, all are volunteers, they include every kind of musician from retired professional to working musicians to enthusiastic amateurs and students and they rehearse every Sunday evening in the North Bennington Elementary School Gymnasium. Anyone in the area who wishes to drop in on those rehearsals is welcome.

## WHAT ARE THE COLLEGE'S OPTIONS?

*This letter on the College's financial situation was originally sent to faculty, students and trustees. We have not rewritten it for Quadrille on the theory that Bennington alumni, parents, and friends are as much a part of "The Community" as anyone else. Before you begin reading, it seems only fair to warn you that the letter has no conclusion. We know what we have to do, but we alone cannot guarantee a happy ending. We will need everyone's help.*

Open Letter to All Members of the Bennington College Community

From Gail and Tom Parker

November 26, 1974

It is always easier to lecture than to listen and thereby risk getting involved in interminable dialogue, but it is that dialogue, no matter how painful, that will shape the future of the College. Sometimes to listen is to discover that people want to have things both ways: they want to know "the facts" about the financial situation and yet not be responsible for interpreting them; they want to believe that foundation money can be found to eliminate the operating deficit without acquainting themselves with the policies of major foundations or with current development office activities; they want to be respected for their professional competence and yet not acknowledge the competence of anyone else.

We realize that it may be injudicious to be so blunt, but we have come to see that by trying not to alarm or inflame the community or to insist on our expertise we have opened ourselves to criticisms ranging from "too offhand" to "weak." There may be no way now to reduce tensions short of saying, "Don't worry, we will take care of everything," but then of course some would cry fraud — and they would be right.

Our intention in the following pages is to summarize the present financial condition of the College. We are not trying to assert that budget problems are more significant than questions of educational commitment, but simply to provide a realistic context for further discussion of those questions.

It is no accident that Bennington is the only first-rate college in the country with fewer than 600 students and a student-faculty ratio of better than 9:1. No one else has been able to afford this luxurious combination. In the past the College has survived for two reasons: (a) the students have paid more than students at comparable institutions, (b) the faculty and staff have been paid less. It is possible today to say that the gap between our comprehensive fee and the fees elsewhere (and between the median faculty salary and the salaries elsewhere) is somewhat narrower than it has been during much of the College's history, but this brings

scant comfort. Inflation puts extraordinary pressure on a budget in which 85 per cent of the income comes from student fees and which has only been balanced in the past by paying relatively low salaries to all employees. Our income does not meet our expenses, and there is little indication — in the short run at least — that this situation is the phenomenon of a single year or the product of a unique set of circumstances. Right now it looks as if expenses will continue to be greater than income and that the gap between the two will widen. During 1972-73 the College operated on a balanced budget. In 1974-75 we are projecting a deficit of nearly \$200,000. In the previous two years our projections have been very accurate, and there is no reason to believe that this one is out of line.

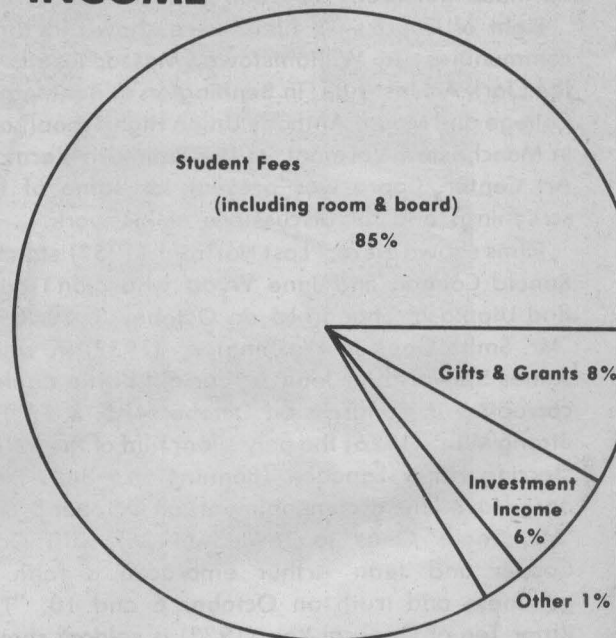
What can we do to increase income? We can raise tuition, and the Board of Trustees have regularly voted to do so — a total of \$600 in the past two years alone. There are obvious risks involved in this course of action. Everything we know about the age group 18 to 22 suggests that the number of applicants we get in the coming years will at best stay the same and at worst decline dramatically. Certainly the total number in that age group will diminish in the next decade. Moreover, while personal income grew faster than tuition increases during the 1960s, there is evidence that personal income is levelling off and that price competition from less expensive private colleges and from public institutions will become more intense. We may also expect competition from new state aid packages which are being proposed to support students attending private colleges in their home states. In short, while one can debate what would constitute an intolerable increase in the comprehensive fee, it is difficult to argue that tuition increases alone could solve the College's financial problems.

What about gifts? We are encouraged that in a bad year for money raising, our record improved enormously. Unrestricted annual giving was up 31 per cent in 1973-74. There are no indications, however, that annual giving will increase in anything like the dollar amount that expenses have increased. Everything we know about when and why people give indicates that 1974-75 will not be a good year. Many of the most prestigious colleges and universities in the country have quietly postponed planned capital fund drives waiting for general economic conditions to improve. We will have to have a major fund drive in the 1970's to endow instructional expenses, but those who argue for its immediate inception should remember that when there are no capital gains there is no incentive to avoid capital gains taxes by giving.

In the past eighteen months we have reorganized our development efforts in important ways and now carry on a variety of money raising activities we believe to be unprecedented for an office so small. In addition to the twice-yearly direct mail efforts we have instituted an Associates Program, an Alumni to Alumni Solicitation Program, a Giving By Professional Category Program (abandoned after a year of experiment with insignificant results), a Time Staggered Trustee Solicitation effort, a major telethon in which all who have not given by spring receive telephone calls from alumni or present students, and a carefully coordinated program of travel to make use of the best fund raising "technique" of all — the personal call. We have benefits, alumni events, and receptions for parents and friends. By spring we should be ready to launch our deferred giving program making use of sophisticated approaches to those for whom preservation of income from erosion by taxation is crucial. In addition, we are continuing to explore possible sources of unrestricted foundation grant money, although these sources, never significant in recent years, are rapidly drying up as the market value of foundation stock holdings decreases.

Even if one believes the worst about the fund raising effort, the difference between these imagined worst efforts and other imagined best efforts could not be enough to make the College as rich as some demand that it be. In short, if you look

## INCOME



at what continued inflation is doing to our budget, it is hard to argue that we can either raise more money or cut back. We will have to do both. If inflation increases in the next three years at a 12 per cent rate, we will have to have an operating budget of \$5.1 million in 1977-78 just to keep up (when adjusted) with this year's rate of salaries and services. An annual inflation of eight per cent in our costs would dictate a 1977-78 budget of \$4.6 million. Assuming tuition room and board increases averaging just over \$400 per year for three years, we would have a 1977-78 fee of \$6,980. At that rate, and with the relatively modest increases in giving we can expect under current conditions, we would have a 1977-78 deficit of between \$350,000 (assuming eight per cent inflation) and \$904,000 (assuming 12 per cent inflation). While we might expect to raise these sums in large gifts in any single year, it would be foolhardy to count on raising this much each year or raising enough in one lump sum to produce this much additional annual income. If we were to depend on the comprehensive fee to offset these deficits, that fee would have to be either \$7,600 or \$8,600 depending on which inflation rate is used. ★

### 1. WHAT DOES "STUDENT-FACULTY RATIO" MEAN?

The student-faculty ratio is calculated by dividing the total number of students by the number of full-time equivalent faculty positions. (A half-time teacher is counted as one-half in these calculations.) Other schools frequently include graduate students and those who teach without faculty rank in determining their official ratio, a chicanery that has never been practiced at Bennington.

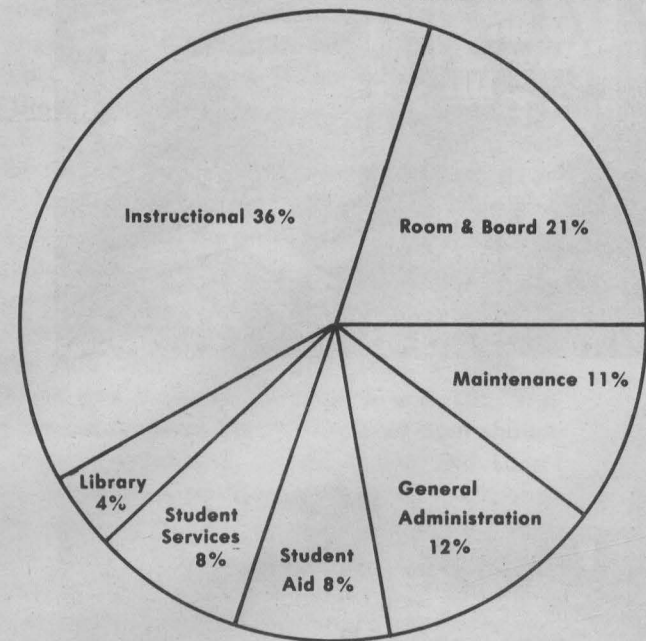
At present our ratio is 8.6:1. This, obviously, does not mean that every class has 8.6 students. Students frequently take more than four courses — faculty members frequently teach more than two. Courses which have component parts (drawing extras, technique classes, instrumental work) complicate the picture. If all irregularities were evened out (and clearly they should not be), at an 8.6:1 ratio the average faculty member would be responsible for teaching 34.4 students in a combination of regular courses and tutorials. At 9:1, the average student load for each teacher would, accordingly, be 36. If there were 615 students instead of 595, and 67 full time faculty positions instead of 69-½, the ratio would be 9.2:1 and that mythical "average faculty load" would be 36.8 students per teacher. It is untrue to argue that such adjustments would result in insignificant gains. If these adjustments (615 students, 67 faculty) could be effected by Fall, 1975, over a three year period the College would be able to reduce the cumulative deficit for that period by nearly \$450,000.

★ These are budgeted projections, remember, not statements of policy or actual plans.



R THE PERIOD  
LY 1, 1973 TO JUNE 30, 1974

EXPENDITURES



2. HOW DO THE FIGURES FOR INCOME AND EXPENDITURE AT BENNINGTON COMPARE TO THOSE AT OTHER COLLEGES?

Precise comparisons are difficult because accounting and budgetary methods are rarely the same, but for what they are worth we have comparative figures from a small, prestigious, highly endowed private in New England. Generally it is safe to say that large public universities put a higher per cent of total budget into non-academic expenses and small private colleges put larger amounts of total budget into instruction. In most comparisons Bennington is high on instruction, low on administration, and high on proportion of total operating budget raised in unrestricted giving programs.

	Small Private College with Large Endowment Per Cent	Bennington Per cent
INCOME		
Tuition and Fees	52	85
Endowment	34	6
Gifts	7	8
Other	7	1
EXPENDITURES		
Instruction	35	36
Financial Aid	7	8
Room and Board	19	21
Maintenance	13	11
General Administration	16	12
Student Service and Library	10	12

3. WHAT HAVE YOU DONE TO CUT THOSE COSTS THAT ARE NOT DIRECTLY RELATED TO THE EDUCATIONAL PROCESS?

Although it has been suggested that it is distasteful to speak of administrative-staff costs and faculty-division costs in the same breath, we feel obligated to reiterate that the only way to increase the proportion of the budget designated "instructional" is to make cuts in administration and staff, and that is exactly what we have done. In 1971-72 for every dollar the College spent on non-faculty salaries, \$1.53 went to members of the teaching staff. In 1974-75 for every dollar we spend on non-faculty salaries, \$1.68 will go to members of the teaching staff. If it had not been for the rising cost of fuel, food, and other supplies, this proportion would have increased even more in favor of the faculty, but despite a reduction in the total number of gallons of fuel oil burned and a

change in food service in order to take advantage of professional management, our total costs in these non-salary areas have risen inexorably.

In other areas, we have reanalyzed the College's cash flow problems and managed to increase the amount of interest which we earn on our cash deposits and have used advice of specialists in the field of labor law to the advantage of the College.

4. WHAT WILL THE FINANCIAL IMPACT BE OF THE VISUAL AND PERFORMING ARTS CENTER?

The Arts Center now being built is the result of a carefully considered decision made nearly a decade ago to provide effective modern facilities for each of the arts divisions. The final plans were arrived at only after several years of consultation with faculty members, a process completed in 1972. Construction costs will be paid (as they are being paid on the Dickinson Science Building) over a 30-year period of bonded indebtedness, supported by both a federal interest subsidy grant and private donations. Costs of operating the building will be an added factor in our annual budget. One can always second-guess the original decision, but at this point second-guessing is a fruitless activity. The arts facilities represent a major opportunity for the College as well as a financial burden, and the point now is to capitalize on the opportunity.

5. WHAT ABOUT YEAR-ROUND OPERATION — WOULD IT ALTER THE FINANCIAL PICTURE SIGNIFICANTLY?

It seems clear that we must discover ways of using the College's physical plant more than twenty-eight weeks a year in order to spread fixed costs over a broader income base. Our options can be grouped under two headings: (a) a trimester or four-quarter system (b) the development of special programs, particularly in the summer, to supplement the present two semester plan. A choice between these options cannot be made on financial grounds alone, but the financial advantages and liabilities of each can be summarized.

(a) The fundamental advantage of a trimester system is that it makes it possible to handle a larger annual enrollment and thereby increase income without undertaking any additional capital expenditures (buildings). In other words, fixed expenses (e.g., debt service and maintenance), and relatively fixed expenses (non-teaching salaries, the library) would automatically become a smaller portion of the total three semester budget.

The economic liabilities of the trimester emerge if you assume either that it will be impossible to raise tuition enough to keep up with inflation and that therefore increased food, fuel, and other supply costs would produce a deficit (if a smaller one) as surely as our present mode of operation, or that we cannot expect to increase the total number of paying students significantly, in which case we would not increase income and might actually increase certain costs.

Even if you believe that the inflation figure will not be so high as to make deficits inevitable and that the College can attract more students, there is still a hidden cost in a trimester system that is built into the present structure of unemployment compensation. Presumably we would have to hire some faculty members for single terms in order to keep fields alive year-round, and these faculty members could then file for unemployment compensation in the "off season," compensation which the College at present is obligated to pay in full. (In the first three-quarters of 1974 alone we have paid \$6,699.00 in compensation to former members of the teaching staff.)

(b) The major financial advantage of developing new programs is that they will generate money that is not tied to tuitions, in other words money which does not necessarily have to cover per-student costs as we know them. If you predict that there is going to be no way to eliminate the gap between per student cost and the comprehensive fee except by destroying the kind of education Bennington stands for, then it would seem

shrewder to go after income which is not directly tied to undergraduate education in order to help carry non-instructional costs. The main economic risk involved in the additional program option is that we might not be able to develop and maintain new funded ventures in the current economic climate.

Challenge Grant  
Inspires New Giving

The last minute news of Bennington's anonymous \$25,000 Challenge Grant, which was mailed with the fall fund flyer in late October, has been a real booster to the 1974-75 Annual Fund campaign. The Challenge Grant matches, dollar for dollar, any increase over the sum given last year AND the total amount of gifts from those who did not contribute to the Annual Fund in 1973-74.

As of December 12, just six weeks after the campaign began, the Annual Fund had raised \$71,317 from 535 alumni, parents and friends. Of the 535 gifts, 302 were either increases or new donors (those who did not contribute last year) — well over half the total gifts received.

Alumni giving has been enormously encouraging. To date, 416 gifts have been received from Alumni of which 128 are increases and 110 are new donors. What this could mean is if all of last year's alumni donors contribute again this year, the number of donors, which is as important as the amounts, would already be well over last year's total. A very nice thought for Bennington.

Although these statistics are encouraging, the effect of inflation on the College's budget is somewhat less encouraging, if not staggering. Even if we realize our goal of \$300,000 in Annual Giving for 1974-75 — a difficult task when personal budgets are also being curtailed — the College will still be operating at a substantial deficit.

We are counting heavily on the Associates of Bennington College Pogram, which was responsible for \$123,227 of the total \$284,763 in Annual Giving raised in 1973-74, to continue to provide the needed annual income for unrestricted purposes. The program assumes, that current Associates will for the most part renew their memberships each year, hopefully with some allowance for inflation, and new Associates are always being asked to join the program.

A New Look  
in Telethons

A stronger emphasis is being placed on Telethons this year as a result of moving the dates from late spring to the end of February and March.

The New York Telethon will be expanded to two weeks in an effort to reach more people. The dates have been set for the evenings of February 24-27 and March 3-6 at Bennington's New York Office. Joanne Beskind Rivkin '71 and Gail Greig Schlegel '50, this year's co-chairwomen, have already sent out letters to previous workers announcing the new dates. In January they will be calling workers to arrange the evening schedules. One special advantage of the date change is that it comes before the end of the Non-Resident Term and will enable us to have the help of current students in making the calls, a procedure which last year proved so successful for the Telethon in Bennington. A special attempt will be made in New York this year to contact as many members of the classes of 1970-74 as possible.

Candace de Vries Olesen '50 will again be in charge of the Fairfield County Telethon which will



be held at the same time as the New York Telethon.

In Washington, D.C. Pat Sullivan Meyers '58 and Pat Groner Dubin '61 will be calling workers to help in the Telethon, to be held following the one in New York, early in March.

Rosalind Moger Bernheimer '62 is organizing a Telethon for the Boston Area to be held in March; and the Bennington Telethon will be held at the College after all other Telethons have taken place.

Scheduling the Telethons earlier will enable us to contact more alumni personally to encourage increased giving. The news of the anonymous \$25,000 Challenge Grant, matching dollar for dollar any increases in annual giving over the sum given last year AND the total amount of gifts from those who did not contribute to the 1973-74 Annual Fund, should make this year's Telethons a major fund raising event.

## The Arts Center Is Almost Ours

The Visual Arts portion of the Arts Center will be completed during the 1975 NRT. Construction on the Performing Arts portion of the Center will be completed in the spring, with the audio systems and other equipment in working order by the Fall term next year. The top soil will be rolled back over the building scars and grass planted during the summer, according to Tim Smith, site architect for Robertson Ward Associates, who has been working on the Bennington College project for eight years.

Certain rooms in the complex have already been opened for student use, with art classes being conducted in the visual arts portion of the building. The theater-workshops are still too incomplete for use, though some of the dance studios are just about ready. An interesting statistic which Jim Martin, Director of the physical plant, has supplied is that these buildings provide an additional 130,000 square feet of space, compared with 170,000 square feet available in all other buildings on campus put together.

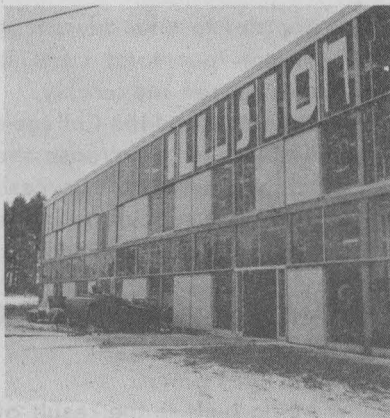
The walkways behind the barn, which connect the Arts Center to the rest of the campus, have been outlined, but will not be paved over until the spring when the landscaping is to be done.

## ALUMNI ASSOCIATION NEWS

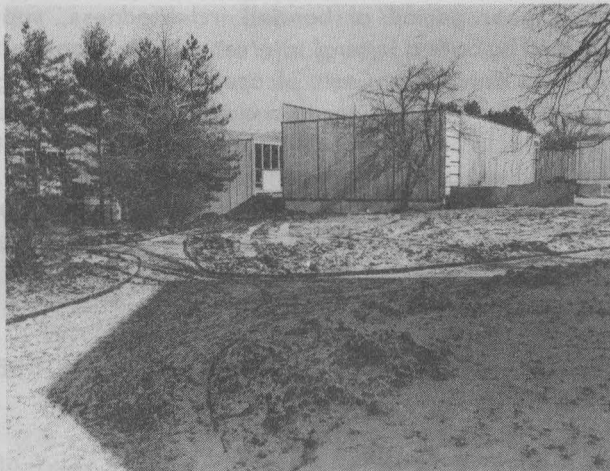
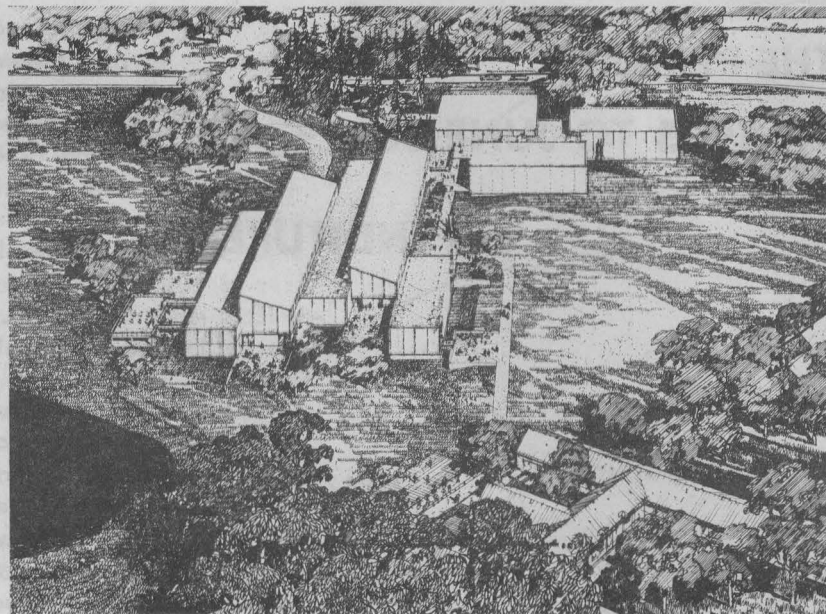
### Alumni Attend Campus Meetings

Three groups of alumni have made the trek to Bennington for a variety of meetings during the Fall.

On October 3 and 4, a meeting of the Annual Fund Committee was scheduled in conjunction with the Fall meeting of the Board of Trustees. Its purpose was twofold: to launch the Annual Fund campaign for 1974-75, and to obtain a closer and, at the same time, broader perspective of the current situation of the College. The alumni had dinner with Gail and Tom Parker and a group of current students; joined Trustees and students at breakfast for an open discussion of the revised Health Services clinic operation; sat in on the Development, Educational Policies, Admissions and Financial Aid, and Alumni Relations Committee sessions of the Board of Trustees; and joined the Buildings and Grounds Committee for a tour of the Arts Building. At the Annual Fund Committee meeting, Dorothy Barbour Hayes '46, Annual Fund Chairwoman, outlined fund-raising procedures; Thomas Parker announced the \$25,000 challenge grant, which will match new money contributed for unrestricted operational purposes; Cappy Cump-



The drawing at right shows the architect's concept of what the building will look like next fall. Above is a view of the north face of the Visual Arts portion of the Center. Below is a view of the Usdan Gallery from the Barn, and (right) is the view of the three theater workshops.



ston, Director of Annual Giving, assigned prospects for immediate solicitation. Those attending the two-day session included Rosalind Moger Bernheimer '62, Ann Welch Campbell '62, Nancy Reynolds Cooke '37, Barbara Ushkow Deane '51, Susan Edelmann '53, Dorothy Barbour Hayes '46, Miriam Hermanos Knapp '55, Hudas Schwartz Liff '47, Cynthia Cooke Nyary '50, Barbara Goldberg Rohdie '63, Elaine Staber Steward '60, Hilary Apjohn Trigaux '70, and Sally Whiteley '49.

The first in what will hopefully be a series of Interviewer Training Sessions on campus was held October 31 - November 1. Arrangements were made by the Office of Alumni Services, in cooperation with Jane Neal Keller '52, while the actual training program was handled by Jean Short Aldrich '43, Director of Admissions, Peter Greene, Assistant Director of Admissions, and Thelma Bullock Welter '62, Assistant to the Director of Admissions.

In all, ten alumni attended. Nine were from the Boston area: Elizabeth Hartmann Blake '62, Carole Bolsey '69, Anne Harriss Bugbee '48, Mary Crowe '69, Jane Neal Keller '52, Barbara Kapp Kuh '61, Sandra Kesselman Slotnik '62, Margot Adler Welch '61, and Polly Welch '71. The tenth was Maureen Mahoney Murphy '53 from New Haven.

A great deal of time was allowed for attending classes. Reports were given by Gail Parker and by Ron Cohen, Dean of Studies. James Martin, Superintendent of Buildings and Grounds, took the group through the Arts Building. The alumni had sherry and dinner with the faculty and student members of the Admissions Policy Committee. Jean Aldrich and Thelma Welter led a session on "How to Interview." Sample admissions folders were distributed, studied, and discussed.

A number of helpful suggestions for future campus training sessions have been sent in. All in all, reaction was positive: it is helpful to have a fresh perspective when one is interviewing prospective students or representing Bennington at College Nights. The great frustration, as always, was not having more time to talk at length with present students. One alumna suggested small discussion groups of alumni and students for future sessions. Everyone asked for more interviewing know-how and less class visiting. One visit can't really give the feeling of a class in session. Mock interviews were suggested as part of the interviewer training. Alumni also recommended that

student interviewers should be included in the "How to Interview" session. They, as well as staff, have real insight into effective techniques. Student interviewers are also very much aware of the kinds of students who are right for Bennington. One alumna touched on the great problem of volunteerism-professionalism, and suggested that willing, well-trained alumni might be paid a small stipend. In this way, the Admissions Office can demand and expect more hard work in student recruiting by alumni.

There have been 12 Presidents of the Alumni Association since the Association was organized in 1941, and six Alumni "Secretaries," who have worked as members of the College administration. Of those, six Presidents and four Secretaries met at Bennington November 15 and 16 for a reunion with Bennington College and, in particular, with Helen Webster Wheelwright '37, who holds an all-time track record as Alumni Secretary from 1951 - 1965. It was a happy reunion on all sides, and a lively and informative session.

There were two informational sessions. At the first, Tom Parker, Vice-President, and Ron Cohen, Dean of Studies, spoke on the current situation at Bennington from the viewpoint of their respective positions and areas of responsibility.

On Saturday morning, Gail Parker and Lionel Nowak, Dean of the Faculty, spoke similarly. Timothy Smith took the group on a tour of the Arts Center. Following dinner at the Parkers on Friday, Thomas Brockway showed a delightful series of slides of current and past members of the Bennington faculty and Administration taken throughout the years of the College's existence. The farewell festivity for the reunion was a luncheon, hosted by Betty and Ralph Brown at their farm in Salem, New York.

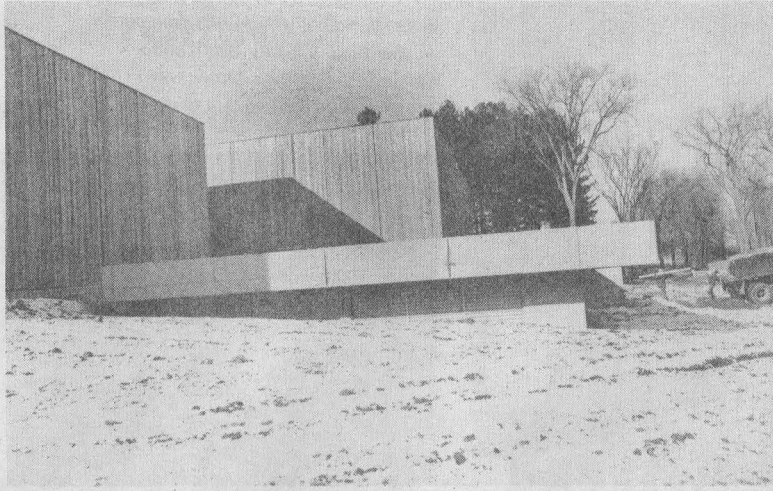
The enthusiastic letters which have been received at the College from virtually everyone who came for the reunion indicate surely that alumni who have worked hard for Bennington want to be kept informed — and even involved — in the life of the College, as well as the activities of the Alumni Association.

The Alumni Association Presidents who attended

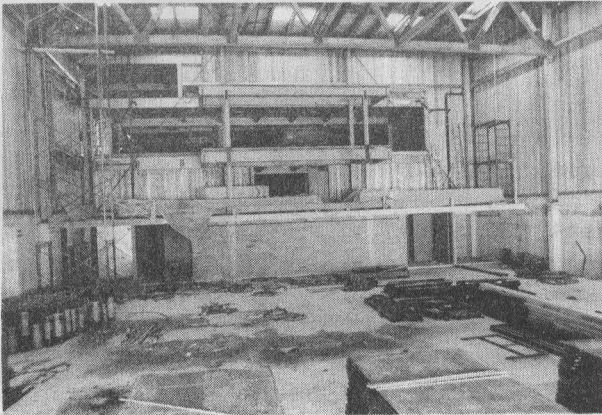
#### CORRECTIONS TO THE DONORS BOOK

1. The Sandra K. Slotnik Scholarship Fund was incorrectly referred to as the Sandra K. Slotnik Memorial Fund.
2. Not included: Gift in memory of Catherine Johnston Greene.
3. Dale Morse should have been listed as Ika Paddock Morse.





The main entrance to the Arts Complex faces east toward the visitor's parking lot (above left). The Dance Theater-Workshop (above) is being readied for its floor. The light streaming in from the right is coming through a gap in the wall boards which will eventually be closed up. The Music Theater-Workshop will be the largest of the three theaters (left).



were Margaret Larson '44, Betty Mills Brown '39, June Parker Wilson '37, Jinny Todahl Davis '40, Gladys Ogden Dimock '36, and Nancy Reynolds Cooke '37. Alumni Secretaries were Janet Frey Harte '44, Rebecca B. Stickney '43, Helen Webster Wheelwright '37, and Cappy Cumpston. The occasion was much enlivened by the active and interested participation of husbands: George Wheelwright, Ralph Brown, Bob Davis, and Marshall Dimock.

## Alumni Show Art in New York

A major show of paintings, photography, architecture, ceramics, and sculpture representing the work of 20 alumni artists living in Manhattan can be seen at the Bennington College New York Office, 331 East 68th Street, until February 6, 1975. Hours are 10:30 a.m. to 4:30 p.m. Monday through Friday.

Those whose work is displayed are Ann Abrons '72, Deborah Ackerman '67, Louise Baum '66, Karen Colvard '74, Virginia Creighton '69, Jane Evans '70, Ruth Ann Fredenthal '60, Dorothy Barbour Hayes '46, Shelley Herman '67, Susan Groehl Hofmann '64, Carol Kinne '67, June Klensch '52, Nola Spiero Langner '52, Madi Blach Lanier '43, Ernestine Cohen Meyer '37, Barbara Goldberg Neski '49, Ann Bretzfelder Post '38, Nina Howell Starr '42, Susan Mauss Tunick '69, and Philemona Williamson '73.

The show was organized and hung by Dorothy Hayes who has been eager to provide opportunities for Bennington alumni to compare professional accomplishments and avocations. During the summer she sent a questionnaire to all Art majors living in Manhattan asking if they would be interested in a group show of their work. Response was enthusiastic, and Dorothy planned two shows — Fall, 1974, and Spring, 1975. She has expressed thanks to Virginia Creighton '69, and Shelley Carleton Seccombe '60 for their help on the first show. Virginia's area of responsibility was the lights: she made the decision as to what was necessary, made the actual purchase, and supervised installation. She also helped to hang the Show, and even touched up the paint on the walls. Shelley pitched in whenever needed. She devoted hours to the project, and even washed the New York Office curtains. Dorothy also thanked Joan Wellington, Administrative Assistant in charge of the New York Office who handled all typing, mailing, and day by day coordination of the project.

More than one hundred alumni, their families, and friends attended the December 5 Opening of the Show. For many it was a first visit to Bennington's New York headquarters as well as an introduction to Alumni Association activities. A number of alumni projects have been planned for the winter by Wilhelmina Eaton '49, Chairperson of the New York Regional Group. A concert is scheduled in January, a get-together for NRT students and alumni in February, an alumni dance workshop, and a fund-raising telethon. Joanne Beskind Rivkin '71 and Gail Grieg Schlegel '50 who are in charge of the telethon have scheduled it for Monday, Tuesday, Wednesday, and Thursday evenings between February 24 and March 6, 1975. Anyone wishing further information on any events or wishing to participate should telephone Joan Wellington at 212-472-1332.

## First Trip: Success Second Planned for Spring

Response from the 26 who participated in Bennington's first Alumni Association sponsored trip to Romania has been so enthusiastic that a second tour abroad has been scheduled for Spain. The trip, which offers alternate destinations of Madrid or Majorca, will leave from Boston on April 29 and return a week later. To the base price of \$299 are added 15 per cent tax and service, and a \$15 tax deductible contribution to Bennington College. A descriptive brochure will be mailed to all alumni in early January.

Nancy Kluge Hall '46, Chairperson of Alumni Travel, is delighted with letters sent by several of the alumni who went to Romania. Joanne Evans Wehe '50 wrote "We've got to do something to let

## Art Salon Postponed

The unjuried Alumni Art Salon which was originally scheduled for Spring, 1975, has been postponed until the coming Fall. Definite dates will be set as soon as possible and announced to all alumni as well as to the nearly 300 individuals who have indicated interest in participating.

the rest of the alums know how great it is to be back with Bennington types again and at the same time rattling around in such exotic places. . . I can't remember when I've had more fun, and it all cost so little. Our hotels were really excellent. . . the dinner and folkdancing party were marvelous, and the buses were clean and roomy."

"From romantic Transylvania to lively Bucharest the country is fascinating," writes Sylvia Canova Lukens '51. "And what a delight to be in a friendly land whose people are helpful, pleased to be of service, curious about Americans in a positive way. . . The Iron Curtain aspects, much in evidence, lend a sense of drama and intrigue."

Though Mab Duhamel Englehart '67 felt that the trip was well worth the money and "International Weekends lived up to all their obligations," she felt strongly that "The cloak of communism is very unpleasant. . . The guides were not interested in telling us the current information, but spouted a lot of propaganda in long historical summaries. . . All commodities are pegged sky high. . ."

Beth Olson Marshall '47 says that "Romania isn't ready for large groups of tourists yet. This is refreshing — and frustrating. With the language barrier it often made "plan making," apart from group things, very difficult. . . I particularly enjoyed a trip to a medieval walled town which was beautifully untouched by tourism. The people in the rural areas were more friendly than in the city. I felt that in a short time I learned quite a lot about the government and the economics of the country. . . yes, I sure would travel this way again. . ." Marcia Fox-Martin Miller '63 suggests that there should be "a small reception for the Bennington people early in the tour, so that we would more easily find each other. . . The greatest part of the whole deal was the fact that you could rent a car, or take public transportation, and go anywhere. There was plenty of free time if you wanted to do your own thing."

Other alumni on the first tour abroad were Faith Richardson Barnett '41, Sally Davidson Braman '46, Nancy H. Bulkeley '43, Frances Allen Cooper '58, Barbara Jackson '65, Doe Caplow Lang '45, Carole Kabin Newman '46, Barbara Coffin Norris '38, Elizabeth Lane Prellwitz '38, and Martha Lockwood Emburgh '41.

## Theater Benefit a Financial Success

Rauni I. Smith '72 and Nancy Reynolds Cooke '37, Co-Chairwomen of the 1974 New York Theater Benefit, have announced that approximately \$8,300 was raised for the Bennington College Annual Fund from the November 7 performance of "Equus." Several alumni and members of the Board of Trustees entertained in their homes before the performance, and some 60 of the more than 300 who attended joined at Sardi's Restaurant for a post-theater dinner. One alumna who attended from a great distance was Mary Ann Keegan Walter '59, who, with her husband, Jack, came from Greenville, South Carolina to shop in New York in conjunction with the Bennington benefit.

## Women's Group Solidifies Organization

The Women's Group solidified its organization this fall, produced three issues of a newsletter and brought various programs to the college.

The Women's Group developed a steering committee of four women, one from each class, to organize meetings, set agendas and suggest programs focused around a feminist viewpoint.



## 10 bennington college quadrille

Representing the senior class in this committee is Cindy Frazier, the juniors, Mary Cleaver, Leora Zeitlin and Laurie Green for the sophomore and freshmen classes respectively.

The Women's Group produced a newsletter they called the Collective Press in mimeographed form in which was contained news opinions and calendar of events about the feminist activities on campus.

Two programs were sponsored by the group in which Sharon Shepela and Joanna Kirkpatrick discussed their careers.

Rosalie Sorrells, a country singer, was brought to the campus for a concert on November 9 and the Full Circle Collective, a feminist-lesbian theater song group was here on December 10. The five women involved in the Collective presented short dramatic sketches, songs and poems during the hour-and-one-half long performance.

## Wanted: Patrons for SILO

What may have always been so always seems most alarming and apocalyptic to those who are currently involved. Perhaps the rumor that SILO, Bennington College's Literary and Arts publication, was once a significant publication is nothing more than a nostalgic wish. But, as the current editor of SILO — and the one who is understandably most alarmed — let me say that SILO was well on its way to becoming nothing at all. The contents of the magazine have fallen to an esoteric mediocrity. We can not even sell the 400 copies we can barely afford to print. The administration has informed us that SILO is "a luxury that Bennington cannot afford."

What can be done? Well, we here at Bennington are trying to thoroughly revamp the image of SILO. We have reversed the stifling "students know best" trend and are actively employing faculty help in the recruitment of material. We have re-opened SILO to all divisions so that SILO may become a representative of the cultural experience of Bennington. The 1975 issue will be an attempt to incorporate the best that Bennington can produce in poetry, prose, short story, photography, graphics, drawing, music, pottery, sculpture, plays — in fact, anything that can be put on a two-dimensional surface!

What can YOU do? As always, SILO would greatly appreciate financial and spiritual support. Financially speaking, we have set a system whereby any person or business can become a patron of SILO for \$10. (We use 75 per cent of this for the '75 issue, and put the remaining 25 per cent in a savings account for next year). We hope that this sort of planning will reinforce the continuity of the publication. Spiritually speaking, we wish that more of you "out there" would buy a SILO (at only \$2.50 for one year or \$4.50 for two years). Interest is the best way to keep a publication alive!

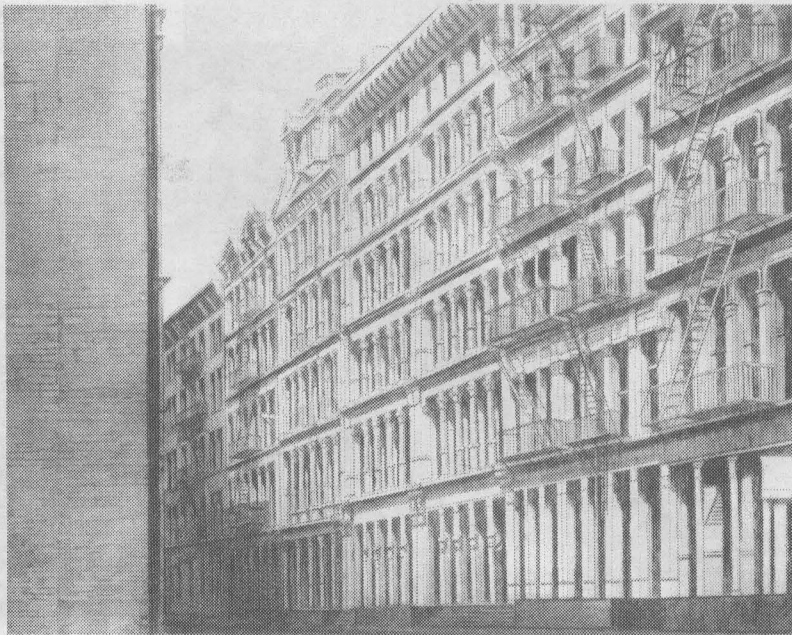
Alumnae, alumni, parents, friends — support SILO! Remember, old SILO will never die, but without your help it is rapidly fading away.

Kristen Lippincott  
Editor, SILO

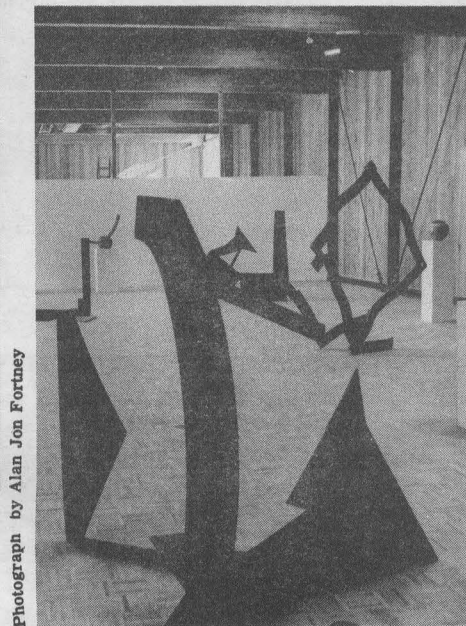
## Nearly a Decade of Ceramics and Sculpture

A "Masters Show in Ceramics and Sculpture," the culmination of nearly 10 years of work by Londa Weisman, was exhibited at Usdan Gallery from November 5 through 29.

Weisman earned her undergraduate degree from Bennington College in 1967 and worked for two years at the Bennington Potters as potter-in-residence, which meant she did her own pottery to be sold at the Potters Yard. She started out on her masters program at Bennington College in 1969, continuing her work in both sculpture and ceramics. At the end of her first year of graduate study she took what she thought would be a one-



Richard Haas' lithographs hung in the Barn Gallery and Londa Weisman's Master's Show went up in Usdan Gallery.



Photograph by Alan Jon Fortney

year break to join a project involving 18 people who decided to recondition a 90-foot, three-masted Baltic barkentine and sail the refinished product across the Atlantic. The one-year project became a three-year adventure and Weisman disembarked from the "Sofia" after sailing her from England to North Africa, to the West Indies, The Galapagos islands and through the Panama Canal. Weisman returned to Bennington to continue her studies and the ship continued her cruise to New Zealand.

The sculpture part of this "Masters Show" consisted of six abstract pieces made from sheet metal, pipes, tubing and, in one case, suspension springs from a Mack Truck (this piece is called, appropriately enough, "Mack"). The sculptures comprise a compact assemblage of intersecting, interrupted and interstitial planes, curves and angles, most no taller than the average human being, and are finished in soft blacks, varnished brown or burnished bare steel.

## Children's Paintings Lithographs & Cartoons

The Art Division sponsored several shows in the Barn Gallery this fall.

The first, which was up from September 18 to October 2, were paintings by the children of Isaac and Thelma Witkin and Reinhold and Rosamond

van der Linde. The works ranged from small drawings and sketches to huge paintings. The artists were Tamar Witkin who is 12, Nadine Witkin, 10, and Tasha van der Linde who is 13 years old.

On October 3 through November 3, the Barn Gallery was the site of a series of drawings by Robert Cronin, formerly a Bennington College art teacher who is now an instructor in art at the Worcester Art Museum in Worcester, Massachusetts. His drawings were strange and cartoon-like described as "illustrations of Cronin's private world."

From November 4 through December 4, Richard Haas, secretary of the Art Division this year, hung a show of the lithographs of buildings in New York he executed while on sabbatical last year in Albuquerque, New Mexico. The exhibit included seven etchings and nine lithographs. The lithographs were all in color and represent, according to Haas, "a change of emphasis from my earlier facades. There is an attempt to achieve more space, more atmosphere, more light, more environment."

From December 5 through 18, Pam Pieropan, in a joint project between the Art Division and photography, put up a show of photographs she took of Kenji Kato, a studio potter in Tojimi City, Japan. Pieropan was in Japan during the spring term last year studying ceramics when she had the opportunity to observe and photograph Kato.

## From Breve to Semiquaver (and Beyond)

The Music faculty at Bennington opened the term with a "Program of Chamber Music" on September 11 in the Carriage Barn. The work involved Chopin's "Sonata" for violoncello and piano, Louis Calabro's "Co-Instances" (1958), and Bartok's "Sonata No. 1" for violin and piano. The workers included Vivian Fine, Richard Frisch, Jacob Glick, Joanna Jenner, Susan Kahn, David Levine, Barbara Stein Mallow, Lionel Nowak, Maurice Pachman and guest artist Andre Speyer.

A second all-faculty concert was performed at the Carriage Barn on September 25 with Sue Kahn, Maurice Pachman, Henry Brant, Joanna Jenner, Barbara Mallow and Lionel Nowak performing in works by Vivaldi ("Sonata a due"), Pozza ("Sonatine"), Henry Brant ("Imaginary Ballet") and Mendelssohn ("Trio," op. 49 in D minor).

David Levine, who is in his second year on Bennington's music faculty, presented a solo piano concert. His program included Haydn's "Capriccio, Hob. XVII:1," Mozart's "Ten Variations on a Theme by Gluck," K.455, Schubert's "Sonata," D.459 and



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finally Brahms "Variations and Fugue on a Theme by Handel," op. 24.

The evening of October 16 was devoted to the music of the late Esther Williamson Ballou. Joanna Jenner, Barbara Mallow and Lionel Nowak played her "Trio for Violin Cello and Pianoforte (1955); Richard Frisch, baritone, Jacob Glick, viola, and guest artist Susan Jolles, harp, performed her "5-4-3" (1966) with text by e.e. cummings. Julian DeGray read an appreciation and Vivian Fine, David Levine, Marianne Finckel, and Phyllis Pearson played the "forty-finger Beguine," and "Adagio for Bassoon and Strings" brought in Maurice Pachman, bassoonist, with Lyn Bertles, Jacob Glick, Joanna Jenner, Barbara Mallow, Mitchell Markowitz, Neal Richmond, Leonard Sachs, Gunnar Schonbeck and Sue Temple.

A concert by the music faculty and students was presented on October 23 with Lionel Nowak performing works by von Weber, Scriabin, Z. Confrey, A. Nowak and Strauss-Tausig. Gunnar Schonbeck performed Stravinsky's "Three pieces" for solo clarinet. Prent Rogers conducted his own "Chamber Suite for 11 players in six movements. The 11 players were Peter Bergstrom, Henry Brant, Danny Dorff, Sue Kahn, Roger Kay, Dan Kumin, Maurice Pachman, Phyllis Pearson, Susan Roehrich, Gunnar Schonbeck, and Nina Shuman.

The Plum Baroque Consort presented its premier concert in Welling Living Room on October 24 with David Shorey, Tom Andres, Kim Kako and Charles Collins playing various voiced recorders, Nina Dorsey on the viola da gamba and Tina Davidson the harpsichord and harmonium magnificum. Henry Brant provided the "spiritual, musical and artistic" direction for the group which played works by Georg Philipp Telemann, Heinrich Isaac, Anon (c.1500), Tommy Andres, and David Shorey.

November 6 saw a program of chamber music performed by faculty members Barbara Mallow, Marianne Finckel, Richard Frisch, Louis Calabro, Joanna Jenner and Lionel Nowak. Included on the program were Luigi Boccherini's "Sonata in A Major," Louis Calabro's "Macabre Reflections" (1956) with poems by Howard Nemerov, and Edvard Grieg's "Sonata" for violin and piano.

Roger Kay's friends joined him in his senior concert on November 13. Two of the pieces on the program were his, "Broken Images" and a solo "Here and Now," "Two Songs" were by Sharon Ostrow, who sang them and played guitar while Kay joined her on flute and Dominic Messinger on a Conga Drum. Marianne Finckel, harpsichord, joined Kay in a performance of J.S. Bach's "Sonata in B Minor" and Lionel Nowak, piano, joined him in Henri Dutilleul's "Sonatine." Others among his friends were Lisa Sokolov, Lyn Bertles, Suzanne Temple, Amy Leventhal, Glynis Lomon, Luke Rodies, Prent Rogers, Sydney Smart and Kristen Martinez.

November 20 was "An Evening with Dominic Messinger and Friends." The friends were assembled in a 50-member orchestra who played two pieces by Messenger, "Symphonic Strut," and "New Nassau." Soloists in these two pieces were Ken Brawner, Art Brooks, Louis Calabro, Danny Dorff, John Garretson, Jeff Hoyer, Clarence Marcellus Long III, Dominic Messinger, Prent Rogers, Dennis Warren, David Bank, Peter Dembsky, Charlie Morgan and Stan Scott.

A faculty concert was presented at the Carriage Barn on December 4, with Joanna Jenner, violin, Louis Calabro, percussion, and David Levine, piano, premiering Lionel Nowak's composition "Soundscape for three players." Vivian Fine performed her "Concerto for Piano Strings, and percussion (1972), playing all the piano strings as well as all the percussion herself. Richard Frisch sang 16 Lieder by Robert Schuman, with David Levine, piano, accompanying him.

The Bennington Motet Singers participated in a concert along with other students and faculty members in the Music Division, conducted by Mitchell Markowitz and Henry Brant. The two principle works were Bach's "Cantata Nr. 131, 'From the Lower Depths,'" and Saint-Saens' "Carnival of the Animals," with Leroy Logan as



The cast for Josephine Abady's rendition of Dylan Thomas' "A Child's Christmas in Wales," are assembled before the Christmas tree at the Park-McCullough Mansion.

narrator. The program also included motets by Josquin and Gesualdo.

In Vivian Fine's Room 136, the "discipuli veri finis" performed alleluias, and antiphons (composers' laboratory), missa brevis (20th-century polyphonists), solos, duos, trios and inventions of all sorts. It was described as a continuous flowing bowl and was presented on Sunday December 15, starting at 2 p.m.

Alec Wilkinson presented his senior concert in the Carriage Barn on December 16 with pieces ranging from Bill Monroe's "Bluegrass Breakdown" to Antonio Vivaldi's "Concerto in C Major for Mandolin, Strings and Harpsichord." to his own "Piece, in Four Parts, For a Senior Concert." He was helped by Derrik Hoitsma, Jeremy Koch, Lisa Sokolov, Ariel Ashwell, Prent Rodgers and Dan Kumin.

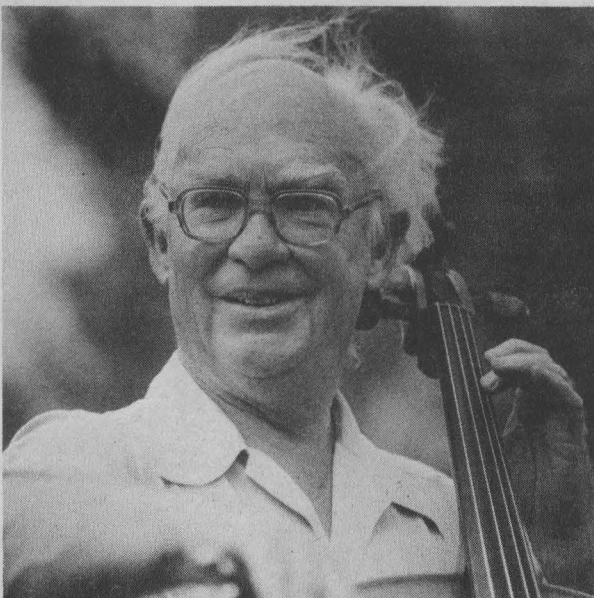
## Finckel, and the Element of the Curve

The Bennington Banner ran a full-page photo essay on a Bennington phenomenon called George Finckel last August.

Martha Elliott, the writer and photographer who discovered Finckel in his Harwood Hill den of antiquities said of him that he is "a member of one of those endangered species which have all too soon become a rarity in this world. He is a talented, spritely gent who loves to laugh and lives to love."

Finckel's work as a musician is renown among Benningtonians (he taught here from 1942-71) and he thinks of the world in terms of it being a series of gigantic cello trios. But there is an antiques side to him. He got into the antiques business when he was still in the Eastman School of Music, he says pragmatically, "because I needed the dough."

The way he tells it, he bought a Hepplewhite table (with a crack in one foot) for 50 cents, took it three blocks and sold it for \$35. Because \$35 was enough to feed several people for a couple of weeks back in 1922, he and a friend decided "this is the racket for us." He found the property on Route 7 and bought it seven or eight years ago



George Finckel, phenomenon

because he knew the tourist traffic was heavy and "when I retired from the College I could go into the antiques business for real."

Of course the Finckel antiques are unique. He goes in for round things; Victorian gee-gaws, he calls them. There is a sound philosophical basis for this preference which he explained to Elliott:

"The element of the curve is fast leaving the architectural world. Even in the highways, the aim is to make them straighter and straighter. One of the ways, 'he said is an aside,' one of the means to lower the population would be to rectangularize the female form — I have thought of presenting this idea to the government. So with this vision implanted in my mind, I took it upon myself to look for architectural items which are round and curvaceous. And now I have one of the largest collections in this area."

## A Child's Christmas in North Bennington

Josephine Abady adapted the Christmas classic written by Dylan Thomas "A Child's Christmas in Wales" for her speech class, presented it at the Park-McCullough Mansion on December 11, and invited all the children in.

It was as one interested onlooker described it "heartwarming."

The Park McCullough Mansion is a beautiful place to celebrate anything. The custom of decorating the Christmas tree in elegant, old and hand-crafted ornaments heightens that ambience at Christmas-time. And with Abady's students costumed in floor-length gowns (the lone male reader seemed somewhat medieval) the mood was rather turn-of-the-century, christmasy, and unmistakably elegant.

The readers sat on stools (directly in front of the Christmas tree), carried scripts in the tradition of readers' theater, and delivered a well-timed, well-directed performance punctuated by sound effects, songs, instrumentals, balloons popping and the like to create in the imaginations of the children present an idea of Thomas' vision of his childhood in Wales during his own particular Christmas.

Marc Long, played the flute and made avuncular snorting and snoring sounds when appropriate. Jill Wisoff played guitar and led all the singing. Other members of the cast were Wendy Bower, Diana Moran, Carol Rowan and Eugenie Williams, all of whom were fire gongs, barking dogs, Christmas carolers, hissing cats and snow balls thrown into a fire, besides reading their parts.

Afterwards punch was served beside a gingerbread tree in the mansion's dining room.

## Five Women Artists at McCullough

The Park-McCullough House hosted an almost continuous showing this past summer and fall of the work of five Bennington women half of whom are also on the faculty at the College. The exhibition which began in July and continued through most of October was called "Five Women as Artists." The artists included Carol Haerer, Pat



Adams, Ann Hatcher, Thelma Appel Witkin and Jane Ford.

Carol Haerer, who was a member of the art faculty last year, put up a show of small paintings and drawings which were on exhibit from July 11-29. Haerer has had numerous one-woman shows and was in Nine American Artists in Portland, Oregon last spring.

Pat Adams, a member of the art faculty since 1964 who has been having one-woman shows since 1954 and has exhibited widely, presented a showing of her recent paintings from August 1-19.

Adams' small (often 6" x 14") nonrepresentational works suggest familiarities and associations that are recognizable by viewers on many levels of experience. Some of her affects have an affinity with middle eastern arts.

Ann Hatcher, who was the creator of the dinosaur in the Bennington College Early Childhood Development playyard, showed numerous pieces from the fantasy furniture she designs and executes. Her show ran from August 22 through September 9.

Thelma Appel Witkin's original works on paper went on display from September 12-30. Appel has had two one-woman shows at the Fleming Gallery at UVM and two one-woman shows at the Kornblee Gallery in New York, last year and this fall.

Jane Ford put up a display of her wheel-thrown ceramics on October 3-21.

Ford's pottery and porcelain is derived from works in early Korean and Japanese traditions which she has adapted to the needs of contemporary life.

## Is this your last issue of QUADRILLE ?

This is the last issue of QUADRILLE to have a general mailing. In 1975 we shall cut down circulation in order to save paper and money by eliminating from our mailing list those who have no interest in the publication.

All alumni will continue to receive QUADRILLE as well as all parents of current students. Parents of alumni from the 10 most recent classes will continue to receive the publication. Parents and friends who have made contributions to Bennington College as well as parents and friends who

specifically ask to be kept on the mailing list will continue to receive QUADRILLE. The publication will, of course, be sent to past as well as present members of the Board of Trustees, and to former faculty and administration members.

Current members of the campus community (faculty, students, administration, and staff) will receive QUADRILLE in their boxes or offices.

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