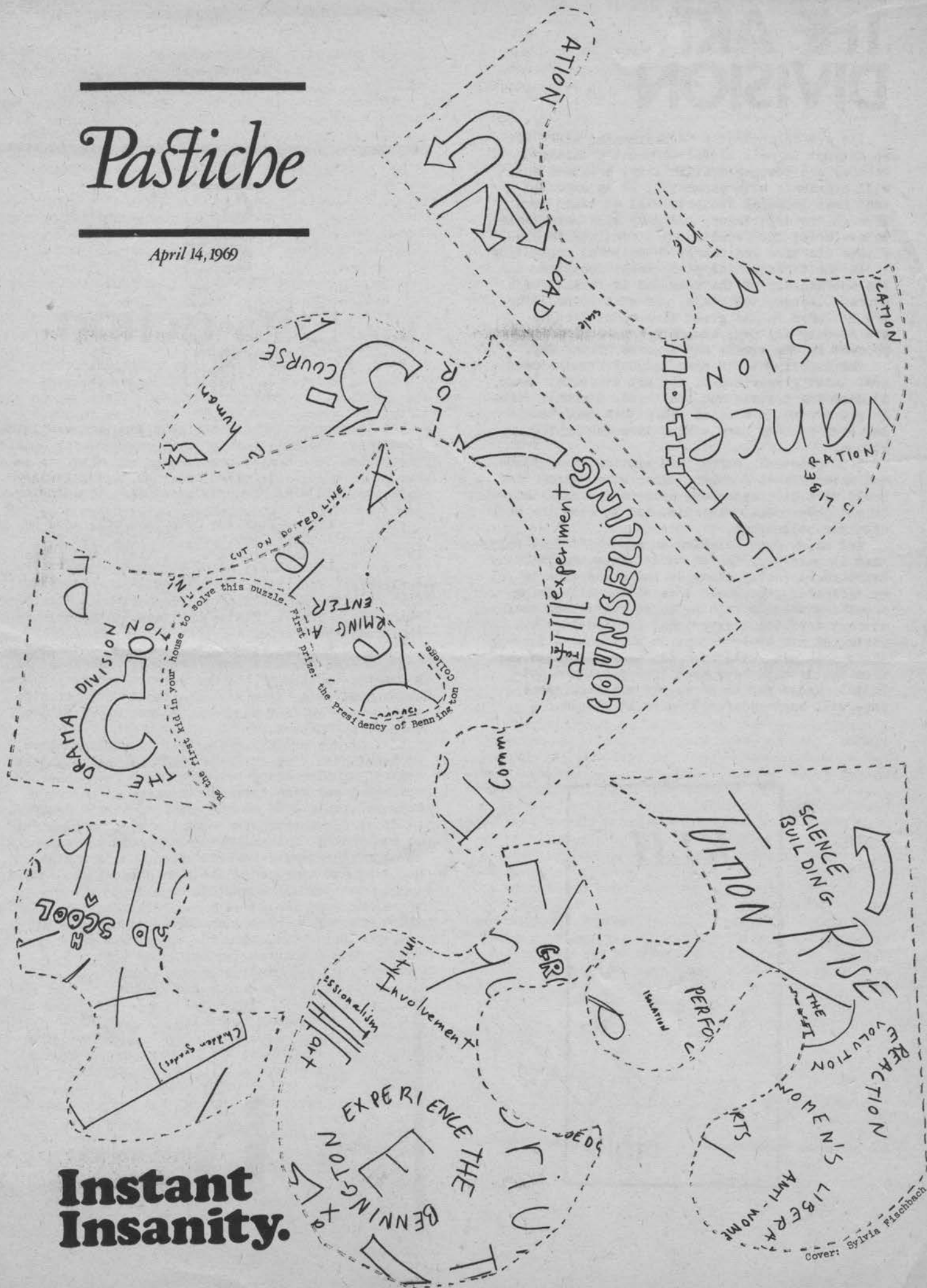


Pastiche

April 14, 1969



**Instant
Insanity.**

As members of the Bennington Ensemble Theatre we have been involved since last semester in determining the future of the drama department at Bennington. In light of recent events concerning this issue, we feel that the community should understand what the Ensemble is and how the students in the Ensemble feel about its termination.

The word "ensemble" by itself, let alone its members, has indented marked impressions on almost every Bennington student and faculty throughout its five year history.

People have celebrated it, condemned it and it has run the gamut of public opinion. Yet for twenty or thirty students each semester the Ensemble becomes a way of life that somehow links the soul and spirit of its members to the soul and spirit of the work created inside the Barn Studio Theatre. We would like to relate to you what it is that makes that linkage a reality for us.

Ensemble is concerned with people creating together for the benefit of the group. The antithesis of this would be the professional theatre where individual actors audition for a role for a production that usually centers around a star.

The actors usually have not worked together before and thus bring with them different styles and techniques. If actors have to compete for roles they feel the pressure of becoming known and the play becomes a means to an end instead of the end itself.

As a result, the play or work of art is often compromised by competition and rivalry. So with a cast of people who have been trained differently and who are competing with each other, it is very difficult for actors to really be aware and conscious of other actors, in terms of their roles and situation in the play.

In an Ensemble, the emphasis is on learning to work as a group and on becoming aware of each other as creative individuals working for a common goal. There is complete honesty and everyone learns to see himself as a part of the whole.

Ensemble

bows out after 5 year run

Learning this discipline is like learning a new language. Until one masters the grammar it is very difficult to speak. Until one develops a way of speaking it is very difficult to communicate. It has always been said that it is hard for artists to communicate with each other because they are all involved in their own creative processes.

In Ensemble everyone learns the same language. All of the actors use the same process to develop their roles, the designer has his process, and the director works in a way that incorporates the preparation of both the actor and the designer.

Thus, director, designer, and actor are able to work together using their own creative energies and the creative energy of the group.

Everyone in the Ensemble works with images. It is the director's job to work out what we call the pattern or configuration of images that supplies the rhythm, energy and generating force for the entire play.

This configuration leads to the creation of the world of the play or the mise-en-scene. The actors and designers working on the production incorporate these images into the building of characters or designs.

The image incorporations join everyone together in the same world, and give the work a catalytic energy from which everyone, in turn, gains impetus.

Last spring the Ensemble was faced with the fact that not everyone interested in theatre was interested in Ensemble theatre. This is how the split developed and as it turned out the split was an excellent opportunity.

As a result, the Ensemble has never functioned better. Students not interested in Ensemble theatre could continue in the theatre in the way they wanted. We in the ensemble benefitted, for we no longer felt undercurrents of opposition from people who felt forced to learn and work in a discipline to which they were not committed.

The spirit of the students working in the Ensemble last semester in an intensive training program and this semester in an intensive producing program is at its peak. The life and language of the Ensemble are functioning now as they should.

It has been a common misunderstanding that the Ensemble controls the creativity of its members, when in fact it is proving this year that once the students learn the grammar of Ensemble language they can begin to use it creatively; the only force we as students feel is our responsibility to each other and to the art we are trying to create.

That is why, last fall, when our EPC representatives were asked to talk to FEPC about the future of the Ensemble, they stated that they saw no way that the Ensemble could compromise and become one department with the other group.

FEPC stated that Bennington could not support two drama departments and it was impossible for the members of that committee to choose one aesthetic over the other. We discussed whether or not the Ensemble approach belonged in a college where students wanted to work in theater in a non-Ensemble way.

We can only say that we along with our drama faculty would rather end the Ensemble than see its integrity and the love of our work compromised in any way.

The Ensemble was created here five years ago by Paul Gray. It has evolved since then under his teaching, direction and guidance. In this, its final semester, the Ensemble has come closer than ever before to achieving its goal of translating the Ensemble aesthetic into Ensemble production.

We have the following works in production this semester: The Madman and the Nun, a Polish play by Witkiewicz, directed by Victor Bumbalo; The House of Bernarda Alba, by Garcia Lorca, a student directed senior project; a student directed opera; a student directed mixed-media project, two Lorca playlets directed by first year directing students, and a film by Paul Gray based on the poetry of Baudelaire. These productions are entirely produced, designed and staffed by the members of the Bennington Ensemble Theatre.

The Drama Ensemble students

Changing School Demands Student Vigilance

Although certain modifications of Bennington's present structure may be necessary for the sake of economic survival, it is vitally important to remember that changes cannot be made only because they are financially expedient and then somehow have an over-all philosophy molded around them.

The questions of what a student is expected to "look like" at the end of four years at Bennington, what the B.A. as granted by Bennington means, and what type of education Bennington wishes to provide for its students must be seriously considered.

THE 3-COURSE NORM. The proponents of the three course norm must make clear to the entire community what a student would be expected to do or in what manner she would be expected to approach her education in order to be granted a B.A. degree.

Would she still be encouraged to explore and concern herself with breadth for a large part of her education, or would depth become the most important factor? We are also curious to know how "intensity" can be measured, as the catch phrase in reducing the four course load seems to be, "Well, simply increase the intensity of each course."

All of these questions must be considered now, and not ex post facto, since the proposal's ultimate acceptance or rejection must rest not upon financial but educational viability.

It would seem to defeat the goal of freeing faculty time if each course required an increased amount of class time. This may not prove to be any sort of serious problem in the reading and writing disciplines, but there are special difficulties in the studio and laboratory fields, because there is a limited amount of work that a student can accomplish outside of class.

What precisely would be the nature of these altered courses? Would more material be covered, or would the material remain basically unchanged with some kind of drastic increase in depth? How "deep" exactly is it possible to go?

By taking away either one or two courses, depending on whether they are one term or year courses, it follows that that much potentiality for exploration is also taken away. If exploration is to be encouraged as it is now, it would seem a good deal more difficult to explore and to still be able to

develop a sequence beyond the introductory level in several divisions.

The problem of majoring in a certain division is perhaps not so easily solved with a three course program as it is with a four course one. If a student in her junior and senior years were to take two-thirds of her program in her major field and the teachers of that division believed that her other third should relate in some fashion, she not only would be tied up in her last two years, but quite possibly her sophomore year as well. Would it be possible to major in a field and take only one third of your program in that field?

If divisions were to set up requirements as to courses other than those in that particular division, this would severely limit a student's academic freedom. It might be far better in this case to have overall college requirements, although we do not believe that either is called for.

Other problems posed by the three course norm concern the division of classes into introductory, intermediate and advanced levels. Pity the poor sophomore, or even freshman, who, because of her capabilities in certain fields might end up in classes composed mainly of juniors and seniors. Surely it is not fair to expect her to carry four thirds, for example, when upperclassmen would only carry three.

Yet, it does not seem at all wise to abandon the policy at Bennington of letting a student work at her own speed, which in many instances does create classes of sophomores, juniors and seniors, and occasionally freshmen.

"CORE STUDY" PROPOSAL. Since most of the students here do not come from severely deprived family and social conditions, and since it is possible to remain completely unaware of the problems sorely in need of solutions both in this country and in others, some kind of required "core seminar" in social problems, probably inter-divisional, might be instituted in the freshman year.

This seminar could serve as an information-giving, thought-provoking device that would provide tools for a student who wished to continue in this field of study; at the least it would be a part of her person and this awareness would be incorporated in whatever she did.

The follow-up might be more inter-divisional courses dealing with specific aspects of the situation: poverty, pollution, the military establishment, etc: and/or a similar course offered primarily for seniors.

This core study would affect the entire community, and after students had come face to face with these problems, it would undoubtedly be easier to arouse students to significant social action.

It would also follow that Bennington should actively recruit at the minimum one full-time black professor. This core experiment would give Bennington the chance to test the validity of the claims that a college education should be socially relevant. We invite the community to seriously consider this proposal. How would it work? What are the liabilities?

For the educational good of the college, it is no longer sufficient to accept curricular and policy changes without knowing their full implications. We must consider carefully all aspects of the changes and be fully aware of the repercussions that they may have.

Susan Kunstler
Karen Lierley

Bloustein views self & college

Last week, President Bloustein invited the co-editors of 'Pastiche' to meet with him to discuss certain current issues which concern this community. Bev Ryan and I met with him last Monday night. We think that his answers to some of our questions might be of interest.

President Bloustein feels that there are four elements central to the existence of Bennington which make it a unique establishment of higher education. The first of these is what he calls "human scale".

"Bennington is built on the level of interpersonal relations which are crucial to maintain." In a larger institution this "human scale" is sacrificed, but in an expansion of Bennington, this quality will not be lost by virtue of the current strengthening of its faculty.

Mr. Bloustein would like to see the number of faculty members increase to 60 or 65. "In this period of transition, there is a need to build up the faculty in order to maintain the integrity of the cultural, academic, and artistic quality of this college." In this way he feels that interpersonal relations will not be lost in expansion.

The second of these elements is termed "practice-orientation." The President thinks that, in the educational experience, "it isn't what you learn that is so important, but rather how and the method by which you learn that is crucial."

Application of method and knowledge is what he feels is important and he points to the "practice-oriented" faculty here as an example of this system can work best.

He feels that there is too much emphasis on the course structure at Bennington and hopes that an interdisciplinary division will soon be established. "The mode of operation at this college is to take 'educational risks' to insure this policy of 'practice orientation' for the students."

The third quality of educational policy which Mr. Bloustein supports is the equilibrium which is maintained between the vital program in the arts and a vital program of the sciences, social sciences, languages and literature. He feels that as long as this balance of programs, where each is as important as the next, is insured, the unique quality of the "Bennington experience" will be unchanged.

The fourth element which makes the Bennington education unique is what he calls the "democratic system." "Students have primary control of their social experience here, faculty members have primary control over the administrative policies enacted."

He feels that the students have great control of their educational experience, but that by not utilizing the forms (i.e. EPC) effectively, they limit their own freedom. "Students have lesser

control of educational policies (than do the faculty and trustees) and rightly so...but if each (constituency) were to operate in its own sphere each would perform its best function."

These are the four elements of the educational policy of this college which Mr. Bloustein feels are crucial and must be kept in sight during this "necessary period of transition", in order to maintain the integral spirit of the "Bennington Experience".

But there are some very concrete questions which have been raised recently concerning the problem of "where Bennington is going."

We asked President Bloustein how it is that he is Dean of Faculty as well as President, since presumably a Dean of Faculty would be a liaison between the faculty and the president. We also asked if by occupying both positions, he then gained more power in the government of the college.

"I was elected Dean of Faculty last fall by a faculty vote because it seemed a viable plan." By having the president occupy this position, money would be saved.

The president, as Dean of Faculty, "has no independent source of authority...he doesn't share committees and doesn't act on appointments." By having only one man for both jobs, "the faculty gains extra voice" in government. The president attributes student uneasiness about his holding both offices to a "deep need for a scapegoat."

As president, he has to answer to the trustees for the overall management of the college. He has little power for enacting educational policies, and can only give recommendations.

"I don't dispose, only occasionally propose." He sees his main job as "making sure the scheme of committees manages to work properly, and that decisions are made rationally."

In fact, the president seems to have no actual power at all, except of course that he has almost total veto power in financial matters. His is the final financial recommendation to the trustees. And it is here that he is "forced into a cruel dilemma."

"If I speak of money, the issues are brushed aside as being vulgar, and if I don't speak of money, I am accused of Shylock tendencies." He feels that the alternatives offered in the immediate financial crisis are "lousy" but since there seem to be none better that have been suggested, they will have to do.

Although the performing arts at Bennington seem to be losing somewhat their experimental nature, Mr. Bloustein assured us that this is not so. More money and an increased faculty is to be given the performing arts.

In drama, 3 or 3 1/2 people will be hired for next year, and he has assured us that no student of scene design or playwrighting will find herself without faculty next year.

He feels that the whole panic about the performing arts is unfounded and asserts that "periodic crises every five years at this college are an integral part of these disciplines."

The 'Art Experiment' last week excited him very much, and he feels that this kind of instruction is rewarding, and in keeping with the entire idea of a Bennington education.

Jane Leavitt

An Anticredo

"The Women's Liberation Movement" is the name that has, by noone's particular decision or design, associated itself with a number of diverse people engaged in a number of diverse activities at Bennington College, including several meetings held on campus during the past month.

Although the motives, claims, and objectives of the local movement - if that's what it is - are hard to define, they are very easy to misunderstand and perhaps to misrepresent as well.

The following points are offered not as a complete statement of fundamental policies or beliefs, but rather as a minimal counter-statement directed at what appear to be the most common forms of misunderstanding or misrepresentation - at least on the Bennington campus. They reflect my own point of view but would, I think, be readily subscribed to by almost all those who have been sympathetically involved in the meetings and other activities of the Bennington WLM.

1. WE DO NOT CLAIM THAT MEN AND WOMEN ARE OR SHOULD BE EQUAL - not if "equal" is taken to mean undifferentiated or indistinguishable. It has not escaped our notice that there are biologically and culturally determined differences between the sexes which affect the kinds of experiences men and women have, the kinds of behavior they exhibit, and the ways they regard themselves and are regarded by others.

Nor do we seek to transcend or obliterate all such differences. We do believe, however, that differences between men as a class and women as a class

a) should not be invoked when they are irrelevant,
b) should not be affirmed as natural and immutable when they are culturally induced and therefore properly responsive to cultural changes,

c) should not be glibly asserted on the basis of traditional fictions, ad hoc psychology, speculative anthropology, private mythology, and imaginary statistics.

Thus, we would claim that sexual differences are irrelevant to educational and employment opportunities, to wage scales, and, in most respects, to legal status.

Thus, we would deny that women are naturally, universally, basically, and properly submissive, subjective, intuitive, irrational, hyper-rational, emotional, stable, impractical, pragmatic, incapable of abstract thinking, incapable of outstanding achievement in art, science and politics, and devoted to the cultivation of inner space.

2. WE DO NOT WANT TO BE MEN OR TO BE "LIKE MEN". Those who view any departure from the conventional roles and traditionally expected behavior of women as necessarily a step toward (or unconscious striving for) masculinity reveal their own simplistic categories.

Numerous activities and avenues to satisfaction and achievement that are classified "for men only" or "for women only" could obviously be made avail-

able to all people without regard to sex and without consequent compromise of sexual identities.

Most intelligent people would regard as patently ludicrous the suggestion that the demands by black men and women for equity and justice arise from nothing more than an unconscious desire to be white. We regard as equally ludicrous the familiar reductive explanation of our demands for equity and justice in terms of psychopathology.

The facile invocation of Freudian whimsies is a wonderfully convenient way to dismiss and simultaneously discredit whatever is disturbing or threatening in the actions of others.

3. WE DO NOT HATE MEN, nor do we believe that it makes much sense to regard men as our individual enemies and personal enslavers. The oppression, injustice, confinement, degradation, frustration, and waste are very real, but the enemy is protean, and not easily embodied for purposes of attack and destruction.

The enemy is, of course, the familiar complex one that is the source of every human evil: ignorance, stupidity, complacency, cowardice, failures of the imagination, the sediment of history, the inertia of all institutions, various vested interests - economic, political, social, intellectual - and, in this instance, vested emotional interests as well, on the part of both men and women.

4. WE DO NOT IDENTIFY "EMANCIPATION" WITH PROFESSIONAL CAREERS OR "OPPRESSION" WITH DOMESTIC LIFE. On the contrary, we want it to be recognized that women are not only different from men but also different from each other, that their abilities and inclinations are likely to be quite diverse, that their options should not be determined exclusively by their sex, and that their decisions and the quality of their lives should not be evaluated by essentially arbitrary and individually irrelevant measures of femininity or womanliness.

Moreover, we are not so provincial or unimaginative as to identify all women with ourselves, or to assume that all women do or should share the same ultimate personal and political objectives.

We seek neither homogeneity nor separation nor universal female solidarity. The consciousness of human diversity is the origin of our movement, and the opportunity for human diversification is its end.

5. WOMEN'S LIBERATION IS NOT TO BE DISMISSED AS A FASHIONABLE LUXURY OR HOBBY FOR BENNINGTON GIRLS. It may be granted that in this group, as in any political group, the motives of some members may be unclear or impure, and that some of the meetings may be host to peripheral, frivolous, and essentially irrelevant concerns.

Nevertheless, it is a matter of fact that women's liberation is a national and international movement consisting of numerous organizations (with various names) drawing membership from women and men of all classes.

They are united in their recognition of and active opposition to the indefensible sex-based inequities - social, legal, and economic - that confine the lives, impair the spirit, and insult the humanity of all women and all men.

The objectives of this movement are substantial and significant, and its activities are increasingly visible and effective. It surely may claim the respect and sympathy, if not the active support and participation, of every member of the Bennington College community.

Barbara Herrnstein Smith

ACTION IN THE ART DIVISION

In memoriam

Kate Houskeeper
Ellie Siegel

The art department's "experimental week" was an attempt to meet already-present problems of economy and teacher-availability, problems which will aggravate with expansion. It is expected that most incoming students will at least pass through the department, and many will make their major there; the faculty can't continue to dissipate its time and energy in wasteful scheduling.

In the experimental plan, each discipline has its special day of the week and is taught for 8 hours. Classes, tutorials, and most counselling are included in the given time-span. Faculty are on-duty all day; students are required to be present in the studio any 3 hours of the day.

The experiment was most radical for the painters, least gregarious of the art students: their studios are private and scattered. Students rarely get around to studios other than their own, and even faculty have a hard time making the rounds.

Some painters feared that getting their minds and materials to a common place at a common time would be a hassle; others welcome the occasion to get in-process criticism, and to view the work of their colleagues.

Art major Jean Holabird comments: "I feel only that it wasn't presented in definite-enough terms to be really clear to those who were to participate...the whole idea of actually doing something about something is so refreshing that the art department experiment is laudatory by virtue of its application. In the future, I believe this plan will be officially installed...when the details have been ironed out and potential muscle put to work, the art department here will begin to function as it should."

KLH

bird's

Inter Ben·action Williams Will

As the present chairman of the Bennington-Williams Committee, the relations of this college with outside groups has been a major concern to me. Williams is but a start in a new direction, one of interaction with many colleges and peoples outside the Bennington sphere.

The Bennington-Williams Committee will soon be an Intercollegiate Committee, and will seek to establish exchange programs on academic and cross-lecture levels as well as promotion of social activities. The participating colleges would ideally include Williams, Marlboro, RPI, Dartmouth, Castleton, Franconia, Wyndham, Middlebury, and the schools in the Brattleboro area.

Several northern Vermont colleges centering around Goddard have formed a group known as Intergalactic Services. Because of the concentrated money and the space available, this organization is able to hire such groups as Jimi Hendrix, Joplin, Muddy Waters to play in concert.

One of the primary projects of an amalgamation of Bennington area colleges would be the establishment of similar concerts. With money from other colleges, and with large auditoriums at our disposal, this type of concert is entirely feasible.

It is hoped that such activity will be supported at Bennington. Exchange programs could increase the scope of the Bennington education, while the objectives and approach would remain internal. Interaction with colleges in this area could provoke an exchange of ideas and human relationships which are sorely missed at this college now. If you are interested, have ideas, opposition, views, please contact Bev Ryan, Box 460.

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Brown & Berry in Boston

BOSTON POP FESTIVAL: Chuck Berry/Arthur Brown
by Holly Hamer

Easter weekend in Boston: not much to say about the other groups in this stuff—all the stars into the Hockey Arena and eat popcorn—festival: Youngbloods sang well, their new single promising. Blood, Sweat and Tears were flat, sticky in the horn section and timing off: seemed only singer David Clayton-Thomas was there. Steppenwolf was its noisy self/all trying to sound as good as the record, but somehow you wished that they would dance more or go into the audience or do something other than flash I'm-cool shades to change that less-than-studio recording concert into a performance. You come to see and feel as well as listen: Brown and Berry are actors of the man and maybe right here and "Hair" is where the theater belongs.

Chuck Berry: The Creator, still permeating; lean and long and supple, forty-fifty? no one knows and he hasn't begun to die. He won't. Beatles taking his beat, Elvis his open-stanced rubber legs and Hendrix and Guy his human guitar—pelvic woman. At first singing his old standards sounding a little stiff,

some of his crispness slowed down. But the audience remembered, pounding and playing along: after a while it was all there. Did a surprising blues number giving his back-up group from King Biscuit some nice solos; soon the audience was singing about their ding-a-lings and you understood that all his metaphors and wailings and fluid gyrations with his guitar are a part of his rhapsodic sexuality: so much more consuming, energizing than Jim Morrison—a "pork salesman" in Arthur Brown's words. When Chuck Berry left the stage he signed autographs.

Arthur Brown doesn't sing about love. When someone proclaims himself God you laugh a little, pathetically; when Arthur Brown comes pounding and squirming out of an embryonic rubber drum dressed in phosphorescent robes and sequined masked face dancing like a shooting licking flame screaming he's the God of Hellfire, you believe him. A different satanic costume for each number with diabolic lights playing on him and a never-ending compelling drum beat: you want to pretend it's all a big commercial act but then that freak voice starts with a rumble transcending the scale to an other-worldly shriek and you don't know whether it's him or the mike strobing your ears or where one leaves off; as the music keeps playing without a break you realize that he isn't singing songs but graphically presenting his Bible, his world. Singing is interspersed with stage bits: anti-cop, LSD, Jesus and the Pope: eerie because you feel yourself in them squirming in agony but relishing it. His image is so elaborate and intricately-faceted that you know this is no fake. What's frightening is not him but his enormous attraction: everyone sitting rigid, shaking and shivering with self-coercion to see every motion. When the stage goes red and he begins sinking further into the pit of fire beyond sight agonizingly screaming at the burning you want to pull him out but you let him draw you in. When he stops you're still there and it's much less transitory than heaven.

The Seizure of Hopkins Hall

"Let's discuss the psychological implications of the Gordian knot...I can't, I'm waiting for Godot myself."

Williams College is the most recent of the perpetrators of Western culture to feel the pressure of Black students in their struggle for survival.

About thirty Black students seized the administration building on April 5 in an attempt to impress upon the college the seriousness and immediacy of their demands. The demands are in the areas of Afro-American studies, administration, and admissions.

The Black students want to have the option of majoring in Afro-American studies and choosing the co-ordinator of the program.

In the area of administration the Afro-American Society has demanded that the college take a more active and positive stance in recreating the college's socio-cultural and intellectual environment.

To lessen the isolation and alienation which the Black students at Williams feel as a result of the overt and covert racist cross-currents to which they are exposed, they have demanded more support for the Afro-American Society and the establishment of an Afro-American Cultural Center.

Concerning admissions the Black students have demanded that the college take a more aggressive stand in recruiting Black students and that the Black students have a say in the recruiting and evaluation of prospective Afro-American students.

The demands were presented to Williams College more than a year ago with no satisfactory measures taken on them. They were re-submitted to the college on March 11 of this year, April 4 being the

deadline for Williams to take some serious action.

Williams preferred however to continue its Neanderthal approach toward the crisis and so the Black students decided to give Williams the necessary incentive.

The seizure of Hopkins Hall by the Black students at Williams is a microcosm of the present revolt in American society. Black students are rejecting the idea that to be "educated" one must be indoctrinated with the beliefs of Aristotle, Plato, and the other irrelevant Western faggots. Black students want an education which is directly applicable to their lives as Black people.

Williams College and colleges in general, in pressing white values on Black students, have ruined more Black people than the Ku Klux Klan. The main result of a college education as far as most Black people are concerned has been a bad case of neurosis.

The non-negotiable demands placed on Williams College by its Afro-American Society are an attempt to remedy the discrepancies in the American educational system. The demands are non-negotiable because they are crucial to the existence of the Black students. One doesn't negotiate one's existence. There has been enough negotiations. Enough talk. Enough oral masturbation.

The Williams Black students have laid it on the line. It's up to Williams and all other American institutions of "higher learning" to come out of their racist bags.

Daria Vaughn

Warhol

Andy Warhol's lengthy film collage was shown here two weeks ago to a largely restless audience. For the few of us who stayed, Chelsea Girls proved to be an artistically stimulating exploration into the limits of film and the psychology of the viewer.

A series of "sets" were projected in twos, side by side on the screen. Although the sets usually differed in location and action, often the stars were seen simultaneously. Several of the more interesting sets included Nico trimming "her" bangs, one hair at a time; two men in bed accosted by various women and one another; a man being the Pope; the "Duchess" dealing in her fat splendor and sadistically browbeating a seemingly-Lesbian friend while posing frankly for the camera. And there was more.

Aside from the visual impact (or colossal non-impact, according to the relative interest of the set), many other factors were working within the film. At times the sound track was deliberately distanced or switched from set to set or was confused between the two peripheral scenes. Often the viewer realized that while absorbed in one of the two offered sets, something more interesting had happened in the other. Adding to this frustration was rapid panning of the camera or a sudden focus on a pelvis or the mouthing of the silent set.

Also of importance is background information. Nico, for instance, is really the ultimate transvestite. Which makes her "mothering" of the child strangely perverse. And the film can be shown in any of five combinations according to the will and the speed of the projectionist. The sound track will vary accordingly.

Most of all, I appreciate Warhol's careful put-on. He lets you know what you are in for, so if you stay, you are forewarned. But it is a put-on anyway, a supreme put-on for the titillated and expectant viewer. For in all that perverted sex and bed-play and sadistic beating and the endless aesthetic male hippy-strip, when the pants are dropped, there is no penis to be seen.

Bev Ryan



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Fluid Moments Trinity Jazz

The old dogmatism about white musicians not having the soul to play black compositions is a banal and unjust approach to reviewing the New Collegiate Jazz Band from Trinity.

The intent of the ensemble - all non-music-majors playing for fun and free - was to present a live history of jazz and then through the combo give their interpretations, not their imitations. The internal feeling that goes beyond playing the notes is vital to blues and soul music, but the Band was playing '40's and '50's music from the swing era and that does involve music stands and rising to play solos, not as "cotton plants" but as attention points.

The virtuoso performances came out in the combo's numbers which sounded much better than "learned art". The trumpet-fluegelhorn player fully used the enormous range of his instruments, and came off with tonal progressions in his solos were at once developed and spontaneous.

The criticism that they were just blowing and spitting other people's notes is repudiated by the second saxophonist's original piece which was first played to an audience here. This piece makes stimulating use of all the instruments and came together well.

The first sax and band leader was strikingly adept and impassioned in his solos - he and his old model soprano sax had many fluid moments. The drummer solidly bound the group with an amazing sensitivity to the fluctuating dynamics of each improvisation.

I can see how a jazz critic might be bored but the bulk of the audience - jazz lovers and novitiates, clapping and stomping and swaying, wanted more.

Holly Hamer

Pastiche

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