

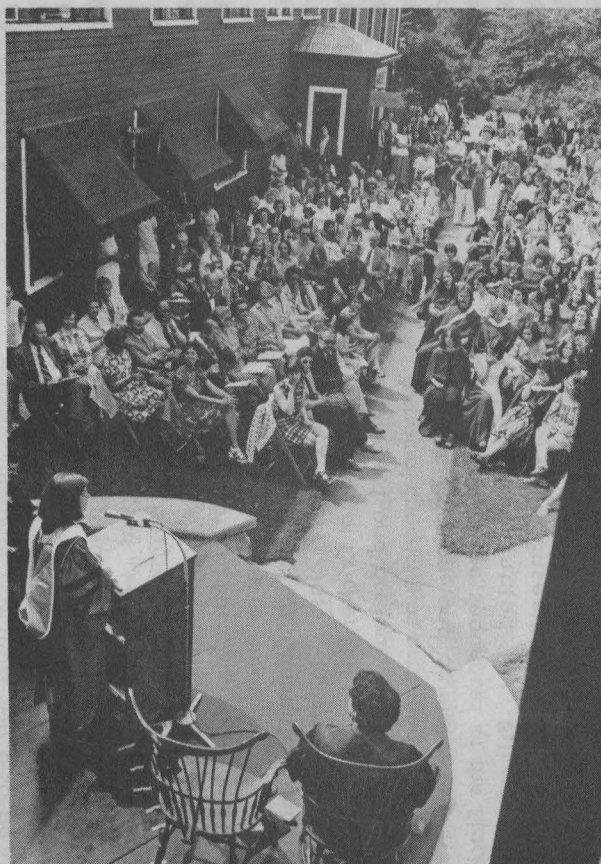
quadrilla newsletter

Gail Thain Parker Inaugurated at 1973 Commencement

This June, as in all Junes, routine things occurred at Bennington: trustees gathered for a spring meeting, senior art show was up, late papers were being read three minutes before commencement ceremonies begin and a senior class was graduated.

One of this year's unroutine events involved the dedication of a 20-foot sugar maple in the Quadrangle to Charles Dollard who is according to Tom Brockway, "Bennington's only honorary trustee, living or dead," and who now has all the rights and privileges that go with having a tree dedicated to him such as raking up its leaves every fall, tapping it for sugar every spring and sharing its shade every summer. Tom eyed the tree and added, "if it ever learns to cast shade." Another involved the senior class granting an honorary bachelor of fine arts degree (and pewter mug) to George Murphy, a groundsman who retired after 34 years with the College. And another was the low-keyed inauguration of the sixth president of Bennington College, Gail Thain Parker. After the routine of graduation, Mrs. Richard S. Emmet, Chairman of the Board of Trustees, said that Gail had these few inaugural comments to make:

"Nine years ago, when Tom and I were getting married, we thought of slipping off to a justice of the peace at Cambridge City Hall and then having a real party instead of a reception. We made some concessions. This time around I vowed to have it my way. The thought of joining hands with a college in front of hundreds of people, having to deal with invitations, buffet suppers, photographers, what could be worse? Yet in addition to a maidenly creeping of the flesh, I was damned if I was going to get up last fall to prate about new directions in front of faculty, students and trustees who knew far more about Bennington than I did. I wanted to wait at least one academic year to make sure that I had something to say. Perhaps I threw away a golden opportunity to be inspirational, to bring people to their feet thankful that I was in charge. Frankly, if that were the kind of relationship I wanted to have with other people I'd be a fool to be a college president. And the inspirational mode — our flag, our school, this great land of ours — is not very



Tyler Resch-BENNINGTON BANNER

educational anyway.

"Nonetheless it is easy to look back on Bennington's history and imagine that in the past the College itself was inspiring, whereas now — well now it is forty years old and holding. An early faculty member, Ted Newcomb, cheerfully admits that he took the Bennington idea with him when he went to the University of Michigan and translated it into a struggling residential college. Schools within schools, schools without walls, and full fledged experimental colleges have spread across the land. But does this mean that Bennington is somehow less important? It seems to me that the crucial thing about any educational venture is not whether people salute when you run it up the flagpole, but whether it actually works, whether the students and teachers in a given situation are able to work at something like their full capacity. I think the real question facing Bennington now is not whether it can come up with new tricks (after all, that's what most of the innovations in education have amounted to lately), but whether it can work. A college is never fixed. You can never say, well,

that's it, that's the finishing touch. Somewhere over these five hundred acres the sky is always falling. And it is less important to have a five year master plan than to make several good decisions every day, important not only for me as some sort of facilitator, but for everyone here, faculty and students alike. For some people, of course, the best possible decision is to get the hell out. I don't think we have to be Messianic and try to win souls for the alumni association or the ranks of professors emeriti. But all of us who choose to be here should have a sense that this is a good place for us to practice disciplined ways of knowing and of being.

"Perhaps all the years I spent at Harvard learning to understand things in context and read between the lines has blunted my ability to think in utopian terms. But I believe it is as dangerous for an institution as it is for a human being to forget that this is it, that today is the day we have to deal with. Not that we can afford to be feckless, never giving a thought to where the next dollar is coming from, or where our real strengths lie. I think that the new Visual and Performing Arts Center, a gaping pit at the moment, is a good example of playing from strength, and, I trust, of financial foresight. But this is a base prudence in comparison to the more important ability to live while we are alive, and while we're together here at Bennington to get all the good we can from each other.

"Bernard Malamud begins *The Tenants* with words I would like to end on: "Lesser catching sight of himself in his lonely glass wakes to finish his book. He smelled the living earth in the dead of winter. In the distance mournful blasts of a vessel departing the harbor. Oh, if I could go where it's going. He wrestles to sleep again but can't, unease like a horse dragging him by both bound legs out of bed. I've got to get up to write, otherwise there's no peace in me. In this regard I have no choice. 'My God, the years.' He flings aside the blanket and standing unsteadily by the loose-legged chair that holds his clothes slowly draws on his cold pants. Today's another day."

"Fortunately our today is quite another one. For once we do not have to worry about beginning something or just keeping going. The school year is over, we have survived, and we can all, seniors, parents of seniors, faculty, trustees, even administrators, enjoy a few moments of self-congratulation. Tomorrow I'll probably feel more like Lesser. Today I'm very glad to be right here. Thank you."

Emminent Anthropologists Honor Ruth L. Bunzel

A panel of six anthropologists convened at Bennington, April 17, to honor Ruth L. Bunzel on her



William Fenton, Cora DuBois, Charles Wagley, Robert Murphy, Rhoda Metraux and Jane Hanks honor Ruth Bunzel (center & inset).



75th birthday. Dr. Bunzel is the College's Hadley Distinguished fellow.

Ruth said she entered the world of anthropology when it was just "coming to the end of what we called natural history. . . I started just when psychoanalysis was becoming well known in academic circles and I was in at the very beginning of this period when psychoanalysts were using primitive materials theoretically and anthropologists were using analytical concepts for interpreting their material and developing the whole culture-personality field."

William Fenton, State University of New York at Albany, talked of the influence Ruth's writing had in the field outside Columbia University, citing her writings about Zuni ceremonialism. Her Ph.D. thesis, which also grew out of her work among the Zuni Indians, was published in 1929 under the title "The Pueblo Potter — a study of creative imagination in primitive art," and was reissued in paperback last fall by Dover Publications.

Cora DuBois, emeritus professor at Harvard, talked about anthropology during World War II, touching on propaganda analysis and the more cloak-and-dagger operations of the Office of Strategic Services (OSS). Anthropologists, it seems,

were among a privileged few who knew anything about Asia and their knowledge was used sometimes to organize resistance or develop intelligence.

Charles Wagley came all the way from the University of Florida to talk about Ruth's fieldwork in Chichicastenango, Guatemala and her effectiveness as a teacher. He was her first Ph.D. student.

Robert Murphy, Columbia University, spoke of Ruth Bunzel's stature as a professional colleague. He also moderated the symposium.

Rhoda Metraux, American Natural History Museum, reviewed the Contemporary Cultures project where extensive studies were made of nations and cultures. She emphasized that the government had no secrets from this project — everything was publishable and most was published.

Jane Richardson Hanks, State University of New York at Albany (also wife of Lucien Hanks), spoke about women in anthropology at Columbia and Berkeley. She mentioned the fact that although Ruth Benedict had been prominent in the field and at Columbia for years and was Franz Boas's first choice to head the anthropology department after he retired, she was not given the job.

In an interview in the Bennington Banner, Ruth Bunzel called this kind of discrimination against women in anthropology "disgraceful, really." She added that Ruth Benedict was not made a full professor until the last year of her life; Margaret Meade was never given tenure at Columbia; and "I've never had tenure, though I've taught there for 20 years."

This fascinating symposium, which was a "surprise party" for Ruth Bunzel organized by her colleagues in anthropology at Bennington, was followed by a reception on the terrace.

Ronald L. Cohen Named New Dean of Studies

Ronald Cohen, with the psychology faculty since 1971, was named, last month, Dean of Studies, succeeding Richard Blake who completes his three-year term at the end of June.

Ron was named in a process similar to the one that selected Lionel Nowak Dean of Faculty last December. The process combines an at-large election with a presidential appointment. Lionel circulated ballots asking the faculty to choose three nominees from a list of eligible candidates (teachers in their third year next year). Lionel suggested that since the job had a lot to do with students, it would be useful to consult informally with them. The SEPC circulated its own ballot asking students for their preferences. They shared their preferences with the faculty before the final elections (Ron was among the four). Since the names of the three finalists in the faculty balloting were not revealed, it is not known how much an influence the students' opinion had.

Cohen earned his BA at the University of Minnesota (1968), his Candidate in Philosophy (1971) and PhD (1972) at the University of Michigan. He has published papers in professional journals and his current research is in the concept of fairness in elementary school children.

In addition to his work in the Dean's office, he will teach half-time.



Thomas Jeremiah Carroll Drowns at The Tubs

A week before the end of term, Thomas Jeremiah Carroll accidentally drowned in a shallow rock pool while he and four friends were out for a midnight swim in the Tubs, near Pownal. The Tubs, a series of small pools carved out of solid rock by glacial action and linked by a cool mountain stream, is a popular swimming and party area. They are situated in a dark wooded area off a dirt road and since Jerry had been there before, he was leading the way when he fell off a 20 to 30 foot cliff into the rock pool. His companions climbed down the steep cliff and pulled him from the water, but all efforts to revive him were unsuccessful.

Jerry, who was 20 and a freshman, graduated from Philips Exeter in 1971 and spent a year working as an artist in an advertising firm in London before entering Bennington. He was studying classical guitar, English literature and sculpture.

A requiem mass was held the following day at St. Gabriel's Church in Eden, Vt., where his family has a summer home. His father, Thomas S. is an executive with Lever Bros., his mother, Sidney, is a lawyer, his older brother, Jeffrey, is at the University of Denver and his three younger brothers are James, Matthew and Charles.

Poetry and Prose Read at Bennington

For the first reading of the term, on March 15 Stephen Sandy, poet and literature division secretary, read from his books, *Roofs and Stresses in the Peaceable Kingdom* and several as-yet-unpublished poems.

On April 19, Lore Segal, who teaches the classics of English fiction and a fiction workshop, read selections from her prose works-in-progress.

Four evenings of student readings were offered the last three weeks in May: On May 15 and 16, in Barn 1 Richard Rotman, Mary Ruefle, Ted Mooney and Henry Dunow read their prose and Christina Rago and Sharon Von Bruns read poetry. Sharon won the \$500 Mademoiselle College Fiction Competition for her short story "Nellia's Song."

The following week, Mark Merenda and Tom Cartelli offered a reading and on the last day in May, Steven Cartwright, Michael Gottlieb, Michael Lehrer and George Pitts read their poetry in the library courtyard as the sun went down. George, who is a painter as well, won a Fulbright to study and work in London next year.

Green Mountain Poets at Skidmore College

A Festival of Contemporary Poetry was held at Skidmore College, Saratoga Springs, New York on April 12 and 13. Ben Belitt, Stanley Kunitz and Howard Nemerov, three "Green Mountain Poets" and all one-time Bennington faculty were among the participants. "Salamagundi," the literary magazine at Skidmore devoted the spring issue to the new works of these men and other American poets. Issues are available by subscription for the



Stanley Kunitz, Ben Belitt, and Howard Nemerov at Skidmore's "Festival of Contemporary Poetry."

year, or \$3.00 a single issue by writing: "Salamagundi," Skidmore College, Saratoga Springs, New York, 12866. The collection will also be published in paper back form next year by Penguin books.

Howard Nemerov was a guest the day before the Festival, at Bennington College. He gave a reading from his new book of poems, "Gnomes & Occasions" on April 11 in the Carriage Barn.

Nemerov taught at Bennington from 1948 until 1966. He is now teaching at Washington University, St. Louis. The author of eight books of verse, five books of fiction (including novels and short stories) and three books of criticism, he is also the recipient of numerous honors and literary awards.

Stanley Kunitz, winner of the Pulitzer Prize in 1958 for "Selected Poems," is currently editor of

the Yale Series of Younger Poets. He has taught at Yale, Columbia, and Brandeis University and at Bennington College.

Ben Belitt has taught at Bennington College almost constantly since 1938.

A Blending of Graphics and Poetry

To celebrate the opening of an exhibition, Ben Belitt and Eduardo Gonzalez, both of the Literature and Languages Division, gave a bi-lingual reading of the Rafael Alberti poem "A la Pintura," in Usdan Gallery on May 1. On exhibit, for the first two weeks in May was the *beau livre*, "A la Pintura," an exquisite collection of 22 aquatints by Robert Motherwell, which was inspired by the Alberti poem.

This prized *beau livre* is much more than a "beautiful book," much larger than a portfolio and is something like an artfully executed "portable museum" of glass and wood designed for the display of the individual sheets of "A la Pintura."

Rafael Alberti, Spain's most distinguished living poet, began his artistic career as a painter and, 15 years ago, left poetry to return to his original medium. The 75-year-old poet, who is of the generation of Garcia Lorca and a close friend of Pablo Neruda, spent most of his self-imposed exile from Spain in Argentina, but recently moved to Rome.

Robert Motherwell, painter and graphics artist, first got the idea of this extraordinary publication in 1968 when he happened upon Belitt's translation of the book-length Alberti poem, whose English title is "Homage to Painting — Poems of Color and Line." The poetry, which shares the 22 individual sheets with the aquatints, was excerpted by Belitt from his translation of the poem which expresses various aspects of color, painting, painters and their tools.

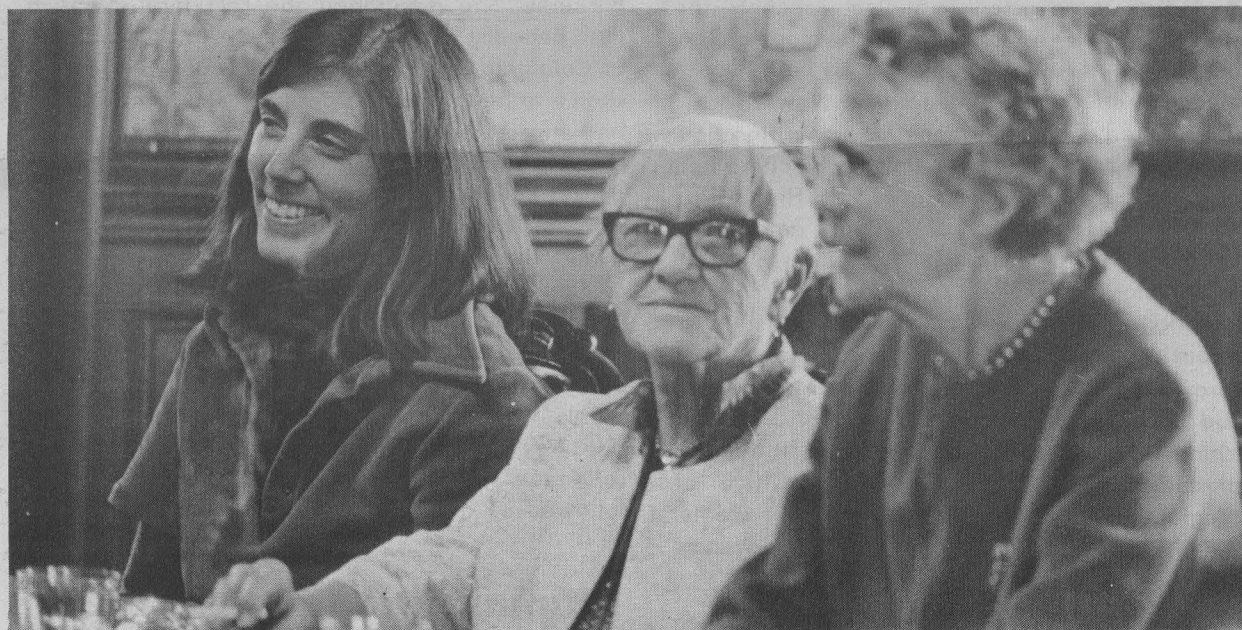
On each sheet of this work, which took Motherwell four years to complete, is an example of his graphics, part of the original Spanish text (printed in a variety of colors to augment the colors of the aquatints), and the English translation (always printed in black). Each sheet is hand-torn to the size of 25½ by 38 inches which gives the effect in almost half the plates of color washes bleeding off the edge of the page.

The "Homage to Painting" was on exhibit at the New York Metropolitan Museum of Art during October last year and has since been displayed in other major cities of the United States and Europe. The poetic translation by Ben Belitt was nominated for the National Book Award in Translation.

Is the American City In a State of Siege?

The American City in crisis and what is, can, and might be done were discussed during a nine week symposium held every Friday from March 30 until June 1 at 9:00 p.m., Tishman Auditorium.

Participating were 15 noted architects, city planners, and government officials who are



Gail Parker on a panel with Margheretta Schuyler and Lucia Howard at McCullough Big House.

Bennington College Goes Beyond its Gates

A concerted effort was made this past year to reacquaint the people of the town of Bennington with the fact that a college (other than St. Joseph's Community College) exists almost in their midst(s). To this end, divisions and committees of the College have announced with more regularity than in past the movies, lectures, dance, music and drama presentations they sponsor. Also to that end, Gail and Tom Parker have made appearances at various local functions as speakers and panelists where often they pause for a "commercial" — reminding their audience that the College is quite serious about the invitations it makes (in The Banner and on local radio — WBTN) for people to attend events at the College.

Gail's effort have included speaking at commencement ceremonies at Burr and Burton Seminary in Manchester, Vt., on June 17, the day after our own commencement; at a double convocation to induct new members into the National Honor Society at Mount Anthony Union High School in Bennington; at the Welcome Wagon Club on May 10; as a panelist on the subject of the women's movement with Margheretta Schuyler, a suffragette, and Lucia Howard of the League of

Women Voters at McCullough Mansion on April 18; at the Bennington Rotary Club, with Tom, on February 2; and as a panelist for Planned Parenthood on January 23.

The single most dramatic element in this reacquaintance effort was the Winter School taught by members of the College community in churches, high school classrooms and community buildings in Bennington itself. Gail shared in the teaching chores in one of the classes for the Winter School which is being scheduled for next winter as well.

EDITOR: Alan Jön Fortney
MANAGING EDITOR: Stephanie Louise Johnson
ALUMNI EDITOR: Catherine Cumpston, Alumni Director

QUADRILLE is published four times a year by the Development Office of Bennington College; QUADRILLE newsletter, which carries news of the College, appears at the end of each term; and QUADRILLE magazine, designed to reflect the thoughts and activities of members — past and present — of the greater Bennington College community, appears at the beginning of each term. Editors invite suggestions, articles, opinions and artistic contributions from all community members.

currently involved with various aspects of urban life and city planning. These speakers and panelists discussed topics ranging from traditional to futuristic solutions for urban ills. Considered were, community participation, ecology, interior living environments, the influence of an electronic age on living and "new town" concepts such as Reston.

The guest speakers, overnight and weekend guests of Jean Short Aldrich, who organized the series, were on campus the next morning in Dewey Living room to answer any further student questions. Short felt that there was not much weekend campus activity of any challenging in-

terest so decided on this topic because the dilemmas and solutions of dealing with "The Anatomy of Cities: Living Space" are problems we all now face, or may soon be forced to contend with.

Several of the participants were alumni or are the parents of current or incoming students.

Most of the guests and speakers were culled from the New York and Boston working environments and some of the conclusions which can be drawn generally from all are: times are changing, will continue to change more and more rapidly and architecture can no longer afford to

indulge in the static luxury and uselessness of monumental buildings which do not adapt well to the flow of these changing life-styles. Computers and technology are here to stay and buildings and inner spaces must serve man's needs and, like an organism or transistor part, be able to grow and be added to or plugged into.

However, lest we think all design problems can be simply banked into a computer, John McLane Johanson, who spoke on the "Influences of Electronics," cautions we should remember that Ezra Pound said, "The artist is the antenna of the human race."



The Arts Building: Groundbreaking and Beyond

Groundbreaking for the visual and performing Arts Complex, which took place Friday the 13th (of April), was a light-hearted affair that began when Leroy Logan and about six times six actors arrived in search of a ceremony. They processioned to the site singing, "Give me land, lots of land with the starry skies above, don't fence me in," only to find that no one yet knew where the breaking of ground would be. After a suitable pause for confusion, a casual consensus was reached about where to break ground, a madrigal group sang an appropriately spring-like madrigal, Gail Parker and Jessie Emmet made brief speeches while a dozen dignitaries held silver (coated) shovels poised for action. These people, representing the College, the builders and the contractor, then attacked a small portion of earth (which Logan's actors later decided

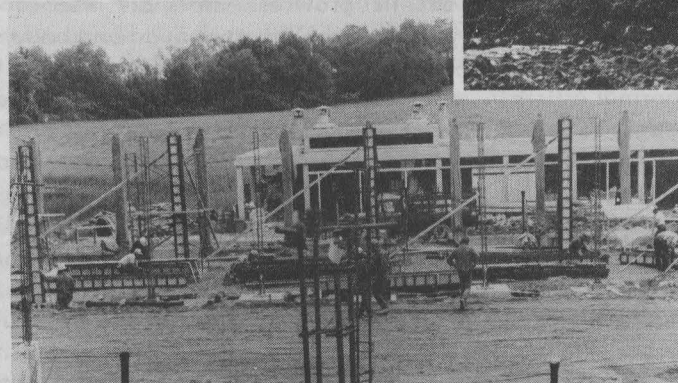
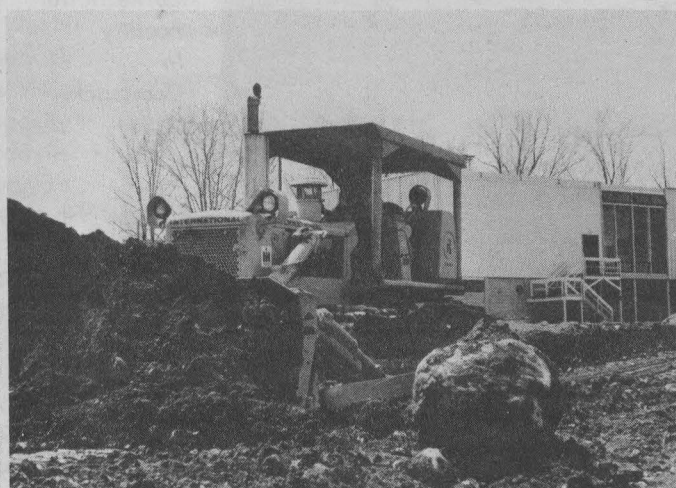
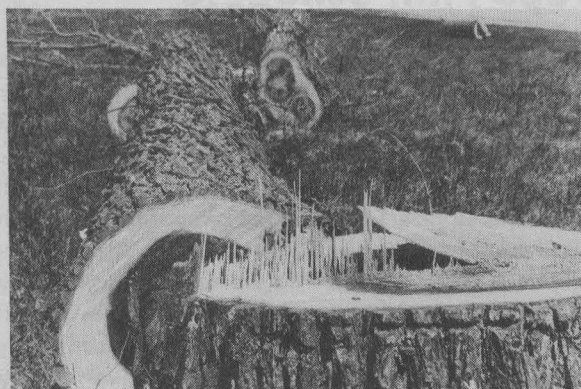
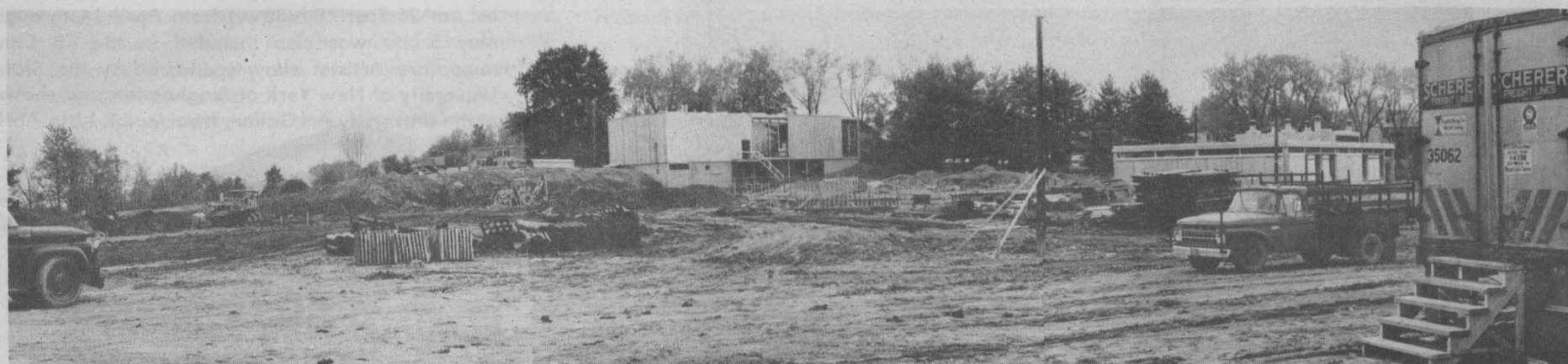


was the future Green Room), another madrigal was sung, and celebrants retired to Cricket Hill for a ceremonial drink.

Construction began almost immediately with diseased elm trees falling to make way for the theater complex, the top soil being rolled up for the Galleria (later to be rolled back as part of the



Photographs by Alan Jon Fortney



landscaping), and holes being gouged out for footings and foundations. It looked devastating. To keep devastation to a minimum, Tim Smith, site architect for Robertson Ward, has conferred with Ed Flaccus, the College's resident ecologist, to make sure that the building disrupts as little as possible, that it not interfere with the drainage of the field nor affect in any way the delicate ecological balance of the bullrush pond. And for the first time in building history that many can remember, a parking lot (the one behind the barn) is being torn down to make way for lawn and trees and a small walkway to other parts of campus.

By June 17, the foundations had been irrefutably poured and the outlines of the buildings had become quite visible.

The \$6.2 million complex, slated for completion by the fall of 1974, will tie in with the already constructed kiln room and Usdan Gallery. This will complete the long-range building plans announced in 1967 which included the Elizabeth Harrington Dickinson Science Building, David Tishman Lecture Hall, three new student houses, the kiln room and Suzanne Lemberg Usdan Gallery (all completed), and the remainder of the Arts Complex.

Art Film Series Shown at College and In Town

A six week film series, *Pioneers in Modern Painting*, distributed by the National Gallery of Art in Washington was sponsored and shown jointly by Bennington College on Wednesday afternoons and in the evenings at Mt. Anthony Union High School.

The 45-minute color films were written and narrated by Lord Kenneth Clark and produced by his son Colin who has been a television producer since 1956. This was their first joint venture.

The films deal with the life and work of six men of the 19th and 20th century whom Clark calls, "Pioneers in Modern Painting." The life and art of Edouard Manet, Paul Cezanne, Claude Monet, Georges Seurat, Henri Rousseau and Edvard Munch are represented.

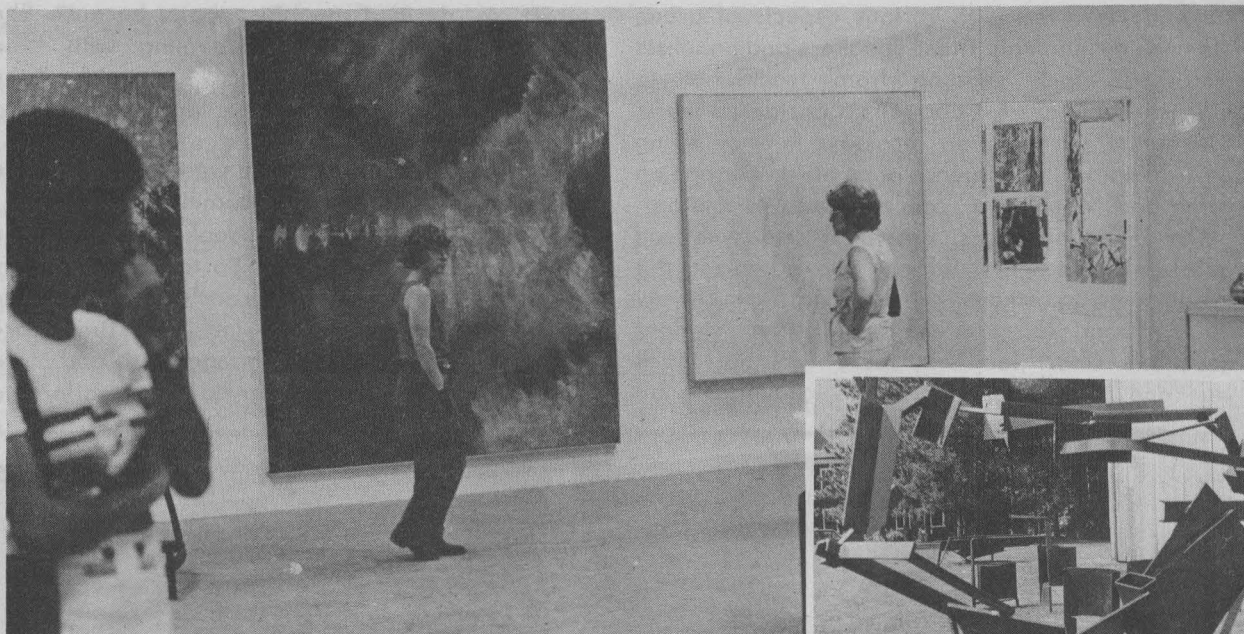
These films are distributed by the National Gallery's Extension Service to colleges and universities, with enrollments of less than 2,000, through a grant from the National Endowment for the Humanities.

Presented in Kenneth Clark's witty and very personal style they are a happy, colorful glimpse into the by-gone era of each artist's time.

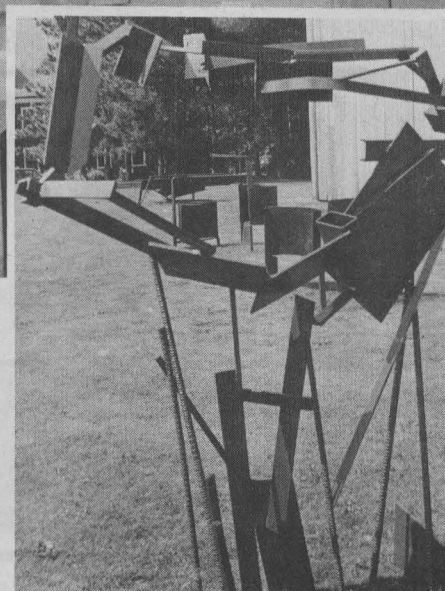
"Journey to a Clear Place" — and other Dances

Faculty dance performances included: Jack Moore's "Odalisk Arena" with Lisa Nelson, Sue Meyers, and Holly Rosenwalkd; Martha Wittman's, "Journey to a Clear Place," "Untitled Solo," and Judith Dunn's danced a solo during the Black Music Festival.

A collaborative dance-music-art project combined student composition of original music, dance and kinetic sculpture in a production entitled, "Dead Sex." The sculpture and design was by Teri Yarbrow, the dance for twelve was choreographed by Alison Pearlstein with music composed and



Gary Strasser, who was awarded this year's Master of Arts degree by the Art Division, had his Master's Show up for one last two weeks in May and displayed eight large, fascinating textured oils and about 30 miscellaneous works in various media including graphics, pen and ink and charcoal. The senior art show (above and right) went up the week of graduation and represents work from seniors in the Art Division and involved work in ceramics, oils, graphics, water color, sculpture and even some architectural models.



conducted by Henry Decker Carnes. Whitney Leggett supervised lighting and technical direction along with Izzy Waksul and John Luckacovic. The project, presented in Tishman Hall on April 13 and 14 at midnight, was sponsored in the fall under the group tutorial Special Problems in Composition, and in the spring as a tutorial by Bill Dixon. It was funded by the Special Events Committee and the Dance Division.

Other student productions included: "A Piece" danced and choreographed by Sarah Sawyer; with Crissy Compton, and Donna Light; "An Evening of Dance With Friends," Laura Chapman with Lisa Kraus, Star Peyson, Sue Rethorst, Steve Paxton and "Imitation of You," by Art Berger with Andrea Levine, and Steve Horenstein.

New York Shows for Four Bennington Artists

Four members of the Bennington College art community had one-man shows in New York City this past term.

Thelma Appel Witkin hung her paintings in the Kornblee Gallery at 58 E. 79th Street for her first one-woman show. Her second solo show is going up at the University of Vermont's Robert Hull Flemmyng Museum, Burlington in October.

Isaac Witkin's one-man show was arranged by his gallery, the Robert Elkon Gallery. His mammoth welded steel sculptures were shown in a loft at 121 Prince Street from March 10 through April 6.

Dick Haas's drypoints and etchings of antique New York buildings went up at Brooke Alexander, Inc., at 26 East 78th Street from April 14 through May 5. He was also included in the "8 Contemporary Artists" show sponsored by the State University of New York at Binghamton and shown at the University Art Gallery from March 11 to April 25.

Brower Hatcher's wire and vinyl sculptures were gathered at the Andre Emmerich Downtown Gallery at 420 West Broadway for exhibit from May 19 to June 6 for his first one-man show.

Feminist Film Festival Tops Film Schedule

A five-day Women's Film Festival, organized by Camille Paglia, Gail Parker and Sarah Rodman, sponsored five films highlighted by a Katharine Hepburn, Spencer Tracy double-bill on June 3.

Camille wrote in program notes for the Festival, "From the perspective of a feminist reinterpretation of the idea of womanhood, Katharine Hepburn is indubitably the woman of the century. She has intelligence, wit, spirit, energy, independence, self-reliance, fearlessness, audacity, bravura, fortitude, resolution, combatativeness and athletic prowess: in short she represents the perfect assimilation of mind and body." Not only is Hepburn one of the greatest, but she is the "most truly feminist of all actresses." To celebrate her work, the Festival ended with *Adam's Rib* (1949), in which she and Tracy are a husband-and-wife lawyer team who find themselves on opposite sides of the same case, and *Pat and Mike* (1952), where she is the athlete extraordinaire and he is her Runyanesque coach.

The other three films in the Festival were Judy Holliday's *Born Yesterday* (1950); Ingrid Thulin and Gunnel Lindblom in Ingemar Bergman's *The Silence*



Great
Meadow
Correctional
Facility
In
Comstock,
N.Y.

Prison Photography: Behind the Walls at Comstock

Neil Rappaport, photographer-teacher, since February has been teaching photography to the prisoners in Great Meadow Correctional Facility in Comstock, N.Y.

He conceived the idea and organized the venture last fall. His photography classes at the prison are divided into two weekly half-day workshops of 20 men each. His originally proposed budget was \$4,000 and Neil raised half of it with a grant from the America the Beautiful Fund of the New York Council on the Arts. With that he bought cameras, darkroom equipment and supplies for the prisoners.

At Bennington, he had his college students try to assemble a photography show to be exhibited at the prison. His wife, Suzanne, involved her dance class in preparing a workshop performance for the prison. The Rappaports asked their students to read

all they could about prisons so they could understand the kind of audience they were preparing for and not, says Neil, "be trapped by the conventional notions of what that audience is." Neil also brought Joseph Bruchac, a poet who teaches creative writing at Skidmore and the prison, to Bennington to read some works by Bruchac's prisoner-students. Both men found their prisoner-students to possess a stronger than normal artistic vision and said they were unusually eager to learn the technical aspects of their teachers' respective crafts to express this remarkable vision.

This summer, Neil plans to spend two full days a week in the prison teaching these men. He is looking for other sources of money to help, but is so committed to the men in Comstock that he plans to expand the program, "even if I have to buy film and paper myself."

(1962); and Jeanne Moreau's *Eva* (1962), directed by Joseph Losey.

Films sponsored by the Special Events Committee included: *One-Eyed Jacks*, *Splendor in the Grass*, *An Evening with W.C. Fields*, *On the Waterfront*, *Castle Keep*, *King of Kings*, *Forbidden Planet*, *Gimme Shelter*, *Little Shop of Horrors*, *Reflections in a Golden Eye*, *Bicycle Thief*, *Aphasia* (directed by Paul Gray with an all-star Bennington cast), *Metropolis*, *5,000 Fingers of Dr. T.*, *Juliet of the Spirits*, *Devil is a Woman*, *The Cabinet of Dr. Caligari* and *Un Chien Analou*.

A Foreign Film Festival sponsored *Dimka*, about a Russian boy who thinks his mother bought him in a store and didn't have enough money to buy a father; *Loves of a Blond*, a Czech comedy involving a factory worker and a pianist; *The Bridge*, a riveting German film of teenage boys pointlessly defending a bridge against the U.S. Army; and *The Weekend* by Jean-Luc Godard.

The French class sponsored a series of films for their studies and shared them with the College community. Ron Cohen brought in some films to supplement his class on prejudice and invited the College to share them. And Sharon Shepela showed several films on animal behavior for her course including *The Vocalizations of Chimpanzees* and *The Behavior and Ecology of the Vervet Monkeys*.

Four Plays Presented by Drama Division

This term's dramatic productions, two of which are reviewed above, involved four plays and numerous student workshops.

Nova Funk by Bob Glaudini, directed by Glaudini and Steve Keffer, with stage design by Richard Kerry, ran from March 19 through March 24. Starring roles were played by Clarke Jordan as "the Major," Allen Kennedy, as "Eel," and Emily Lape as "Virginia."

Brendan Behan's *The Hostage* was presented for six performances from May 7 through May 12. It was directed by Leroy Logan, with the stage design by Richard Kerry. Frank Baker was vocal coach, John Luckacovic, technical director and the cast numbered 17.

From May 23 until May 27 an original play by Larry Atlas, starring Larry and Leroy Logan was presented in the Barn Studio Theater. Also featured were Vivian Belmont, Alex Brown and a band made up of Keith McCarthy, Joe Matthews, Doug Levitan and Grecia Alexia.

Recipe by Margaret Holloway was presented June 2-4. Once again directed by Bob Glaudini, the music was by Bill Dixon. The cast included Eileen Bresnahan, Margaret Holloway, Terri Huggins, Leslie Lowe, Donna Simms, and Philemona Williamson.

Nova Funk: Off to Greener Planets

When Columbus sailed to the New World (c.1492), he viewed a strange land populated by stranger creatures. With a pang of Columbus' *deja vu*, we behold, on stage, creatures easily recognizable as ourselves, or at least, the devils and demons of popular mythology. The world's foreseeable debacle arrives punctually at the final curtain — and perhaps the play is at its first bright image of illusion. A narcissist views himself continually with wonder — as though for the first time. This is the play's secret success.

It is a contemporary play (c. the eternal Now) which recites the eternal list: Lust, pollution, Marxist Doctrine, deceit, truth and greed (lots of verbal dynamics, too).

The play is thick with colorful characters. The ever-white, ever-new virgin, Virginia, who as the daughter of the (green) Major (ruler of our modest Earth) sees high action in a delightful series of scrapes of napes and rapes — her requisite Third-World Mama in attendance. The invisible Eel (dressed in black), a slick knife-toting, patter prattling rapist bound to combust, is appointed to pluck the cherry from the golden bough and eliminate a few characters who had it coming.

The matter is complicated by a plot. The humble Lieutenant (purple), in the best spirit of free enterprise, eliminates all competition and achieves the royal overthroning. In the background, the Major's invented war continues as a necessary stimulus to production. Superfluous humanity is killed, canned and sent to the front as food. Society is the great canning factory.

Human passions play the chorus. The intergalactic perspective begins to focus. The Eel and his pal Shrimp (red) are among several of the insidious Nova Bandits, the Santa Clauses of negation spreading evil throughout the universe. The world slowly smothers in pollution as old orders rise and fall to the chant of the play's moral. The Nova Bandits are off to greener planets and we contemplate our debts to Aristophanes, the great French Comedy, Freud, Marx and Time Magazine.

—Harry Cornelius



The Hostage: Talent and Feeling for the Play

In early May, the Drama Division presented its major project for the term, a full week's run of Brendan Behan's *The Hostage*. The play is set in 1958, and the scene is an old and disreputable Dublin boarding house, where the lodgers, mostly prostitutes, drink and sing and reminisce through the night in an anti-tragic escape from the "troubles" and the impoverishment of their lives. To the house is brought a young British soldier, captured by the I.R.A. and threatened with death in reprisal for the execution the next morning of one of their men. In spite of the plot, the play has just enough Irish national character in it not to become dated.

The Hostage is a work which can be seen and understood without further ado, and it was a good choice in that it lets actors concentrate less on subtle dramatic interpretation than on the grosser business of the stage. And this was carried off by almost everyone with talent and feeling for the play; rarely did the actors call attention to themselves as performers rather than as the characters they represented. The leading roles were played successfully by Allen Kennedy as Pat and Sarah Felder, looking too pretty for the part, as the sometime prostitute Meg Dillon.



Steven Cartwright

This May the Pinewoods Morris Men and Women toured Bennington's campus — this year dancing also in downtown Bennington. Besides their performances of kerchief, stick and sword dances, the team taught simpler figures in the Carriage Barn. The Spring Tour is becoming a tradition — this is the third annual visit — and Roger Cartwright, the dance team's squire, plans to return to Bennington to welcome spring next year.



Photographs by Alex Brown

Ffej Vorhees, Stephanie Gallas, Sarah Felder and Allen Kennedy in Brendan Behan's *The Hostage* (left) and Steven Samuel as the Master of Nutrition in Bob Glaudini's *Nova Funk* (above).

The audience was made, unconventionally, to assemble not in the Barn Studio Theater itself, but around the flagpole in front of the Barn, out of which the actors emerged, mingled with us for a few minutes and then ushered us inside. It didn't "get us in the mood;" if anything, it prevented our becoming rapidly convinced of the reality of the characters.

Mood is precisely what this production didn't achieve: the pace of the play was too slow for it to be realized as simple music hall entertainment; or the lighting was too intense to let the boozy, smutty atmosphere of lower-class Dublin come through; or the Irish accents were too unschooled for national speech and Irish thinking to constitute the play's thematic unity. *The Hostage* was directed by Leroy Logan, and the production clearly showed how important are the decisions that a director has to make about his play.

—David Wolfe

Funds Raised for Saigon's To Am (Warm Nest) Nursery

Sharon Toffey Shepela, psychology teacher, and Jim Dorman, Assistant Director of Student Services, were instrumental in raising \$6,500 and collecting an oxygen machine, five hospital cribs, and some incubators and cases of wholesale medical supplies for the To Am (Warm Nest) Nursery in Saigon. Over \$250 was raised by a plant sale in Commons.

To Am Nursery is an adoption center for the many Vietnamese-American orphans left in Vietnam after the war. Since the fatality rate in other Vietnamese orphanages runs as high as 90 per cent, and since these children would be ostracized from Vietnamese society, Sharon and Tim considered the support of To Am vital.

To Am Nursery was founded by an Australian nurse, Rosemary Taylor, and is supported by contributions from concerned individuals and organizations in Australia, Canada, the U.S. and Europe. The organization in Southern Vermont and northern Berkshire County is called Aid Children Today (ACT). A special act of the Canadian Parliament makes it possible for food and supplies raised by ACT to be sent to Vietnam on the Canadian ICC flights.

Bill Dixon Directs "Sequences and Events in Black Music"



Under the direction of Bill Dixon, a four day musical festival took place in Commons Theatre from May 17-20. Entitled, "Sequences and Events in Black Music" it featured student, faculty and guest musicians and dancers, as well as rare film sequences of past jazz greats: from Louis Armstrong, Billy Holliday, to John Coltrane, Lester Young and Charlie Parker.

The evenings were dedicated to Duke Ellington on his recent 74th birthday, to Charlie Parker on the 18th anniversary of his death, to John Coltrane on the 6th anniversary of his death and to Mary McLeod Bethune. The events were produced by Bill Dixon's class, "Elements of Composition and Improvisation for the Musician," and were directed by Bill Dixon with Stephen Horenstein as assistant director.

One of the principal reasons why a black music festival happened stemmed from Dixon's desire to have people listen to the art. He feels that attempts to define black music are either too simplistic or have been too allusive. "Jazz" he feels is a term "now no longer serviceable because it has become offensive." It has come to mean more of a social category which has less to do with a representative way of playing music, of expressing it and of

dealing with a tradition and more now to do with society's stereotype connotation and image of "jazzmen" as colorful amoral musicians who do not have the strength or discipline of a formal rigorous musical training. Feeling that, too often a white hierarchy will dismiss the existence of an art because they will deal only with the personality, Dixon said, "What this festival aims to do can be seen and heard right here, therefore, it can't then be dismissed with one concert."

Highlights of the four evenings included Dixon's own composition, "Letters to Myself, From Others and to Others," performed by the composer on trumpet and piano with his student ensemble of 20 instrumentalists. Guest performers from the faculty of the University of Wisconsin were dancer Quincy Edwards and percussionist Henry Letcher. Several members from the Boston Art Ensemble were here and Milfred Graves, a New York percussionist really moved the room.

The Christian Science Monitor in a recent article about the festival said, "Bennington College should be commended for providing an arena in which its musicians can perform up to such high professional standards while also giving interested students insight into the black experience."

Vivian Fine's 'Inventive and Elegant Works'

Vivian Fine offered a concert of her work on April 15 at Finch College Concert Hall in New York which included premieres of her "Missa Brevis" — for four cellos and taped voice (1972) and "Concerto for Piano, Strings and Percussion" (1972). Jan DeGaetani, the "taped-voice" in Missa, also sang "The Confession" (1963) and "Two Neruda Poems" (1971).

Donal Henahan reported in the New York Times that Vivian's concert "proved all too short for two good reasons: she writes elegant and inventive works and Jan DeGaetani thinks highly enough of them to pour her remarkable talent unstintingly into them."

He praised all her work and noted that the 10-

part Missa Brevis "was full of melismatic slides, microtones and other currently popular devices, but it left an impression of distant times and cool cathedrals."

Concerts at — and Around — Bennington College

Stephanie Turash, who teaches voice, provided the term's first faculty concert in the Carriage Barn on March 21. Lionel Nowak, pianist, accompanied her in a presentation of songs by Schumann, Schubert, Strauss, Rachmaninoff and Lysenko. She also sang at Hbosac School (accompanied by Louis Calabro) on May 17 and has been singing with the Sage City Symphony, North Bennington's only

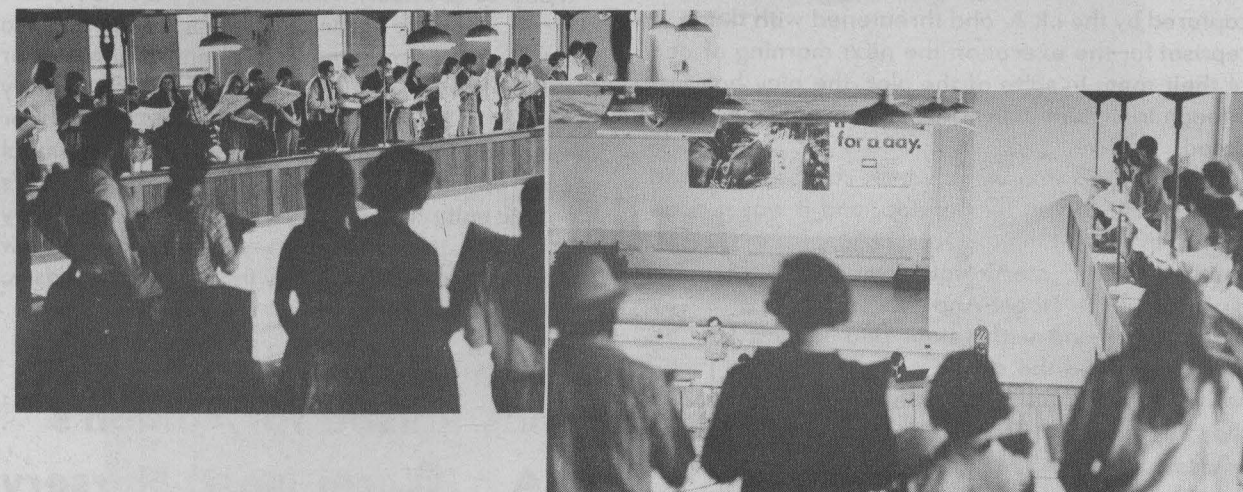
resident orchestra. Stephanie will sing at Carnegie Recital Hall in New York next October.

Another concert was performed in honor of Frank Baker by his colleagues in the music faculty on May 9. Gunnar Schonbeck, clarinet, Barbara Mallow, cello and David Levine, piano, played a Beethoven trio; Maurice Pachman and Louis Calabro premiered Louis's "Memoirs": Part I for bassoon and percussion (1973); and Vivian Fine conducted Gael Alcock, Christopher and Michael Finkel and Barbara Mallow in her "Missa Brevis."

Senior concerts this term included performances by Baird Hersey, Jane Donnelly, Gael Alcock, Yasmin Aga Khan, Fran Lipton, Lisa Dorsey, Cathy de Moll, Laura Cook, Michael Bushnell, Annabel Chotzen, Eric Dash, Gwen Aboya, David Carrier, Robin Stark, Sandy Hughs, John Haeen and Stanley Scott.

Unfair to Chief Boohoo

This format does not permit a complete picture of what happens at the College, only an indication of the kinds of things that happen here. In addition to what is mentioned in this paper we acknowledge that we have been unfair to Chief Boohoo of the Neo-American Church for not giving his visit to Bennington adequate coverage. We have also given short shrift to William Dilger, of Cornell who lectured on "The Effect of Early Experience on the Sexual Behavior of the Peace-Faced Lovebird." We have not touched on Harvard's W.P. Reinhardt's "What Happens When Molecules Meet?"; British Diplomat Peter Heap's discussion of Northern Ireland and numerous other lectures, programs and speeches. For this we give apologies in advance for those who want them, and hope that our readers know that more happens at Bennington than can be fully covered in one eight-page tabloid.



Louis Calabro surrounded by a 100-voice chorus in a rehearsal of his 50-part choral work "Metaphors"

Calabro Founds Sage City Symphony, Conducts at Armory

Louis Calabro who has been involved with the musical life of the town of Bennington for many years (Ruggles Festival, 1968, Mayfest Festival etc.) this year founded and became the musical director of the Sage City Symphony — Bennington's first year-round orchestra. The first public performance by the symphony which now numbers 65 community members of all ages was March 4 in the North Bennington Elementary School gym. Works by Beethoven, Berlioz and Prokofieff were featured.

Contributions from individuals and the towns of Bennington, North Bennington and Shaftsbury gave them a budget of \$3,000 for the first year of operation. From this they pay for commissions to composers, music rentals and organizational expenses, and the coffee break. . . the musicians only compensation.

Members of the orchestra wanted an informal atmosphere, where the audience can learn what

regular rehearsals are alike. Therefore, all Sunday night rehearsals have been open

The second performance, May 20 featured soprano Stephanie Turash singing Four Late Songs by Strauss. "Early October" the first commissioned work for the orchestra will be presented and conducted by Otto Luening, former Bennington faculty member.

In addition to the symphony and teaching at the College, Calabro premiered his own piece, "Metaphors" a choral work for more than 50 individual parts, in the Bennington Armory, June 6.

There was no orchestra accompaniment and the text was by poet Wallace Stevens. Chorus members were townspeople, students and Hoosac School students and faculty.

Also featured the same evening was a work by Vivian Fine and chorales sung by the Bennington College Motet Choir under the direction of Richard Harris.

Student Council Founds Annual Student Scholarship

The Student Council has taken a first step to establish what it hopes will become a permanent, annual Student Scholarship fund to be "raised by students to increase financial aid funds in the hopes that more low-income students will be able to take advantage of what Bennington has to offer." The Student Council says that because of various influences and pressures on the society and economy at large, the financial aid situation here has become worse than ever and to alleviate this the Council sponsored a book sale, a rummage sale and a coffee-and-donut stand in the Cashier's Office to raise money.

In a Gallery printed April 22, the Student Council claimed that in order for Bennington "to fulfill its educational goal of the creative pursuit of the arts and sciences, it needs a diverse student body which will assure a greater spectrum of ex-

periences and opinions in our classrooms."

One major reason for students to establish their own Student Scholarship fund is that the current financial aid situation "results in an apparent 'sameness' of the type of student that can attend this school. This 'sameness' eliminates an appreciation of the broad range of educational alternatives. Every aspect of College life is affected. In short, Student Council feels that Bennington, because of lack of awareness by the College community, is a rich person's school and is becoming more so. It is time students other than those on financial aid become concerned with this situation. It is affecting YOUR education."

By the end of term, the Student Scholarship fund had grown to over \$3,000 with the rummage, book and coffee sales, various collections, a senior gift (matched by a gift from the Alumni Council) and a matching gift for the total from Arnold Ginsberg.

Parkers: Presidential Duties Plus

This past term, in addition to teaching a class and tending to presidential duties, Gail Parker has represented the College at various speeches, panels, convocations and commencements, received three honorary degrees and was appointed a trustee of Amherst College.

She spoke at the Putney School in January, and appeared with Tom at a Luncheon at North Adams State College in Massachusetts. Gail was a panelist at Rutgers-Douglass College on the subject of "Historical Perspective on Women," and a panelist at the Emma Willard School in Troy, N.Y. where the subject was "Toward Equity for Women." She was a guest lecturer at Union College in Schenectady, N.Y., and in May she delivered the commencement speech at Seton Hill College in Greensburg, Pa., (where she received an honorary doctorate), with another commencement at Moore College of Art in Philadelphia (and another honorary doctorate). She appeared on a panel, with Tom, at Princeton and lectured at Mt. Holyoke College in South Hadley, Mass., at Smith in Northampton, Mass., and delivered the commencement talk at Simpson College in Indiana, Ohio (her third Honorary degree). Gail spoke at a Cum Laude Convocation at Emma Willard, and, in June, at commencements at Dana Hall School in Wellesley, Mass., at Colby College in New London, N.H., at Burr and Burton Seminary in Manchester, and at Bennington College in Bennington, Vt.

Tom wrote an article that appeared in the New York Times in January under the headline "Coexistence in History Class," and appeared in a symposium in College Management Magazine with five other authorities in the field of higher education in which they discussed the question of "Federal Aid to Higher education?"

In addition to all of this, Gail and Tom have attended alumni receptions in the areas of Los Angeles, San Francisco, Chicago, Philadelphia, New York, Princeton, N.J., Short Hills, N.J., Stamford, Conn., Westchester County and Washington, D.C.

Governance Plan Voted Down (Almost)

A Governance Committee plan to reorganize the College's governing procedures was turned down by a faculty vote of 25 to 20 (one abstention). The closeness of the vote left open the possibility that parts of the plan could be sponsored and passed, piecemeal, in faculty meetings, but no new committee is being formed to create another comprehensive plan for reorganizing the College governance.

The Governance Committee, which grew out of a faculty proposal at the time of the occupation of the Barn last May over the non-reappointment of Irving Lyon, worked almost since then to produce this reasoned and orderly three-page, XIV article plan. Committee members were: Martin Horwitz, chairperson, Dennis Aebersold, Lionel Nowak, Barbara Smith, Rebecca Stickney, Ela Ben-Josef, Evan Konecky, Michael Lehrer, Ralph Mack and Eric Richter.

The powerful new Senate this Committee ad-

vocates, would consist of six student and six faculty members who would "consider and decide all matters of educational policy and of college administration insofar as it embodies educational policy." The Senate would be presided over by the President who would not have a vote since the Senate is ultimately responsible to her. The Dean of Faculty and Dean of Studies would be ex-officio members.

The Senate would not decide on the evaluation of individual student's progress, the granting of degrees, the hiring and reappointment of individual faculty personnel. These matters would remain strictly the province of the faculty. Students on the Committee, all of whom were in the Barn Sit-In over matters relating to this, became convinced that student opinion IS heard and heeded in faculty personnel matters.

The second new body, the 10-member Community Council would decide on "all matters concerning community life, food, health, housing, maintenance, discipline and recreation. The membership would consist of five students (four house chairpersons, one at-large member), three administrators (one from SSO, one from Health Service, one at-large), two teachers (one faculty Senator, one at-large). Although the Council would act independent of the Senate, its actions would be subject to review by the Senate.

Articles VI through XIV of this document dealt with veto, checks and balances, methods of electing members, eligibility, time of elections and terms of office.

Even though the plan was not approved by the community, Committee members hope that someone will pick up this document and use it as a pattern for some future reorganization plan.

Alumni Council Holds Annual Meeting on Campus



Alumni Council members discuss the work of the Collaborative Ensemble during an open rehearsal.

At the Annual Meeting of the Alumni Council held May 17-19 on campus the 25 members attending voted unanimously to restructure the Alumni Fund which heretofore has operated on a class follow-up basis. For 1973-74 the Alumni Fund will merge with the Annual Fund and a committee of regional representatives will assume responsibility for personal follow-up throughout the country following mailing of fund flyers from the College. Regional Telethons will also be used for fund-raising follow-up purposes.

During the three-day meeting at Bennington, which is designed to give alumni a current view of the College as well as to transact Alumni Association business, alumni attended regular classes as well as special classes conducted for them in Literature, Social Science, and Chemistry. They met with representatives of the Student Council Community Life Committee, and had lunch with the Senior class. On Friday there was a cocktail party at Cricket Hill for alumni and faculty — both past and present.

A special concert was arranged by Vivian Fine of the Music Division, and alumni were invited to attend one or more sequences of the Black Music Festival coordinated by Bill Dixon. The Collaborative Ensemble scheduled an open rehearsal, giving alumni an example of the kind of program which can grow out of a group tutorial.

Susan Edelmann '53 was elected Vice-President of the Alumni Association, and Barbara Ushkow

College Expresses Thanks As N.Y. Office Moves

Jessie Emmet, Thomas Parker, and five members of the Board of Trustees gathered at the Cosmopolitan Club in New York City to honor Jane Martin Ginsberg and her husband Arnold, and Alana Martin Frumke and her husband Lewis. The College arranged the luncheon to express its appreciation and thanks to them for providing office space in the Martin Foundation Building at 26 West 56th Street for the past eight years.

Both the address and telephone number of the New York Office changed when the College moved, in April, to a two-and-one-half room co-op apartment at 331 East 68th Street (zip code 10021). The new telephone number is (area 212) 472-1332. The new Bennington College Office is situated between First and Second Avenue and is three cross-town blocks from the 68th Street stop of the Lexington Avenue Subway.

Leonard Rowe Book Fund Established

As a tribute to Leonard Rowe, who taught at the College from 1964 until his death in January, the Division of Social Sciences has established a memorial fund for the purchase of books and other publications in the general area of Political Science. Alumni and friends who wish to contribute to the fund may do so by sending their contributions to the Development Office, Bennington College, Bennington, Vermont 05201. Checks should be made payable to Bennington College and should be earmarked for the Rowe Memorial Book Fund.

Deane '51 was elected Treasurer. Members-at-Large who will serve on the Alumni Council are Dorothy Coffin Harvi '42, Eleanor Rockwell Edelstein '47, June King Nichols '60, Michael Kalinowski '70, and Janis Pryor '71. All have been elected for a three-year term.

Barbara Goldberg Rohdie '63, President of the Alumni Association, announced Standing and Special Committee Chairmen for 1973-74. Annual Fund, Dorothy Barbour Hayes '46; Benefits and Projects, Nancy Kluge Hall '46; Public Relations, Linda Appleman Guidall-Shapiro '63; Regional Organization, Hudas Schwartz Liff '47; Reunion, Candace DeVries Olesen '50; Alumni-Student Relations, Joanne Beskind Rivkin '71 and Polly Notkins Shaheen '67; New York Theatre Benefit, Helen Coonley Colcord '59; Ski Weekend, Barbara Black Frank '60 and Claudine Abry Bacher '57. The incoming Nominating Committee selected Nancy Reynolds Cooke '37 to serve a second year as Chairman.

Emphasis during the coming year will be placed on strengthening Regional Groups through a series of programs focused on distinguished Bennington alumni, and the Council will join in a major effort to increase annual giving to the College.

The triennial Reunion will be held May 17-19, 1974. All alumni will be invited, and special effort will be made to bring back as many members of the Classes of 1948, 1949, and 1950 for a 25th anniversary weekend.

New Publications Schedule

A new publications schedule is being instituted with this newsletter version of Quadrille. At the end of each term (in January and June) we will produce a Quadrille newsletter to let you know what went on at Bennington during that term. At the beginning of each term (in September and March) the usual magazine edition of Quadrille will be published to share with you some of the thoughts and writings of people who are or have been associated with the College as teachers, students and administrators.

We hope this change in scheduling and in the nature of Quadrille will keep you better informed about the College.

Summer Activities at Bennington

The College has scheduled four different educational programs for the summer months and will also host several little league baseball teams, who will be in the area for the American Legion State Championships.

The third annual Summer Science Program, taught by four members of the science faculty, is funded by the National Science Foundation. The idea of the program is to give 30 to 35 high school students, who have in the past mostly come from the New England area, an opportunity to examine various phenomena (growth, light and sound, chance, weather) from the viewpoints of four different sciences. The way this is done is that the students examine each topic for a week and a half under the guidance of Reinhold van der Linde (mathematics), Fred Wohnus (biology), Robert

Cornwell (physics) and Dennis Aebersold (chemistry). At the end of six weeks, students have a pretty good idea how these various scientists think, how the disciplines work and, maybe, whether or not they want to go into the field.

The Summer Institute in the Humanities, which was sponsored by the John Hay Fellows Program at Bennington from 1960 through 1966, was refunded by the National Endowment and the College is welcoming the program back to the campus. The Institute has in the past involved some 60 high school teachers (and often their spouses and children) who gather for four weeks in July for intensive seminars and classes in the humanities.

Teachers from The Prospect School in North Bennington will conduct a summer program for four weeks in July and August to demonstrate and discuss the methods used in teaching in an open classroom situation. The 40 teachers who are expected to attend will also learn methods of evaluating the effectiveness of their teaching.

Starting on July 23, a five-week intensive ceramics workshop will be taught at the College by our ceramicist Jane Ford. She and two visiting artists will lead about 20 students through the coils of creating raku, stoneware, salt, wood and ceramics.

And finally, for a few days in August, the College will quarter three or four young baseball teams who will be in Bennington to try to defeat the State Champions — the Bennington Junior American Legion Post No. 13. Although the Bennington team is officially called "Post No. 13," it is known throughout the state as "The Wildbunch," and it will defend its title in the 1973 Junior American Legion Baseball Tournament. It is not yet known how many teams will be in town to attend this Little State Series.

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