

Bennington Today

Volume I

March, 1986

PEKING OPERA IN VERMONT

When Ye Shao-lan arrived a year ago as Fulbright artist in residence, it was the beginning of an extraordinary experience for Bennington College. Peking opera is an ancient art form immensely popular in China, but little known in the West. This was Ye's first visit beyond the People's Republic of China. He speaks no English, and the nuances of the physical disciplines are difficult. His students became devoted to him, learning techniques in mime, martial arts, movement and eye control that immediately increased their stage presence and range of interpretation. Ye's audiences took to his charisma and talent, and to Peking opera instantly. Each of his lecture-demonstrations ended with a standing ovation.

China-born Phebe Chao of the literature faculty met Ye in 1981 while she was a Fulbright professor in China. Ye's career, once cut off by the Cultural Revolution, was again in rapid ascent. In addition to being the director of the most celebrated company in the country, he is also recognized as the most popular and accomplished performer of the Peking opera.

Chao used Bennington as an inducement for Ye to make his first visit to the United States.

Through the Fulbright Committee's Council for International Exchange of Scholars, he arrived in March to become artist in residence for the year. With him came trunks of elegant costumes, headdresses, tassled riding crops, swords and other accoutrements of the Peking opera tradition. They were used both in his classes and the series of public lecture-demonstrations.

Ye, 42, taught in the Drama Division through the Fall Term,

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Photo: Ann Kaneko

Ye Shao-lan in performance.

FINANCIAL AID AT BENNINGTON

We all know that college costs have risen dramatically in the past several years. The expense of higher education at colleges like ours is a major investment, and it is one of the most significant investments a family makes. With these costs in mind, many students assume that they must compromise their educational goals due to limited finances. Bennington is committed to maintaining a diverse student population and to providing qualified candidates with the financial support which enables them to attend the College; over \$2 million is awarded annually in

grant funds to students with demonstrated financial need.

Approximately 58% of the students who entered Bennington in 1985 received financial aid. Over 92% of those who applied for aid were eligible, and all candidates with need were funded. The average grant awarded was \$8000, which is part of a financial aid "package" that consists of grant, loan, and on-campus job. While 20% of these students come from families with income below \$10,000, 22% of the awards went to students with family incomes over \$40,000.

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BIOLOGIST RECEIVES RESEARCH GRANT

John Fahey of the Division of Natural Science & Mathematics recently received a two-year National Institute of Health (NIH) award of \$46,526 for a research proposal entitled "The Effect of Bradykinin on Macrophage Proliferation." Bradykinin, a small hormone, is produced by white blood cells in response to an injury or infection. Bradykinin is known to stimulate certain prostaglandins, chemicals produced by all cells that cause redness, swelling, heat (burning sensation) and pain; that is, all signs of common inflammation. These inflammatory symptoms are usually beneficial because the redness, swelling, and heat are due to the increase in the "leakiness" of blood vessels caused by bradykinin and prostaglandins. This increased leakiness permits white blood cells to enter the site of infection and destroy bacteria. The pain helps us know to protect that area until it is healed. As the wound/infection heals, bradykinin and prostaglandin concentrations in the blood and the infected site are no longer detectable.

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PEKING OPERA WITH YE SHAO-LAN

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introducing the five disciplines in which Peking opera demands equal skill: acting, singing, speaking, martial arts, and dance. Work in the singing and speaking disciplines was limited by language and students' training in falsetto singing voice. However, with translating abilities of Phebe Chao during classes, extensive class work and discussion was dedicated to the other disciplines of acting, dance and the movements of the martial arts, as well as costuming and make-up. As practicing director, Ye also worked with students in performing techniques.

Bennington's students were dubious at first about rising and clapping when Ye entered the classroom; it's not the local style of acknowledging a professor. But Ye applauds the class in turn; tradition and discipline are thus preserved. Students quickly sensed that Peking opera "requires an amazing amount of discipline". One theater major went on to say, "The class has given me ideas about the energy and concentration one needs on stage... something we call 'chi'-sort of a life source." Another student was struck by "the discipline of set movements... for everything, the hands, the feet... the whole thing with the eyes and the way the energy has to go out, from every part of the body."

The eyes and hands, especially the eyes, are more compelling than any of the costumes. With the tip of the long, graceful feather on one of his headdresses, Ye can make gestures, flirtatious or disdainful, that are small miracles of motion. So manifest is his artistic control that, simply dressed in a business suit, he can step from lecturer into the part of general or lover and, beginning with the eyes, establish the character instantly.

Ye's audiences are held by his energy. No words are necessary in these moments. "The lack of

language," drama professor Leroy Logan believes, "can actually enhance the enjoyment of audiences coming new to this form of theater. The eye and ear are free to discover the consummate artistry of a type of music-drama completely different from anything in our theater or opera."

To help the audience understand the lecture portion of Ye's lecture-demonstration, Chao invited Chi-Chung Huang, a professor of English at Peking University, to collaborate with her on translations. Huang came to Bennington from Emory University in Atlanta where he was doing research on American Drama through a International Exchange of Scholars. Besides working on the translations for the lecture-demonstrations, Huang also gave lectures in his specialty, Confucian translations.

Chao opened Ye Shao-lan's farewell lecture demonstration of the Peking opera for the community on December 9th by saying "Tonight, I believe,

for the first time ever, two American students will perform Peking Opera. Only at Bennington could something like this happen, and we should all be very proud of what we will see tonight. The two students, Andrea Kane and Ahrin Mishan, presented "Halting the Horse", which Ye adapted from a traditional Peking opera. Andrea and Ahrin performed in traditional costumes and with props built by Bennington students and faculty. The opera, flavored with rich, comical moments, was the stage highlight of the year. At the end of the performance, the audience rose

in a roar of applause to celebrate the unique feat they had just witnessed. Honored along with Ye, Chao, Huang, Ahrin and Andrea, was Ye's wife, Xu Jia-bao, also a celebrated performer of the Peking opera, who joined him for his final Bennington performance.

Ahrin has applied to study further with Ye in China and Andrea plans to follow in a year. Ye's other students will be using their enhanced dramatic skills and insights to advantage in the 20 or more dance and drama productions to be staged in the spring.



Bennington students Ahrin Mishan and Andrea Kane perform "Halting the Horse", adapted by Ye Shao-lan from traditional Peking Opera.

FINANCIAL AID

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There are other ways of easing the burden of paying for college. Payment plans through banks, outside agencies or through the College itself, state and federal loan programs, and our campus work program open to all students are some of the

options. The financial aid staff at Bennington is prepared to advise families and students of their eligibility to participate in these programs and to serve as a center for financial planning. We welcome your inquiries and are always available to assist you.

LITERARY LECTURES: JOAN DIDION AND BEN BELITT

Joan Didion and Ben Belitt were among the distinguished authors presenting lectures in the Speakers Program of the Literature and Languages Division this past fall term. Didion, well known author of *Salvador* and *Slouching Towards Bethlehem*, presented a reading from her recent work to a packed audience on November 14th.

Didion read an essay about her life as a young writer: from her first creative writing

class, to traveling to New York to become a copywriter for *Vogue*, to writing novels. Her talk focused on her development as a writer, and she encouraged young writers in the audience to persevere.

Didion used her own struggle as a writer as an example. She stopped writing in college, and it wasn't until she graduated that she gradually made writing a daily ritual. Her early career was spent trying to get her stories published and writing for *Vogue* to support herself. Her determination was instrumental in getting her novels published, and she went on to write *Salvador*, her most publicized work to date.

Earlier in the term, on October 29th, the entire community gathered to hear the eighth annual Ben Belitt Lecture, this year presented by the noted poet and faculty member himself. The lecture, "Literature and Belief: Three 'Spiritual Exercises'", drew on Biblical texts to illustrate aspects of the creative process. Among Belitt's books of poetry and essays are *The Five-Fold Mesh*, *Wilderness Stair*, *The Enemy Joy*, *Nowhere but Light*, *The Double Witness*, and *Adam's Dream*, a *Preface to Translation*.

Endowed since 1978, as an annual event on the College calendar, The Belitt Lecture is delivered by a distinguished novelist, poet, playwright, or scholar in literature.



Photo: Quintana Dunne

Noted Author Joan Didion.

NEW FACULTY AT BENNINGTON

Literature
The Literature and Language Division at Bennington welcomed two new members this fall: Jamaica Kincaid and Jonathon Haynes. Jamaica is well known for her recently published novel, *Annie John*, and her collection of short stories, *At the Bottom of the River* and is a staff writer for the *The New Yorker*. In addition to workshops in creative writing, she teaches courses in modern fiction and women's literature. Jonathon is a specialist in Renaissance literature who received a Ph.D. from Yale University and has taught at Albion College, Tufts University, and the American University in Cairo. His courses at Bennington will emphasize the relationship of literature and society.

Dance
Mickey McLaughlin has been active as a choreographer, performer, and teacher. She has managed and performed with two companies of her own. Her teaching experience includes work at numerous

universities and performing arts centers. Most recently, she was resident company teacher and artistic coordinator at The Yard, A Colony for the Performing Arts, on Martha's Vineyard.

Visual Arts
Sculptor Lee Tribe comes to us from the New York Studio School and Columbia University. He has been widely exhibited, from the Fourth Biennale of Sculpture in Athens, to one-man shows at the Air Gallery in London and Victoria Munroe Gallery in New York.



Photo: David Groupe

Biologist John Fahey works with Senior Nafsika Kronidou.

RESEARCH GRANT

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In some illness, however, high concentrations of bradykinin and prostaglandins persist and a chronic inflammatory state that develops is harmful. One example of such an illness is rheumatoid arthritis and there are relatively high levels of the inflammatory hormones in the joint (synovial) fluids. Large numbers of white blood cells in the joint spaces are thought to release digestive enzymes that are self-destructive to the joint tissue cells, eventually destroying them.

Dr. Fahey's research will focus on the effect bradykinin has on the proliferation of a certain kind of white blood cells, the macrophage. He hypothesizes that bradykinin can act as a growth factor for these cells which can be beneficial in some cases and harmful if not regulated properly. In addition, the interrelationship between bradykinin and prostaglandins will be investigated. This basic research study is expected to have implications for diseases where macrophages are important, such as arthritis and cancer.

The grant will employ students at Bennington as research assistants. Students will be involved in culturing macrophages and experiments measuring all growth by cell counts and the uptake of radioactive DNA precursor. In addition, the students will perform sophisticated tests for prostaglandins. Nafsika Kronidou, a senior, worked on the project during the Field Work Term.

Remember

Applicants' Day

April 13, 1986

Admissions: 802-442-5401

PARIS PROGRAM SET FOR FALL

Bennington College's third bi-annual Paris Program is scheduled for September, 1986 through February, 1987. This year's program has been organized, as it has been in the past, by Literature and Languages faculty member Geroges Guy. Directed by Alain-Christophe Restrat, a poet and former member of the faculty at Bennington, the program offers a unique opportunity for students to live and study in one of the world's most exciting cities. Most of the students enrolled in previous years have been Bennington College students, but several each year are drawn from other colleges and universities across the United States.

All courses in the program are taught in French, and are offered at two levels according to the student's linguistic ability. Courses at both levels are available in literature, art and techniques of film making, history, history of art, and musical aesthetics or graphics and painting studios. Courses in the program are often supplemented by guest lectures, guided visits to monuments and museums, regular attendance at "cinematheques", etc.. Students who are

interested in and academically able to register for courses at various Paris universities (Sorbonne, Censier, Nanterre, etc.) can do so through the Program's office.

Lisa Feder, a December graduate in Art and French, participated in the Program last year. She had been in Paris the year before she went on the Program and wanted an opportunity to study there. "I met Alain at Bennington, and I thought he was a fabulous teacher. When I found out about the Program, I was really excited about going to Paris and being immersed in the language and studying with Alain." The program seemed perfectly suited to Feder, who went on to be an Art/French major. "All of the classes were taught in French, and they were very small - about four or five students. I was able to take extensive art history while at the same time improve my French. We would have our classes in our teacher's private studio, and visit other working artists' studios in Paris." Discovering her own art and working intensively in French were not the only benefits to Feder: "George Guy is a great social organizer. Everyone in the program

would get together at least once a month for cultural trips or parties. You really get to know everyone, and the unity gives you a kind of confidence."

Part of the Program's appeal is the emphasis it places on students' responsibilities. Students are both financially and personally responsible for their room and board in Paris. This fact is an important and integral feature of the whole educational process involved in the Paris Program. Upon arrival in Paris, the student is provided with all the information necessary to locate accommodations appropriate to his or her own needs and interests. Though the Director and other members of the staff are available for guidance and assistance, the student decides and assumes all obligations resulting from this decision.

The Program is open to all students who have completed at least one full year of college-level French. Though the experience is designed primarily for third-year students, an individual's language proficiency is the primary consideration for acceptance.

COMBINED DEGREE PROGRAM OFFERED IN EARLY CHILDHOOD

This coming summer, Leslie Gartrell will become the first Bennington College student to enter the joint program just launched by Bennington and the Bank Street College of Education. Leslie and other students interested in teaching will be able to complete a five year program, leading to a Bachelor of Arts degree from Bennington, a Master of Science degree from Bank Street, and a recommendation for teaching certificate for Early Childhood/Elementary Education or Junior High Education.

Early childhood studies is an area of study in the College's Social Science Division. Students majoring in early childhood studies work at the College's Early Childhood Center for at least one year. When constructing a plan for completion of studies, a student may combine early childhood studies with another discipline within the Social Science Division, or with a discipline in one of the College's other six divisions.

With programs for children aged two through five, the Early Childhood Center provides Bennington students with many opportunities for observation and close work



Bennington students work closely with children at the Early Childhood Center.

with children. A variety of projects have emerged from the interests students bring to and further develop at the Center. One recent project involved the production of a videotape about the development of creativity in the visual arts, employing children at the Center as part of an investigation of artists.

The focus of Leslie's work will be the child and the family; her Senior Thesis will be entitled, "The Child's Role in the Family".

The collaborative program with Bank Street will provide additional opportunities

for creative projects such as these. After working with the same group of young children for a year in a rural setting in the College's Center, Bennington students who go to Bank Street will be able to work with different age groups in various urban settings. By taking advantage of the opportunities available through Field Work Term, Bennington students who complete this collaborative program will have an extremely broad range of experience in early childhood studies by the time they graduate.



Miriam Steinberg working in her studio.

FACULTY NOTES

Members of the Bennington College faculty are very involved in professional activities directly related to the courses they teach. Listed below is a small sample of their most recent work.

A student quartet playing recorders with MAXINE NEUMAN of the Music Division has taped a program to be heard later this year, with interviews and commentary on the College, as part of the "Young Artists Showcase" produced by WQXR, New York's classical music station. The selections are chamber music pieces from 1450 to the present. Members of the Bennington College Recorder Ensemble besides Neuman are Nora Parkin, Alfred Eberle, Andrea Kane and John Hendrick.

GAIL RUSSELL of the

Social Science Division was recently appointed by Vermont Governor Madeline Kunin to the Vermont Advisory Commission on Intergovernmental Relations. Russell also serves with the Bennington County Regional Commission.

An article by SIDNEY TILLIM of the Visual Arts Division "Designer Go Home: High Style at the Whitney," was published in the March issue of *Art in America*. Sidney says it is "a somewhat lengthy critique" of the exhibition "High Styles: Twentieth Century Design in America," which was on view at the Whitney Museum in New York through late February of this year.

The American Council of Learned Societies, a New York based group devoted to the advancement of humanistic

COMMUNITY STUDIES PROGRAM

Bennington College recently received a grant of \$28,000 from the Exxon Education Foundation to support the development of a community studies program. This program grew out of discussions among faculty members in different disciplines who were concerned that the process of research was increasingly neglected in other colleges and universities; students were taught how to be good takers of test but given little training in how to go about solving often complicated problems commonly dealt with in the real world. They were also interested in improving the ways they could relate their own research experiences more closely to the course work of their students. The idea of a program that incorporated these two themes, focusing on the study of communities in the New England region, seemed to be consistent with the Bennington educational ideal.

The first course in this program will be offered this spring, taught jointly by faculty members Stephen Macfarlane in history and Gail Russell in political science. The purpose of the course is to develop research skills to be applied to contemporary political cases and historical studies. It builds on the wide interest in the community as a research topic, as demonstrated by work done in the

last decade in politics, history, economics, sociology and the previous successful efforts of Bennington faculty to use Bennington as such a resource. The course to be offered in the spring, "Research Methods in Community Studies", will introduce students to some of the themes and methods professional social scientists have used in undertaking research, which students themselves would be able to use in their own studies.

The program will also contribute to a working relationship between Bennington College and the Bennington community. One of the ways this will be accomplished is through student internships, which combine individual student research projects with experience in the workings of community government and organizations. For example, students will be involved with the planning activities of the newly created 2010 Commission in Bennington, which was established to facilitate long range planning in Bennington and broad-based political debate about the town's future. Internships with the Vermont state legislature, the Bennington Museum, and other community agencies and organizations in New England and New York State are also being developed.

FACULTY NOTES

studies, has awarded a major Grant-in-Aid to JOHN SMYTH, of the Literature and Languages Division. The grant, funded by both the MacArthur Foundation and the National Endowment for the Humanities, will enable him to continue research on Laurence Sterne and 'Sterneana' in 18th-century England and France.

PAT ADAMS of the Visual Arts Division was named 1984 "Distinguished Teacher of the Year" by the College of Art Association of America, and more

FACULTY NOTES

recently received the Stockton Arts Commission's 1986 Career Achievement Award. She is also currently preparing for an exhibition to open this April 2nd at the Zabriskie Gallery New York, where she has shown regularly since 1956.

BILL DIXON of the Music Division was honored this past year as one of 219 *BMI Jazz Pioneers* and saluted in a ceremony held at the Copacabana.

DANCE TOUR RETURNS

This year, eight top student dancers have revived the Bennington dance tour, part of the College's long tradition in modern dance. To re-explore this tradition, Andrea Kane, a senior Dance/Music major, organized a tour of high schools, public establishments, and post-secondary schools throughout New England and New York for performance over Field Work Term.

From the late forties through the early seventies, the Bennington Dance Tour was a biennial event. Student companies traveled as far as Colorado and Florida presenting performances of their own works, teaching classes, and in some cases remaining in residence for an extended period of time. This tradition enabled other students to become familiar with American dance by actively participating with the company members in the study and making of dance.

The primary and traditional purpose of the tour is to allow Bennington students to learn about the lifestyle of the professional dancer. They perform, teach, travel, negotiate contracts, and make sure they get where they're supposed to be next entirely on their own. All of the steps necessary in organizing a tour have been very valuable to Andrea: "I've done all the things for this project that I used to worry about needing and not knowing years from now." This year's eight dancers, Andrea, Hope Clark, Maureen Ellenhorn, Nina Galin, Hilary Ince, Audrey Kindred, Janet Schuman, and Chivas Sandage - shared



From left to right, Maureen Ellenhorn, Nina Galin, Chivas Sandage, Audrey Kindred, Hope Clark, Janet Schuman, Hilary Ince, and Andrea Kane, rehearse for this winter's dance tour.

total production responsibilities for the tour, and performed their own work exclusively.

The experience of working as professional dancers was not the only important feature of this year's tour, said Andrea: "We want to expose younger students to dance forms - modern and post-modern - that they don't often see, and work with the students the way we would work here. We're taking what we do at Bennington to students and doing it with them, rather than making a display to show them." The response to the tour was strong and their Field Work Term schedule was filled with bookings in the New England and New York areas. "The teachers were excited to have us come talk about improvisation and composition, and to stretch their students' view of dance," Andrea said. "What tends to be available and popular today is ballet and jazz and MTV-style dancing. Even when modern dance is offered, it's almost never composition." In discussions and workshops, the tour members went into methods of creating movements and philosophies of modern dance, encouraging the younger students to create their own pieces to be performed with the company.

Historically, the first incarnation of Bennington dance tours came during the post-World War II era, when performances for veterans were scheduled in regional hospitals and VA homes. And for decades, yearly concerts by Bennington dancers were held at New York's 92nd Street Y. From these beginnings the tours grew into full scale winter term projects, fielding up to fifteen student dancers in a given year, and continuing biennially through the early seventies. The acknowledged highwater mark

came in 1964, when 39 far-flung dates at high schools, colleges, and art centers were scheduled in less than two months, attracting prime television coverage in both Pittsburgh and Chicago. The outstanding success of the tours was matched only by an attendant exhaustion factor.

"It had become too big," according to Andrea, who limited the range of this tour by design. "We've wanted to keep our version manageable." This involved scheduling days between performances to stay with alumni, friends, and family, and trading off the number of dates scheduled in favor of spending more time in each place.

In 1964 Isabel Ferguson, senior dance writer for the *Christian Science Monitor*, wrote: "By providing well-trained dancers, by sending out a company to many places where modern dance is seldom, if ever seen, by giving young choreographers an opportunity to stage their work, Bennington is remaining in the vanguard of modern dance." At least half the dancers in the tour Ferguson reviewed, as it happens, went on to be dance professionals.

Now, a full generation later, dance faculty member Barbara Roan said with equal conviction, "We couldn't ask for better representation of the College and what it offers. The student participants are among our best dancers. They've created new opportunities to perform new work they have composed themselves. They will be showing high school students the discipline and initiative that makes for success in whatever field is chosen."



The Music and Drama Divisions collaborated this Fall to present two one act operas. Pictured above are Michael Downs and Susannah Waters in "La Serva Padrona".

STUDENTS ON BENNINGTON: THE VIDEO



Nathan Thompson and Jason Wulkowicz, the two students primarily responsible for the video "Students on Bennington".

When the Bennington College administration decided to explore the idea of an admissions video, they found those produced by professionals to be slick but uninspiring. Two students, Jason Wulkowicz and Nathan Thompson, who both have extensive backgrounds in video from college training and outside experience, suggested that the project be produced by students. The final product, already in circulation, may well be the first such piece that is entirely student produced.

The video's title, "Students on Bennington", was fixed from the start and helped secure an impressive degree of autonomy for the video-makers. A strong position by the faculty against "art by committee" gave them added freedom.

The final form of the video evolved gradually, yet the idea for its powerful, fast-paced opening sequence came to Nathan long before editing. "At a meeting one afternoon, I suddenly saw how to begin it. I saw people about to do something, about to start working, just at that first point of readiness. We wanted to use faculty member Lou Calabro's "Ceremonial March". And I thought, 'Start with a conductor

putting his hand up for the first beat; then, a concert player just putting a hand to his instrument; then another student beginning a painting, opening a book, all people beginning to work'. It's a

concert; the audio of an actual concert continues as a visual concert unfolds."

What unfolds are numerous students giving their personal points of view about the College: talking about their counselors, the professors, music, drama, dance, the Visual and Performing Arts building, campus life, just to name a few of the elements that make Bennington what it is. There are no scripts being read - just an honest expression of what their experiences have been. The music for the rest of the video was composed by two students, Tony Widoff and Sherman Foote, and enforces the feeling of students trying to give an honest and realistic look at the College.

The Admissions Office is delighted with the response to

"Students on Bennington", and reports that many high school guidance counselors consider it the best promotional piece they have seen. Bennington video instructor and technical advisor Christina Nova says, "It's hard to say anything but wonderful things about those involved. What they've made isn't an advertisement; it's a documentary. The most remarkable thing is its originality. It's fresh and believable, and that's what a documentary is supposed to be."

If you are interested in borrowing a copy of the video, please contact The Admissions Office, Bennington College, Bennington, VT 05201 or phone: 802-442-5401 ext. 255.



Pictured above: Deedee Dorvillier, Ellen Simpson, Ruth Fox, and Eric Goldberg in the Drama Division's student production of "The Insanity of Mary Girard". The Drama Division produces twelve to eighteen shows per term. (See page 10 for tentative Spring Term schedule.)



Akiko Kanda in Performance

NOTED DANCE ARTIST IN RESIDENCE

The leading choreographer and performer of modern dance in Japan, Akiko Kanda, resided at Bennington this fall. Kanda came as a visiting professor and artist under a grant from the Japan Foundation, teaching courses in performance and technique.

A dancer since the age of seven, Ms. Kanda was so moved by a performance of the Martha Graham Troupe in Japan that, at nineteen, she quit her studies at the university and moved to New York to study with Graham. She entered the Martha Graham School of Contemporary Dance in 1956 and became a member of Graham's company two years later. She made her debut at the Adelphi Theatre on Broadway and continued as a member of the troupe for six years.

After leaving the Graham troupe,

Kanda returned to Japan and struggled to create her own form of dance. She formed the Akiko Kanda Modern Dance Company, a company that is composed of members that perform with Kanda and also as independent artists.

Here at Bennington, Kanda taught technique as well as performance. To assist her, she brought a member of her company, Yuriko Itokawa. The performance class was to learn two of Kanda's compositions. "From the first meeting," relates Naomi Given, one of Akiko's students, "we knew we were in for a term of hard work. The class met from 7:00 to 9:30 and we danced every minute, learning almost half of Akiko's 'Concerto No. 7'."

Her love for dance and dancers was clearly evident in the care and attention she

FACULTY NOTES

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Missa Brevis, a work by LOUIS CALABRO of the Music Division, was recently performed at Rhode Island College, and at the University of Vermont during its Festival of Vermont Composers. In addition, a New York debut performance of Calabro's *Eos* will be part of a Washington Square Series held at St. Joseph's Church in the Village, along with a piece by Alan Hovhaness and recently discovered early string works by Aaron Copeland.



Louis Calabro

Cont'd. on page 9

gave her students. Each had a solo section which gave them a chance to work with Kanda one to one.

In the second piece that the class learned, Kanda employed the percussive sounds made by the dancers' bodies, accompanied by Kanda on two Japanese gongs.

Her many students in Japan include a number of Americans. Among them, she may only find one a year with real potential for performance or composition. "Here," she says, "I found two or three."

Kanda takes a part of Bennington back with her to Japan. She will be choreographing some new works to music by Jeffrey Levine of the Bennington College Music Division.

She will be well remembered for the solo concert she gave in October. "She is a brilliant, focused dancer," said one of her students. "The drama of her dance, even her costumes and lighting, is so different from anything I've seen at Bennington. She dances with so much emotion - I think everyone here has a lot of respect for her."

BENNINGTON COMPOSERS' ENSEMBLE

The Bennington Composers' Ensemble was formed this fall for the public presentation of pieces composed by the students and faculty of Bennington College over this Field Work Term. The Ensemble, a quintet, featured Claudia Friedlander - clarinet, piano, voice; Naomi Given - viola, voice; Anatto Ingle - violin; Jeanne Kompare - flute, voice; and Jennifer Weiss - cello.

Throughout the years, other Bennington music students have toured during F.W.T., but it never has been an annual event. This year the members of the Ensemble showed their determination and dedication to exposing an audience outside of the College to the diversity of musical experience found at Bennington. It is hoped that a successful tour this winter will establish an annual tour for Bennington College music students.

The Ensemble concentrated its efforts in Vermont and reached out to audiences that, although they are close by, are not often exposed to the music, dance, and other art forms produced at Bennington. In addition to touring extensively throughout Vermont, the Ensemble performed at high schools in New York, New Jersey, New Hampshire, and Massachusetts.

High schools were the targets for this year's tour. The purpose of the Ensemble visiting high schools exclusively was to awaken the students to their potential as musicians, and to show them the many possibilities in musical expression.

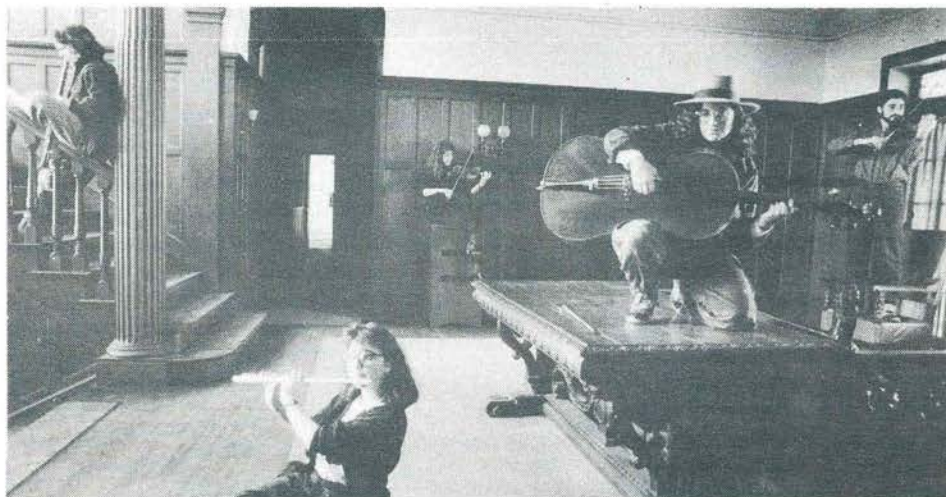
The students were based in North Bennington, VT, and used the Bennington College music building, Jennings, for rehearsals. According to Ensemble member

Claudia Friedlander, "The program gives a broad representation of the musical activities experienced at Bennington: student and faculty compositions, standard repertoire, and 20th century repertoire. We've included the aria and duet from Mozart's "Cosi Fan Tutte", works by students in Music Composition I, and "Suite for Unaccompanied Cello", by faculty member/composer Louis Calabro."

The Ensemble accommodated the needs of the individual schools by finding what areas each school was interested in, and then arranged its program accordingly. Some schools were very interested in having a historical background on the composers and the pieces that were performed, so the Ensemble created a special program. If a school did not have

time on its assembly calendar, the Ensemble played for the various music classes that a school might have during the day, and gave lecture-demonstrations.

The number of students who toured was not limited to the quintet; a number of dates also included additional students who collaborated with the Ensemble. By the end of the winter term, the Ensemble expected to see a marked growth in the shape of their music. Member Anatto Ingle reflects on the tour undertaking. "Not only do we feel we have something worth sharing, but we also recognize how much we have to gain. We continue to make more discoveries in ourselves in relation to the music, and the music continues to take on new dimensions."



Members of the Bennington Composers Ensemble: Claudia Friedlander (clarinet), Jeanne Kompare (flute), Naomi Given (viola), Jennifer Weiss (cello), and Anatto Ingle (violin).

FACULTY NOTES Cont'd. from pg. 8

JACOB GLICK of the Music Division and LILO KANTOROWICZ-GLICK '84 recently returned from a ten-week teaching and performing residency at the Shanghai Conservatory of Music in the People's Republic of China. Glick taught viola, Kantorowicz-Glick the violin. Both lectured on musicology and took part in a number of performances with their students. Their visit was arranged by the Center for United States-China Arts Exchange, associated with Columbia University's School of the Arts.

RONALD COHEN of the Social Science Division has recently been named an Associate Editor of the *Social Justice Review*, an international and interdisciplinary journal. Along with other members of the editorial board, Cohen has been invited by the Department of Social and Organizational Psychology of the University of Leiden, The Netherlands, to present a paper and chair a symposium at this summer's Conference on Social Justice in Leiden.

SUE ANN KAHN of the Music Division premiered music of Herman Berlinski at

the Library of Congress this past fall. Her award-winning chamber group *The Jubal Trio*, presented its Anniversary Concert this past December at Merkin Hall in New York City, performing works by Teleman, Britten, Sollberger, Gideon, Turina and Francaix.

MANSOUR FARHANG of the Social Science Division, former Ambassador to the United Nations, Government of Iran, recently spoke on Fundamentalism and Civil Rights in Contemporary Middle Eastern Politics. The lecture was part of the series "Human Rights and the

World's Religions: Civil Rights," sponsored by Boston University's Institute for Philosophy and Religion.

JOSE HERNAN CORDOVA of the Literature and Languages Division recently read a paper at the 11th Annual Hispanic Literature Conference of Periodismo y literatura (Journalism and Literature) at Indiana University. His reading was titled "El libro de Manual: El texto del periodico y el periodico en un texto cortazariano" (Manual's Manual: The Newspaper's Text and the Newspaper in a Cortazarian Text). Cont'd. on pg. 10

FACULTY NOTES

Cont'd. from pg. 9

A book by JONATHAN HAYNES of the Literature and Languages Division, *The Humanist as Traveler: George Sandy's "Relation of a Journey Begun A.D. 1610,"* will be published this year by Fairleigh Dickinson University Press.

ELIZABETH SHERMAN of the Science Division is completing work on her three-year, \$35,000 fellowship from the Kellogg Foundation. She worked directly with elementary school students and teachers to develop experience-oriented science curricula for elementary schools. Sherman is also developing a course that will enable Bennington College students to work directly with young children to create "hands-on" scientific projects.

PHILIP WOFFORD and ROCHELLE FEINSTEIN of the Visual Arts Division recently had exhibitions of their work in New York. Wofford had a one-person show of his paintings at the Nancy Hoffman Gallery, and new monotypes by Feinstein were shown as the inaugural exhibition of R.C. Erpf Graphics.

JANE FORD AEBERSOLD of the Visual Arts Division has been invited to participate in "American Ceramics Today," a symposium to be held this May at the Victoria and Albert Museum in London. The symposium will coincide with the opening of a show of 40 works of American ceramics, works being presented to the Museum by a group of American collectors. Aebersold's piece, "Blue-Red Spangle," is included in the collection.

ANDREW PIENKOS of the Social Science Division presented a paper at the most recent meetings of the Association for Evolutionary Economics. Entitled "Organizational contradiction and policy inertia in Yugoslav institutional evolution," the paper will be published in June in the *Journal of Economic Issues*.

Early this past November, Bennington faculty and alumni from the DANCE DIVISION claimed their space for three remarkable nights at New York's St. Mark's Church. Featuring choreography and performances by Barbara Roan, Jack Moore, James Cunningham, Linda Tarnay '64, Ronald Dabney '77, Erin Fitzgerald '86, with costuming and lighting designed by Danny Michaelson, Hilarie Blumenthal '86 and Raymond Dooley. Their collaborations were rewarded by an outstanding review by Deborah Jowitt in *The Village Voice*.



Barbara Roan

From the Drama Division, MARY DOYLE is now performing the continuing role of Thelma Drew on "All My Children." RAY DOOLEY was the Lighting Designer for the national tour of *Fourth-Second Street*, and for *Evita* and *George M.* for an Evening Dinner Theater.

MARTHA WITTMAN of the Dance Division was one of three Vermont choreographers whose work was selected for performance in this past year's Vermont Dance Festival. Wittman's *Satie in July* and *Untitled Solo* were performed at the Flynn Theatre in Burlington.

SELECTED CALENDAR OF EVENTS
Spring Term, 1986

Each Division at Bennington sponsors a series of events every term. What follows is a partial listing of the major calendar events for the Spring Term, 1986. In addition to those listed here, the Literature and Languages Division, the Social Science Division, and the Division of Natural Sciences and Mathematics sponsor lectures by visiting scholars throughout the term. Information about specific events may be obtained by writing or calling the appropriate Division, Bennington College, Bennington, VT 05201 (802) 442-5401.

Music Division

March 12 Faculty Concert under the direction of Gunnar Schonbeck 8:15 p.m.

March 17 Bennington Composers' Ensemble 8:15 p.m.

March 19 An alumni Concert by Evans Wohlforth (guitar) 8:15 p.m.

March 26 Junior Recital, Alice Wu 8:15 p.m.

April 2 Vox Nova Quintet (woodwind) 8:15 p.m.

April 13 Sage City Symphony 8:00 p.m.

April 16, 17 Senior Concert, Judy Lane 8:15 p.m.

April 22 Student Works Concert 8:15 p.m.

April 30 Senior Concert, Holland Mills 8:15 p.m.

May 5 Senior Concert, Alfred Eberle 8:15 p.m.

May 7 Senior Concert, Jonathan Bepler 8:15 p.m.

May 14 Senior Concert, Aris Economides 8:15 p.m.

May 19 Senior Concert, Andrea Kane 8:15 p.m.

May 21 Senior Concert, John Hendrick 8:15 p.m.

May 25 Senior Concert, Judy Cullen 8:15 p.m.

May 28 Senior Concert, John Schenck 8:15 p.m.

June 1 Sage City Symphony 8:00 p.m.

June 4 Graduate Concert, Alice Spatz 8:15 p.m.

Drama Division

April 10 - 12 "Baal" 8:00 p.m.

April 17 - 19 Directing II one acts

April 18 - 20 "Good Woman of Setzuan" 8:00 p.m.

May 1 - 3 Directing II one acts

May 2 - 4 "The Elephant Man" 8:00 p.m.

May 15 - 17 "The Maids" 8:00 p.m.

May 16 - 18 "Titus Andronicus" 9:00 p.m.

May 29 - 31 Directing II one acts

May 30 - June 1 "Exit the King" 8:00 p.m.

June 5 - 7 Directing II one acts

June 8 - 9 New Play workshop

Dance Division

March 27, 28 Liz Lerman workshop and performance

April 15 Lisa Kraus and Dancers with visual artist John Kessler 8:00 p.m.

April 12 Dinosaurs Dance Company 8:00 p.m.

May 9 - 11 Concert of Student & Faculty work 8:00 p.m.

May 23 - 25 Concert of Student & Faculty work 8:00 p.m.

June 1 - 3 Concert of Student Work 8:00 p.m.

June 6, 7 A concert of work by graduate student Susan Sgorbatti 9:30 p.m.

Visual Arts Division

March 11 - April 11 Barbara Flynn of Art Galaxie will curate a show offering alternatives to the East Village and Soho scenes.

April 15 - May 15 "Old Friends." Neil and Susanne Rappaport will show photographs; Sophia Healy drawings; Stanley Rosen ceramics; Jane Aebersold ceramics. Neil Rappaport Rosen and Aebersold are Bennington faculty; Healy is a former member of the faculty.

May 20 - 30 Graduate thesis show, ceramics, Miriam Steinberg.

June 3 - 13 Senior show work of all graduating Art majors.

There are ongoing shows of student work, both formal and informal, throughout the

Visual & Performing Art Center and in the Administration Barn.