

THE

Bennington College

Vol. IV Issue II

NEW PAPER

BENNINGTON COLLEGE
LIBRARY

April 1978



Photo by Tom Lascher

Trustee Lucien Hanks meets Bennington student Corky Merkel at the reception in Noyes House. Trustees speak with students over coffee at several houses on Saturday morning before the Frankenthaler opening.

Trustees listen to students, faculty

By JUDITH BERMAN

Representatives of Bennington College student organizations and some faculty members met with the Board of Trustees in Dickinson at 4:00 p.m. Friday, April 14 to discuss student concerns and activities.

Larry Jacobs, chairman of the Student Educational Policies Committee, (SEPC) presented the preliminary results of a questionnaire distributed last Monday to gauge student opinion on various matters of academic policy.

Most students felt that written comments received from instructors had been helpful, Jacobs said, and a smaller majority were in favor of returning to a grades option. Most students felt that counseling was an important part of their Bennington education, Jacobs said.

Though students were not in favor of granting TBC's only for medical reasons, most students felt that they should be more restricted than they are now, and, said Jacobs, felt that they are a "necessary evil."

According to Jacobs, a three-to-one majority thought that full-time faculty should be able to receive an indefinite series of three-year contracts instead of contracts or leave. Jacobs commented that this way faculty could have the option of coming up for tenure review when they chose. He quoted from one of the questionnaires: "We seem to be in danger of losing some of our best people, since FBC (Faculty Personnel Committee) is reluctant to grant tenure."

Jacobs said that the vast majority of students felt teaching effectiveness should be the primary consideration in tenure reviews, with the importance of the instructor in her-his division and quantity of publication running a poor second.

Students were also in favor of a "reading week" that would probably consist of a period of time at the end of term when the dorms would be left open and there would be no classes, giving students a chance to finish their papers and pack. Jacobs said that it was felt such a week would cut down on the number of TBC's.

Jacobs said most students seemed to agree that the college needed some kind of athletic facility, whether a gym or a

swimming pool, with the stipulation that such a facility only be built if a separate endowment was created. Many students said money should be spent on academic needs such as the lack of books in the library and faculty positions.

Students were unanimously in favor of an Overseas Program, according to Jacobs.

Jacobs mentioned last the kinds of academic changes students said they wanted. He listed requests for expansion of the library, a return to a grades option, more faculty positions, and a wider curriculum choice, among others.

Music Division faculty member Gunnar Schonbeck spoke on using workshops and concerts in VAPA to attract students to Bennington. He said that most of the applicants come from the New York area, and there are a number of local high schools such as Putney and Emma Willard whose students are unaware of the facilities at Bennington College.

Micah Morrison reported to the trustees on the development of recreational activities at Bennington, citing the sports program, the proposed Outing Club, the horseback riding program, the Bennington Flying Club, the "Bennington Blue Water Society," as "outlets for the academic and intellectual pressures at Bennington."

Randy Witlicki read a report on the computer program. According to Witlicki, the computer is used 10 to 14 hours a day and the Social Science Division is the heaviest user, followed by the Science Division. The Bennington Energy Resources Committee and Murray Self, a student interested in instrument design, have also used the computer extensively. Witlicki said the purchase of a second terminal and memory board is under consideration.

Last, Dana Hanley read a petition from the students to the trustees requesting permission to establish a chapter of the Vermont Public Interest Group (VPIRG) at Bennington.

Chairman of the Board of Trustees Merrell Hambleton stated that the Board cannot act on the matter until their June meeting.

Black Music feuds with Art Department

By NATE WILLIAMS

Black Music students and others gathered to address the space conflict with art students in a meeting held April 5. members of Black Music Division stressed that historical and current problems seem to be "coming to a head" and that the problem requires some action.

This spring the Art Division expressed a need for more painting studios. According to Michael Rock, dean of studies, he toured the campus in search of space after the Art Division presented the problem to him.

Rock said there was no indication that the north studios in the third floor of Commons were being used and could not remember any discussion concerning their use. Allegedly Rock was not aware of the fact Black Music students used the space for practice rooms.

At the recent meeting, Black Music students stated they felt the "verbal donation" of the third floor of Commons was at the heart of the current problem. They also felt it was wrong for the studio

space to be awarded to art students without notifying the Black Music department. Students further expressed annoyance the space had been suddenly cleaned for art students after being cluttered for so long.

The Black Music Division originally obtained use of the Commons space in January of 1977 when it became clear that the Carriage Barn was an inadequate solution to the division's space problems.

A memo from Rock to the Faculty Educational Policy Committee dated January 27, 1977, reads "If the Black Music Division is to remain a division of the college, it should be provided its own space. Furthermore, given that this cannot be done by adding to new space, but must come out of existing space, and that space is already in scarce supply, the allocation of divisional space to the Black Music Division will require the other divisions of the college to sacrifice space.

In recommending that some divisions

Continued on page 7



Photo by Tom Lascher

Helen Frankenthaler, President Joe Murphy, and Mr. Lese, right, parent of Bennington student Bill Lese, discuss the opening of recent works by Ms. Frankenthaler in Usdan Gallery.

Frankenthaler exhibit opens

By ANDREA POOLE

The opening of Helen Frankenthaler's show, highlight of trustee's weekend, was held in the Usdan Galleria on the afternoon of Saturday, April 15th and was followed by a reception in the Greenwall Music Workshop. The opening was attended by students, ex-faculty, trustees, alumane, those who lent the works on exhibit, and friends of the College.

Also present were reporters and photographers, from Time and Newsweek, from People magazine, painter Ken Noland, Barbara Rose of Vogue, former faculty member Eugene Goosen, Director of the exhibition, Mr. and Mrs. David Mirvish of the Mirvish Gallery in Toronto, which carries Ms. Frankenthaler's work, Friedel Dzubas, Susan Crile, Andre Emmerich of the Andre Emmerich Gallery in New York, and novelist Francine du Plessix Gray.

Ms. Frankenthaler, who received her

degree from Bennington College in 1949, was elected a trustee in 1967.

President Murphy said about Frankenthaler "She has, in the course of her new career, never failed to credit the College with a role in the nurturing of her extraordinary talent. We are grateful for the love she has for Bennington and her steadfast support of it."

Persons were heard to comment that they enjoyed the opening very much, although they said people seemed to spend more time looking at each other than at the paintings. Others expressed dissatisfaction with the selection of paintings which they hoped would be more representative of Ms. Frankenthaler's work through the years. The oldest work shown was painted in 1975.

One student commented "Ms. Frankenthaler seems to work very hard and I wish her the best of luck in the years to come. I only wish that the College had a swimming pool."



Was Frankenthaler worth it?

It is true, of course, that a college with such a dubious recent past as Bennington's is dependent on successful public relations to re-establish its image in the public eye. Everyone knows that applications declined drastically in the year following the Parker debacle, and that we must reassure prospective and potential donors as to Bennington's stability and the value of its degree. In this light it is logical to stage a gala event, complete with reporters from the New York Times and People magazine, honoring one of the Bennington alumnae who made it big.

Helen Frankenthaler is a trustee as well as an alumna, and one would assume that her concern in the whole affair was to lend her alma mater a helping hand. Why then did her show alone cost the college \$16,000? Why then did she refuse to walk through her show before its opening with a group of art students, as was expected of her?

We question whether the Frankenthaler opening was worth the price. An alumna should not be making financial demands of Bennington, and a trustee should indicate something more than arrogance and indifference towards her college. — JB

Bennington re-examined

As many schools are presently studying the curricular laissez-faire that once existed only at a few places like Bennington but now is widespread, we too should look for new directions. Faculty member Bill Dixon suggested at a faculty meeting earlier this term that the whole college allot a term for institutional self-examination. Perhaps a less drastic measure of looking at the present divisional structure might be in order. More cross-disciplinary work could be accomplished if there was less fragmentation and display of petty "divisionalism." The four smallest divisions might be lumped into a Performing Arts sector, for example, in the hope that greater cooperation in the use of resources and facilities might overcome the tunnelvision that periodically manifests itself.

In conjunction with the discussion on divisional setup, an appraisal might be made of whether academic standards are being adhered to under the policy of allowing the semi-autonomous divisions virtual carte blanche in educational matters.

One gets the feeling that at Bennington's traditional heavy reliance on self-motivation by the student is not working in many cases, it is not always the fault of the students. Entrenchment in outmoded ideas and belief in continuing to do things in certain ways because that is the way they always have been done here can (and in some cases has) lead to institutionalized mediocrity.

For all practical purposes, the faculty wields the power at Bennington. That is why it is disturbing if a self-congratulatory, clubbish atmosphere prevails, i.e. faculty reaffirming faith in the excellence of their colleagues... because they are such nice guys... By the same token faculty who upset the status quo or otherwise intellectually threaten may not be the people being granted tenure.

Comparison with the outside world is often neglected here in evaluating both students and their instructors. The criteria for evaluation are not always clear; there are cases of courses with little expectation

other than attending classes. Perhaps enactment of a contract system in certain areas might strengthen educational aims while permitting the individual academic freedom that can work well here.

With regard to faculty, the problem of establishing and maintaining standards is more complex. Teaching effectiveness is and should continue to be the primary factor in granting continued employment, though the actual importance of student SEPC evaluations in this determination process was called into question last spring. Research, publishing or performing outside of Bennington sometimes seems almost a liability here. Faculty members should instead be expected to remain active in their respective fields; the effects can be disastrous otherwise in such small departments.

Although circumstances have changed, the words of Willard Enteman (now president of Bowdoin College after turning down the position of president here) in a June 18, 1976 letter to the faculty are still apt:

"The status quo cannot be acceptable... my prediction is that strong medicine is called for, and unless taken soon the educational programs will deteriorate... As I said to the trustees, Bennington is going to have to live up to its reputation. One of the first changes made will have to be to have a faculty proud of Bennington, quite capable in thinking of it as the important college it is and insistent that it act that way in every dimension." — CD

Opinion

The New Paper

—Letters To The Editor—

Dear Editor:

This letter regards the Sun Festival which is to be held the weekend of May 6-7. First of all, I'd like to thank everyone for their ideas, help and energy on this somewhat monumental project. For purposes of clarification, I'd like to mention the original aims and thoughts associated with this festival. It is to combine the plans for celebrating a nationwide day set aside to honor the sun and promote the further development of solar energy with a huge campus-wide spring festival. Both would have taken place irrespectively of the other, but it is obvious that by combining all the resources and talents and focusing them on one, we can come up with a truly great and comprehensive EXTRAVAGANZA.

Now I'd like to assume that Bennington students can think for themselves. What this project basically involves is the creativity and imaginations of all of us — if this is going to work, the student body has got to be convinced of this. Unfortunately, I do not have an inexhaustible fountain of exciting ideas. Although I do have some, my main concern is to coordinate and organize the activities that students with all interests can participate in. I can't stress enough the need to bring all students into this — the point is to have everyone express themselves, their art, their music, their talents, their ideas and their craziness — with the main focus being the SUN. The objectives are to have a really fine time and to raise the awareness of solar energy.

We all know that Bennington students are basically non-political. Therefore, if you decide that you do want to help out, what we need are people to motivate, energize, mobilize and otherwise instill enthusiasm in the faculty members and students in the various divisions — to encourage them to think for themselves

and come up with their own ideas and plans. You are going to have to convince them of the seriousness and importance of this event. I'm going to list some ideas and also some of the things that are going to need to be done.

1) Of immediate and prime importance is PUBLICITY. We need lots of posters, galleys, newspaper articles, verbal communication, contact with local radio stations, contact with The Bennington Banner, College Week notices, etc...

2) We need to contact the various departments.

ART — for exhibitions, "sidewalk shows," kite-making, contests — all with the sun theme, posters, etc...

DANCE — for performances, "Sun Dances," all outside, all students given a chance to perform their own work...

THEATRE — for skits, mimes, puppet shows, original pieces, scenes...

PHOTOGRAPHY — for shows, to be outside, centering on nature, the sun...

MUSIC — for ongoing, continuous performances, by as many students as possible, as well as area groups, a square dance, music all day...

SOCIAL SCIENCE — for a petition drive to encourage Vermont legislators to vote in terms of alternate sources of energy, an information booth, exhibits by area solar companies and people with solar homes, films, speakers, voter registration...

LITERATURE — for poetry readings, etc...

3) We will need assistance from maintenance — platforms, tents, alternate space in case of bad weather...

4) We want lots of promotion with bumper stickers (we have them), T-shirts, buttons, etc...

5) Let's bring the area merchants into this with plant sales, health food sales, etc...

6) We will have plenty of sports activities planned with softball games, volleyball, tennis, motorcycle race, bicycle race, frisbee...

These are just some of the things we could do. There are limitless things... if the student body would be willing to think about it... it involves a lot, but if we can get everyone energized it will be stupendous. There will be a meeting for dancers, artists, musicians, actors and actresses, puppeteers, mimes, poetry and literature readers, who wish to express themselves on this occasion through their own work on Thursday, April 20 at 8 p.m. in Swan Living Room. Please tell your friends, get the word around. Thank you.

Dana Hanley

THE NEW PAPER

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Dan Cameron gives lecture on abolition of the art object



Photo by Tom Lacher

Dan Cameron questions the role of criticism in the construction and appreciation of modern visual art in his lecture.

segment, where Cameron drew an extended metaphor between a glass-the mind of the art viewer, Coca-cola being poured into the glass-the art being viewed, ice cooling the Coca-cola and "making it more palatable" - the critic interpreting the art.

The metaphor was carried even further to kinds of cola-styles of painting, pigmentation of the cola-kinds of paint used, and on. Arguing that "Art" has always been removed from life, Cameron stated that the critic functions as a go between for the art viewer and the art, bringing the viewer back to life after having taken a step out of life by viewing the art.

There was much more to the lecture, some of which worked and some of which did not. For example, at one point Cameron began to talk about those special private places and things that held some personal aesthetic meaning for him, such as the closet behind the staircase and the odd spoon in the silverware set. He said that he had examined the room he was lecturing in (VAPA D-208) and had pinpointed the spots in that room that held that same kind of significance. He then turned off the lights and five or six points on the wall were marked with luminous tape. The effect was extremely funny, but how it tied in with the main subject at hand, Art and Art Critics, was not clear.

At another point Cameron asked everyone in the room to project his or her aesthetic faculties on one dim lightbulb. Here, the effect was confusing and I am not sure just what he was trying to accomplish. Also, the essential seriousness of the lecture was marred by his frequent use of throw-away lines like, "I'll burn that bridge when I come to it," and "I'll avoid that point more completely in the conclusion."

These faults were minor, and can be excused in light of the fact that the lecture was functioning on at least two levels at the same time; that of criticism and that of metacriticism (or perhaps it was only pseudo-metacriticism). This being a review of the lecture's critical points as well as its metacritical points leads me to wonder what exactly to call the review: meta-metacriticism? I digress.

— Gilbert Sprague

Craig Moss' photos are 'striking'

Craig Moss' photographs, displayed in Commons during the week of March 27th, were representative of his first adventure into the realm of color. The fresh quality of his studies was unmistakably the result of an artist shaping a familiar subject with a new tool. Armed with color and a variety of techniques, approaches and subjects, he worked to create an objective atmosphere, while maintaining a statement and focus.

He was, in part, immediately successful by the nature of his medium. Color introduces motion and dimension into a photograph, but in its vivacity refuses to be held to a message. The art then is capturing the hues in their truest relation to the subject it absorbs. Craig polarized these dimensions in large and small fields to change the magnitude of his studies. Mottled in dawn, the photograph of a winter pasture distills from the early light an increasing feeling of restlessness that spreads from the horizon to the edges of desolate snow, while a close-up of a flower petal moves gracefully to its recognizable center.

Striking too were his "pictorial photographs," which were an overt effort

to manipulate the subject and to control the visual experience. Examples of these were the triple exposure of a setting sun and the building scapes solarized behind planes of color.

Color was also a theme of Lexy Russel's photography in her show which ran concurrently with Craig's, in the barn. With ultra-vivid hand-tinted shades she chose to limit her subjects rather than to expand and her photographs were preoccupied with a rough gravity of texture, in a graphic technique she is soon to become associated with.

The brusque, solitary colors created, by contrast, a double focus. Just as color searches for movement, black and white hastens for resolve. This contrast was particularly noticeable in the picture of a beached rowboat; the lemon tinted bow line fiendishly pouts for motion next to the ancient fixity of the rowboat it is curled in.

In other parts of her show she plays with the severity of the strict medium in looming profiles and scattered portraits. Compared to the graphics, they resulted in a wandering theme and I would have like to see that color-graphic technique.

'Review' is coming soon

by Elizabeth Shacknove

The Bennington Review will re-emerge this Spring, after several years absence, its first issue tentatively set for April 20th.

The Review will be a journal covering all areas of the arts. Some other features to be included in the first issue will be a soon to be published section of the official biography of John Berryman by John Hoffenden, a piece on Susan Sontag's "On Photography" by Charles Molesworth, Barry Targon is writing on ceramics and the place of the craft, a new story by Joyce Carol Oates and a short story by Frederick Busch. An advance on a section from a collection of essays by Stanley Edgar Hyman, to be published this Spring will be in the Review, a critical piece by Ben Belitt on Pablo Neruda's Memoirs, poetry by Gregory Orr, Karen Swenson, Gerome Mazzaro, John Updike, Vanessa Ryder and Barry Spacks. Marshall Ber- man will write, "Culture Watch," a commentary on people who are described by Karl Marx in *Kapital*.

The first issue will feature 15 reproductions of paintings by Helen Frankenthaler, works currently on exhibit

in Usdan Gallery, April 15 through May 13.

Paintings by Jasper Johns will be printed to illustrate a column by Ronald Paulson, in his article he will be talking about recent exhibitions, including the Johns' show at the Whitney Museum in New York City.

Nancy Goldner will write on dance, Robert Boyers, Editor-in-Chief of the Review, will have a regular column, "Arguments" and Richard Kostelanetz will have a critical piece on American Architecture from 1945 to 1965.

The price of the magazine for individuals will be \$12.00 one year, \$24.00-two years, \$34.00-three years, one issue will cost \$4.00 and prices are higher for institutions. One may also become a Charter Subscriber for \$100.00, a Sponsor Subscriber for \$250.00 or buy a Founding Family Subscription for \$1,000.00.

Subscriptions for the tri-annual magazine are available through the Publications Office and individual copies will be sold from The Bookstore, the magazine will also be distributed in the United States and Canada. The magazine will have 112 pages, 16 of them will be color and it will be glue bond.

Mark Penka wants more 'rawness' in Silo

Senior Mark Penka says he will be looking for "a certain rawness" in the manuscripts chosen for this Spring's student magazine, *Silo* 1978.

Penka became Editor of the magazine when Richard Dailey, who edited *Early Harvest* last fall, chose not to be in charge of *Silo*. Like *Early Harvest*, *Silo* will be publishing creative writing in poetry, prose fiction, and prose non-fiction form.

Submission to manuscripts is open both to students and other members of the College community. Penka sees *Silo* as a student publication which will definitely print good student work. Deadlines have not been set, as the *Silo* staff still does not know whether the magazine can be published on campus. Still, they hope to sell the magazine a week before students

leave for summer vacation.

Penka sees himself as responsible for getting a staff, keeping it together, and giving a general direction to the magazine. He sees the magazine as needing to take risks, and says, "I think the main function of a student magazine is to be explosive. You are perpetrating a monument by publishing *Silo*. I would like this magazine to threaten the very tradition it perpetrates."

This will not be a technically perfect magazine according to Penka, who is looking for writing which is "reinventing language as a work within language." He says student reactions and input have supported this position, and will continue to welcome students who wish to join the staff.



Photo by Eddy Black

Approximately 25 couples attended a ballroom dancing class taught by Phebe Chao and Jack Moore last Tuesday night in the West Studio above VAPA. The classes are held every week from 7-8 p.m.

The class was conceived by Chao to give students the opportunity to learn how to dance with the hope that a ball would be held at the end of the year with a live band. Those who attend the ball are expected to wear formal attire.

Notes from Barn 151 by Griselda Bear

Good morning, Dearest Benningtonians.

As you grope for that first cigarette of the day, gaze into the depths of that swirl that they will insist on calling coffee and take your Times in hand to face a new day, let us take just an iota of your ever-so precious time to acquaint you with the goings-on of that suspiciously debauched looking human seated at the table next to you.

To be absolutely blunt, this has been one of the most amazingly deathly dull terms in Bennington history, despite the fact that Camille is back from leave. But, (to elaborate):

Contrary to popular opinion, the dubious color of the nose of one of our history faculty is not due to a long-standing intimacy with a cheap-ish brand of sherry, but, he claims it is only (how prosaic) sinus trouble, and if he does seem to be struggling with his words sometimes in class, well... he claims he puts a lot of thought into his sentences. Rumor has it that the plane recently purchased by our own Uncle Joe was "courtesy of Bennington College President's discretionary fund" we very much tend to doubt all that, anyone who is getting us out of the mess we got ourselves into couldn't be caught that easily... we have heard from a fairly reliable source that a new alliance has been formed in the Drama Division, as yes, as always, student-teacher, we hear (although we have been known to be wrong before) that 'tis betwixt a playwright of a decidedly philosophic bent and... O hell, what's his name... you know, the shortish one with the beard. All in all life has been too too terribly dull-making although we can explain away the screaming heard outside the Swan House the night of the last Gay Tea. This was caused by fragment of an altercation, (tail-end) between everybody's favorite blonde motorcycle madame and that perennial lit-fac-mem. who can barely be perceived whizzing around campus at twice the speed of sound. One can only wonder whether the dosing of hyperactive children with speed to calm them down would have the same effect here...

So, we would only like to say that it is quite honestly not our fault that there is such little meat here. If you people will insist on being so dull, mundane, and continue to observe all those sweet little bourgeois conventions Mommy taught you, there is nothing much we can do about it. Oh, sigh for the days when Rondi lived in the sculpture garden and person-and-or persons known-unknown chiseled with great care, style, verve, aplomb and panache, the letters L.S.D. into the walls of Booth, (o, incidentally, there is no truth to the rumor that hash oil is cheaper in Dewey than in Booth... it is a definite cartel).

Trustee weekend has \$32,000 bill

The show of paintings by Helen Frankenthaler in the Usdan Galleria, which opened on Saturday, April 15, in the afternoon, cost the College close to \$32,000, according to Business Manager Bernie Iser.

When asked to account for the expenditure, Iser broke the figure down into expenses incurred by insurance, extra security, shipping, the various dinners and receptions for visiting trustees, alumnae, and friends of the college, as well as the costs of the publication of the catalogues and invitations.

When asked if the college could afford this costly an event, Iser replied that the gain in favorable resulting publicity and the donations would more than compensate and cover the initial costs of the show.



Photo courtesy of Alice Miller

Student Bob Davis is seen at work in the San Diego Zoo over Bennington's Non-Resident Term. Davis was one of many students who gained experience at public institutions and foundations across the country.

Next NRT in preparation

By ANN HOWITT

Steps towards the 1979 NRT are already in progress. As of April 6 56 jobs are in the books for next year according to Director of the Non-Resident Term Office Alice T. Miller.

The Non-Resident Term Office under the guidance of Director Alice T. Miller and Assistant Director Deborah Harrington has been sending out employer evaluations of employees for the past several months and is now receiving results.

From the evaluations received as of March 31, 90 percent of the employers gave positive comments. Once the employer's evaluation and the student paper are received, both will be sent to the student's faculty advisor for the final comment.

In total Miller said there were 1,082 jobs listed in the NRT office for the 1978 Non-Resident Term. Of these 1,082 jobs 611 were volunteer, 178 salaried, 120 offering room and board, 95 stipends, 71 College Work-Study, and 10 exchange.

At this point Miller estimated that 534 students participated in NRT, and of those 347 were employed full time. Miller said this year 63 percent of the students found their jobs through the NRT office. Last year this figure was 20 percent.

Miller stated that much of the success is

\$55,000 cut in energy costs

By COLM DOBBYN

The college realized a total cost avoidance of \$59,700 on energy costs between July 1977 and March 1978 under the first year of a new energy conservation program according to an April 10, 1978 report presented to President Murphy by the Energy Resources Committee. This figure represents actual cash savings of about \$55,000 (21 percent) during the nine-month period on total energy expenditures of \$257,000.

To deal with skyrocketing energy bills, the Murphy administration in April 1977 called in Energy Resources Management, a small New Haven-based firm specializing in colleges and serving only the non-profit sector. To insure community involvement in decisions, an Energy Resources Committee, chaired by biology Professor J. Fred Wohnus and including

faculty, administrators and students, was set up.

The most significant changes committee member Nate Williams said mandated by the committee during the first year involved use of academic facilities during NRT. With a total energy cost per resident student of over \$3,000 a month during the NRT 1976 figures and with the new Visual and Performing Arts center accounting for over 40 percent of the college's energy costs, it became obvious to the committee that curtailment of its use during the winter term would save the college a considerable amount of money.

A 33 percent reduction in heating oil usage was achieved during 1978 NRT primarily by closing VAPA and the students houses and leaving Dickinson, Commons, Jennings and the Carriage Barn only partially operational. The Barn, Crossett Library, Brick Garage and faculty houses were not affected according to Williams.

David Newton, vice president of ERM said, "The college was being run as if everyone was here" during previous NRTs. Newton, who most recently was Executive Director of the national Energy Task Force co-founded ERM with its president Jack Embersits, formerly director of University Operations at Yale.

He noted that this college along with many others had not taken full advantage of a chance to cut energy expenditures in an era of cheap energy, by for instance leaving the physical plant open for 12 students during NRTs. "Many of the college administrators we work for would now give their left arm for an opportunity like the NRT to close down," he said.

Newton said that by training and working with college employees and staff, a self-sustaining program is now being built.

due to job leads from trustees, alumnae, parents, students and the support of the faculty and administration.

During NRT Miller made trips to Washington, D.C., New Orleans, and Southern California for job development and hopes in the future to travel to Philadelphia, Chicago and Denver. Miller also organized with alumnae get-togethers for students working in Los Angeles, Chicago, New York City and Washington, D.C.

One improvement already made this year is that letters to prospective employers began going out in February. Last year, according to Miller, they did not go until the beginning of September.

Miller also said she hoped most jobs for the 1979 NRT will be in the office by September 1 and the following months can be spent on individual counseling and placement.

A job area which will have more emphasis placed on it in 1979 she said will be the pursuit of federal and state internships. Furthermore, the office is also looking for more jobs in the areas of music and art.

The location and acquisition of housing is also a major concern that the NRT staff is attempting to improve upon, Miller said.

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Michael Starobin performs senior concert in Greenwall

By THOMAS QUIGLEY

"Writing about music, while it has its merits has nothing to do with music itself. My piece is not a comment on history, politics, or anything else discussed above. Though the fact of existence may be a comment on something external, the sound comments on nothing but itself."

The quotation is from the program of Michael Starobin's senior concert; a program, by the way, which featured one of the longest thank-you lists ever composed. The pieces played by Starobin during the first half of the concert were the Prelude and Fugue in C sharp minor (the Well-Tempered Clavier) by Bach; Six Pieces, Op. 19 by Schonberg; and the first movement of Sonata, Post. in A by Schubert.

Starobin: I'd just like to make a short comment on my piano playing, which is, that the talent to perform on an instrument resides in my brother, not in myself. And I am intending a life of composition and hopefully conducting.

The mistakes Starobin made at the piano were disappointing to the audience and Starobin himself, but the concert that everyone came to see and that Starobin came to play had not begun. During the intermission the orchestra members filled the stage; then Starobin bounced onto the conductor's platform in overalls and an orange sweatshirt with a red carnation over his heart. Then began Starobin's Symphony 1978.

N.P.: How do write? do you doodle around on a piano? Do you doodle on a piece of paper?

Starobin: The most important part comes before I even touch a page with pen, or a piano. I'll figure out a theme, I'll imagine a piece and then I'll start trying to find thematic matter that fits the feelings I have. I'll notate them down; the technical aspects of composing are done some at the piano, some away from the piano. I mean putting dots on a page is as much doodling as touching a piano with your fingers. They're both forms of doodling.

The symphony was divided into three movements. The first was "allegro," the second "Slow and Distant," and the last "Broadly: 'Bright Star'."

Starobin: The original program for my work was one of winter; where the first movement was a storm; the second was a portrayal of ice crystal, the frozen patterns; the third was some kind of thaw — the spring coming.

The third movement used a human voice. Richard Frisch interpreted the melody composed by Starobin for a Keats sonnet "Bright Star, would I were as steadfast as thou art..."

To sit and watch and listen was perhaps too simple. We forgot we were watching a symphony created by a modern composer and a fellow student. That's to Starobin's credit. And he didn't write a symphony that would hit people over the head with the fact that it was a symphony. It was deeper than that. It took everyone somewhere. It may have gently nudged you, but it moved you somewhere.

Starobin: I feel I'm a different composer than a lot of composers here at Bennington. Different (oh, I hate the term, it sounds so pompous, but) creative artist. I enjoy cynicism, I enjoy art that pushes the boundaries of what we say is art to the edge. I enjoy it for what it is. But I seem to find myself just wanting to be in the middle, to express emotions of a Keats sonnet. One of the weaknesses of it is that sometimes I dip so low into a popular — almost popular love song.

After the symphony Starobin received a standing ovation. He took it wonderfully and made everyone feel good for giving him one (the sign of a true showman).

Then he and several other musicians played a jazz version of "Santa Claus is Coming to Town." Then it was over.



Photo by Les Intruder

Michael Starobin (right) performed his Senior Concert for the Music Division in Greenwall Workshop on Wednesday, April 19. Starobin composed part of the concert himself, and also included works by Schubert, Bach and Schoenberg.

N.P.: Do you have any plans?

Starobin: My plans are all very practical. I mean: do I or do I not go to graduate school? Do I study in N.Y. privately? Do I go to Europe for a while to get into music there? It's all those prac-

tical things. The impractical things are basically: I want to stay a composer. I want to be a musician. Yes, I'd like to earn money somehow. I might go into film or theater composing.

People are saying now you can blow the

rest of the semester but...

Starobin is currently at work composing for "All's Well That Ends Well" and "Subject to Fits."

"Between two shows and a dance piece the semester has just begun..."

Faculty demonstrates erratic technique

A concert performed by Bennington faculty, students, and a guest artist in the Carriage Barn on the evening of March 31 began rather suspensefully and concluded in a somewhat cold and unexciting manner. Lionel Nowak on piano, Jacob Glick, on Viola; the Bennington College String Quartet consisting of David Jaffee-violin, Doug Biow-Violin, Lyn Bertles-Viola, and Kirsten Vogelsang-cello; and Lilo Kantorowicz-Glick on violin played works by Hal Overton, Franz Joseph Haydn, and Johannes Brahms.

Nowak and Glick commenced the concert with the Sonata for Viola by Overton. A craggy, fitful piece of music the sonata is composed of tone row dialogues between the piano and the viola. Changing tempos and fluctuating dynamics provide contrast throughout one extended movement or four short connected movements, depending on how one looks at it. The musicians performed the piece while looking at the music. The fact they had not memorized the piece contributed to the rough performance.

The piece does require the violist to work through some tricky pizzicato passages as well as many extremely difficult synopated and swift rhythmic sections with the piano. Glick performed these for the most part very well although at times he and Nowak seemed to lose track of each other. Both musicians managed to pull together, however, before falling over the brink of disaster.

Towards the end of the piece Nowak and Glick generated the kind of energy which should have been felt throughout the entire piece. Glick's tone was strong here without too much force. Nowak provided a sharp, alert quality in contrast to Glick's husky sound.

The Bennington College Quartet, which toured in the West over NRT, performed the string quartet by Haydn, Op. 20 No. 4, with studied conviction, if not always with consistent ease. For the most part the ensemble remained cohesive and at times produced a very full-bodied and mature tone.

Their single most outstanding weakness, though both as individual players and as an ensemble, became apparent in pianissimo passages where that rich tone withered to almost nothingness, mistaking loss of energy for soft dynamics. Generally, however, they played this charming Haydn quartet very well, paying close attention to tempo and dynamic markings. The over-all performance was very pleasant if somewhat uninspired.

Bennington College concerts usually feature an interesting mixture of performance styles and musical abilities.

This one was no exception. Unfortunately, this concert was also a little self-indulgent.

While certain sections of the concert were well executed, generally with the exception of the quartet, the performances were a disappointment.

— Amy Spound

Brecht songs presented

Bertolt Brecht wrote in a poem entitled "The Next Generation," "I live in a time of darkness indeed!— A harmless work is absurd. Smooth faces— Suggest indifference. He who laughs—Has not yet received— The frightful news." One is painfully aware of the fact those words transcend the time in which they were written.

Brecht's dark, prophetic, and amusingly decadent poetic landscapes were often set to music. His lieder songs, ballads, and moritaten with music composed by Hanns Eisler, Paul Dessau, and Kurt Weil, were performed by Roswitha Trexler and Fritz Hennenberg on April 6 in the carriage barn in a concert presented by the divisions of Literature and Languages and Music.

Hennenberg and Trexler, both well-known in their native German Democratic Republic, combined slides, biographical narrative and their respective musical talents, which resulted in an informative, professionally executed, and often engagingly funny evening of both music history and cabaret style entertainment.

The program included some well-known and a few recently discovered musical arrangements of Brecht's poetry which Hennenberg himself uncovered. Brecht wrote his own musical settings to his poems some of which will be included in a soon-to-be published collection of Brecht songs by Eisler, Weil, and Dessau which Hennenberg is putting together.

Trexler, accompanied by Hennenberg on piano, does not possess the most lyrically beautiful voice I have ever heard. However, she is an amazing and often coy interpreter of Brecht's songs. Trexler made ample use of a recitative-staccato style which was an appropriate and effective means of conveying character and meaning. She was most definitely at her best when assuming the role of a character and singing a song from a character's point of view. Songs such as Pirate Jenny, Barbara Song and Bilbao Song (all composed by Weil) gave her an opportunity to be funny, entertaining and very ironic.

Rexler and Hennenberg concluded their concert with two encores one of which was a traditional rendition of "Mack the Knife" from Weil's Threepenny Opera.

The only major flaw in the presentation was a multi-paged program containing the lyrics accompanied by a few translations of the songs performed. As the songs were not listed in order in the program Hennenberg introduced each song himself.

This resulted in a mad and maddening shuffle of paper as the audience searched in vain for the lyrics in the programs. Translations were not always provided which was too bad considering Trexler's vivid interpretations sung in German, required some knowledge of what she was attempting to communicate.

— Amy Spound

SATs no longer required

By Colm Dobbey

For the fall 1978 semester, the Admissions Committee will no longer require applicants to submit SAT scores as part of their admissions material, according to John Nissen, director of admissions.

The catalogue is being changed to include a statement concerning the new policy: "Because the Scholastic Aptitude Test or other standardized tests do not necessarily offer proof of academic ability and involvement, they are not required part of the admissions process. However they can be submitted as one of several indicators which help to give a composite picture of the applicant."

Nissen commented that the change was made because the tests "don't reflect very well the demands of this college." He noted that since the SAT "has always been the last consideration here," the change is not a major one.

He also cited a report made by the Dean of Studies office which apparently showed that SATs were not a good indicator of subsequent success at Bennington.

As part of the change, prospective Bennington students will now be required to submit four essays. The personal statement of intent will continue to be the single most important factor in evaluation, according to Nissen.

In a separate development involving admissions, Nissen presented a report on April 1 to the faculty dealing with admissions and financial aid. The report dealt briefly with most aspects of the admissions situation, from causes of the problem and proposed solutions, to effectiveness and costs of the program during Nissen's first year.

The report noted that there has been small (5 percent) increase in applications for the fall term while a larger increase was recorded in the Spring pool. (statistics are less meaningful for the small spring group). The report attributed the present difficulties faced by the Admissions staff to such factors as: "the severe public relations problem the college experienced in recent years," other educational alternatives, demographical shifts away from the Northeast and continued cost increases.

Referring to a reduction of and high turnover in processional admissions staff, Nissen summarized: "we experienced a rather unhealthy combination of circumstances — some of which should have been avoided but others of which were clearly beyond anyone's control."

The SAT policy change was not mentioned in the report.

The elimination of the SAT requirement does not appear to be a move aimed at alleviating the present applicant shortage, but rather is "something that has been under consideration for several years," according to admissions committee member R. Arnold Ricks.

While Bennington is not the first school

to eliminate the SAT requirement — Bowdoin College in Maine is one example — the nature of the academic program here permits the change more easily than at some other schools. The new catalogue will state that: "The admissions process at Bennington reflects the personal attention given students at the college and involves assessment of each applicant as an individual."

In particular, there had been some question in the past as to whether SATs should apply to potential visual or performing arts majors, but according to Ricks, "certain members of the committee retained doubts over the years" about eliminating the tests altogether.

Graduate sells antique photos

In the two years since he has graduated from Bennington, M. Daniel Wolf has built a notable reputation in the photo-collecting business as an independent dealer specializing in 19th-century prints.

Jacob Deschin, columnist for *Popular Photography*, has described Wolf as "probably the youngest photo-gallery owner-director in the country."

Success did not come to Wolf without years spent studying and gaining experience in the antique photo market. While Wolf was still in prep school, his mother gave him a copy of *Minor White's Mirrors, Messages, Manifestations*. The book started a fascination which was to lead Wolf to Europe every year to buy photos taken from 1860 to 1870. Though a studio painting major at Bennington, Wolf studied photography with Minor White and used his experience with him to understand photography as a visual experience.

Wolf considers photography a special art and describes it as, "the subtlest of all arts. It never lets you know why you want a particular print until you've lived with it for a long time, getting to understand a little bit about why it's a good photograph or why you like it."

While Wolf deals most of the time with dealers and museums, he still enjoys dealing directly. He says he gets, "a great deal of satisfaction out of teaching people the value of photographs, how they are made, which is what people seem to be mostly interested in."

The specialization Wolf has chosen in 19th-century photography comes from, "a very subtle thing. It's not just nostalgia, it's information. It's the world before technology, offering a great deal of knowledge of how people lived before technology, a world when people were closer to the earth, close to their friends and family."

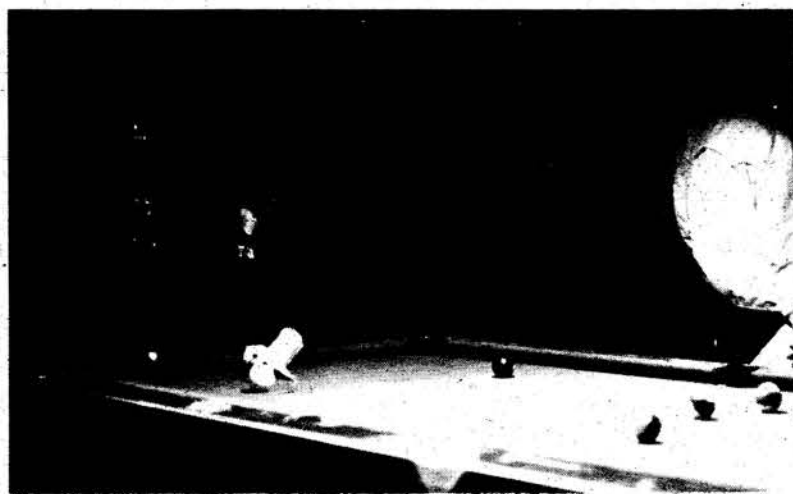


Photo by Tom Leacher

Svaha Cafe opened as a restaurant last week and Bennington Student David Lein arrived to play pool while others relaxed at the tables or played pinball.

Soccer suffers disappointment

April 15 — The Bennington soccer team hosted the Windham College team and lost a heartbreaker, 2-1.

Hampered by adverse weather conditions the Bennington eleven dominated the play for most of the game but lost due to the fact that both Windham goals were scored by Bennington. In the first half Bennington got on the scoreboard with a cross from the left halfback, Kevin Farley to forward Tam Stewart who tapped a short shot into the right side of the goal.

Later in the first half, Windham got back with a score from a long looping shot that Bennington fullback, Josh Benson, while

attempting to head the ball out, miscalculated and headed the ball over the Bennington goalie, Andrew Lawson.

The second Windham goal came midway through the second half after goalie Andrew Lawson overcommitted himself and was caught out of the goal Bennington fullback John Jim, while racing alongside a Marlboro forward for the loose ball, could not control it and the ball dribbled into the goal.

It was a disappointing loss considering the better overall soccer played by Bennington. In addition Andrew Lawson made some fine saves throughout the game.

Sun Festival is planned for May

On the first weekend in May there will be a campus-wide "Sun Festival" with plans for many different events and exhibits. The chief organizers behind this effort are Student Council President Micah Morrison, Recreation Committee Chairman Catherine Hayes, and Sun Day Coordinator Dana Hanley. The Sun Festival will be a combination of Morrison's campaign pledge of a spring festival and a delayed celebration in honor of the nationally declared Sun Day on May 3.

Art students are encouraged to set up "sidewalk shows" while some drama and music students may perform. Two bands are scheduled to perform on Saturday, May 6. Zanzibar, a bluegrass-rock band may be hired to play in the afternoon and Applejack, a square dance band will probably play in the evening. Sellers will cater an outdoor picnic on that Saturday. There is a chance that some speakers will talk on alternative energy. There may be a student-faculty softball game, as well as frisbee, kite-flying and volleyball.

On Sunday exhibits will be set up with various alternative energy sources as their subject. Area merchants may set up tables to display their wares. Other

suggestions include poetry readings around a Maypole, and a morning bird-watching expedition.

Wynn Miller and others have been working on the possibility of having a motorcycle race. Throughout all of this there will be several kegs of beer to keep things going.

The Town of Bennington has decided to celebrate Sun Day on the weekend of April 28. There is a possibility that many of the exhibits contributed there will be shown at the campus festival.

The organizers of this festival stress that in order for all of these activities to be successfully carried out, the help of the entire college community will be needed.

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Tennis team loses to Skidmore, SV College

By KEVIN LAWLOR FARLEY

On April Fool's day the Bennington tennis team traveled to Saratoga Springs, N.Y., to play their first match of the season against a well-rounded Skidmore College men's team. Despite the spirit of the five men and two women of Bennington, the team went down in defeat, 9-0. The closest that Bennington came to winning a match was in the No. 1 doubles match with Bob Davis and Kevin Farley losing, 6-4, 6-4. April 13, The Southern Vermont College tennis team narrowly defeated the Bennington team on the Bennington Recreation Center courts by a score of 4-3. Five single matches and two double matches were played. In the number one singles spot, Kevin Farley tenaciously battled Southern Vermont's Lewis Jefferson for three sets and defeated him, 7-6, 6-7, 6-1. Dana Hanley, playing number two, outshot her opponent and beat him going away, 6-2, 6-0. The third and last victorious match for Bennington was in the number one doubles

match with Dana Hanley and Kevin Farley defeating the Southern Vermont number one duo, 6-1, 7-6.

In the other matches, Claude Brachfeld, playing number three, lost to his opponent, 3-6, 1-6. Beth Barsky, playing number four, also lost, 3-6, 1-6. A close match was played in the number five singles spot with Graciela Garcia-Moliner losing 6-3, 3-6, 1-6.

It should be pointed out that due to the lack of male tennis players at Bennington, the women's team has been filling in the vacant spots against the two college's men's teams thus far. They have done so without complaint and with great gusto. Also neither of the two college teams played thus far have had a women's tennis team.

At this point of the competition Bennington was tied with Southern Vermont, 3-3. The final and deciding match was the number two doubles. Bennington's Claude Brachfeld and Peter Zinman, after losing

the first set 4-6, were on the brink of winning the second set as they were on the better side of a 6-5 score. But the Southern Vermont due battled back to a 6-6 score and then won the tie-breaker to give them the match, 6-4, 7-6.

Throughout the match the players were plagued with intermittent showers of rain. The Bennington team was missing a couple of players and they hope that their next match with Southern Vermont (at Bennington in May) will turn out differently. There is a possibility that a match will be scheduled with Mt. Anthony High School in the near future.

College to hold raffle on May 6 in Boston

The Bennington College Scholarship Fund will sponsor a raffle on May 6 at the Bennington benefit of "India: The Ultimate Fantasy" at Bloomingdale's in Chestnut Hill, Massachusetts.

The money raised from the raffle will go towards the financial aid fund. Furthermore, there is a possibility that Bennington will receive a grant from the National Endowment for the Humanities. This grant would match \$1 for every \$3 that Bennington made.

All of the prizes were donated by alumni and people affiliated with Bennington College. The list of prizes includes an Indian Dhurri rug, donated by Bloomingdale's, a case of wine donated by Penny's of Marblehead, a wheel of cheese also donated by Penny's of Marblehead, and two tickets to the Boston Symphony Orchestra.

Each raffle ticket costs \$1 and a book of 12 costs \$10. They may be purchased from Peggy Richardson, Margot Perron, Margery Albers or the Alumni Office.

Black Music

Continued from page 1

relinquish space to Black Music, I have attempted to spread the loss across the divisions, and allocate the loss to those divisions who have recently gained space in VAPA."

Subsequently, F.E.P.C. decided to allocate faculty office and practice-performance space on the third floor of Commons. A memo dated March 9, 1977 says "...The primary effort has been to find a home for Black Music and they now have use of Commons Theater, two large studios, and office space.. As was emphasized previously, these arrangements are for this term only."

A memo dated October 26, 1977, from Black Music Secretary Bill Dixon to Rock, discussed the efficient use and physical condition of the Commons space. The memo says, "We never did get in writing from your office, as promised, the college's commitment to the Division about the use of this space that we now have; in other words, it appears that our use of the current space hinges upon a verbal 'agreement' and we know how those things work." Allegedly, the memo was sent three times and Black Music Division never received a response.

When Black Music Division moved into the Commons space in the spring of 1977 they made use of the north suite studios as nobody else occupied them at the time. In the meantime, Black Music retained their office space at Jennings.

Dean of Faculty Don Brown commented that it seems only logical that Black Music should have the northside studios space on the third floor of Commons.

During a meeting on April 6 in which a memo drafted by Student Council President Micah Morrison and Black Music students was presented to President Murphy, Murphy agreed — to put into writing designating Black Music's allocated space. Murphy assured students that Dixon and Rock would further discuss the issue and that he personally would look at the space the following day. Students said they were pleased with the president's reaction and are anxious to see his promise implemented.

Spring Telethon successful

With the aid of faculty, administration, staff and students, the Alumnae Association held its annual Spring Telethon on April 4th and 6th.

On the first telethon night the college received 27 specified pledges totaling \$585. In addition to the 27 specified pledges Bennington received 34 unspecified pledges.

Fifteen specified pledges totaling \$176 and 23 unspecified pledges were the result of the second telethon night.

Almost all donations will be eligible for matching grants from the National Endowment for the Humanities. This grant will match \$1 for every \$3 donated. Money raised by the telethon will go towards the Annual Fund for scholarships.

Roger's Roost has promise

By KEVIN LAWLOR FARLEY

There is a new bar, four months in operation, on Route 7, south of Bennington, in Pownal, Vt. called "Roger's Roost." The bar, owned by Bob and Sarah Disanto, was named after their 17-year-old parrot, Roger. Roger, a colorful green and yellow parrot, can speak clear "hellos," "good-byes," "Polly-want-a cracker," and sing some opera. He perches in a cage hanging over the middle of the bar.

Roger's Roost is not the Disanto's first establishment. They owned a bar in Asbury Park, N.J. for eight years. Bob Disanto explained why he moved to Vermont: "We wanted to move to a rural area and get away from the crowds. We came to Pownal and bought this building, which used to be a chicken house called 'White's Restaurant.'"

The building has a wide pine board exterior with the "Roger's Roost" sign, printed in Old English lettering, mounted on the front roof. The interior has more pine boards as well as pine beams. There is a fireplace at one end of the room.

Disanto was proud of his new bar and emphasized that he wanted it to be low key in its operation. Disanto said, "I am a little bit wary of the young crowd because of the

tendency of that small percentage of youngsters who may get carried away and break the place up."

Roger's Roost has live entertainment on Friday and Saturday nights (what Bob Disanto calls "light rock"). The Roost has a juke box with an interesting variety of selections from Bing Crosby and Frank Sinatra to James Taylor and Stevie Wonder. The Roost also has a television and a dart board.

The prices at the Roost are lower than standard. Draft beer costs 45 cents and all drinks are \$1. They have a sandwich menu and the sandwiches are served with potato chips and homemade dill pickles.

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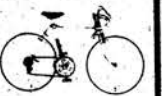
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