

Joseph Murphy: A Man Who Doesn't Stand Still

Dr. Joseph S. Murphy, currently president of Queens College of the City University of New York, becomes Bennington's seventh president on January 1st. The Board of Trustees voted unanimously in favor of a recommendation from the Presidential Search Committee, and announcement of Murphy's appointment was officially made on September 22nd.

A biography of Murphy reads in part as a travelogue. He has brought his academic acuity and administrative skill to bear on a broad spectrum of positions, and has unstintingly courted challenge in many capacities.

President of Queens since 1971, Murphy also served for a year as New Jersey's Vice Chancellor of Higher Education. Prior posts include a two-year term as director of the Peace Corps' outpost in Ethiopia and service as an associate director of the Jobs Corps for the Office of Economic Opportunity. Murphy began his association with the Peace Corps in 1965 as director of its Virgin Islands Training Center, and later worked as an assistant to the secretary of Health, Education and Welfare.

Putting the pieces together, one is struck by the strong political and social concerns which have motivated the 43-year-old college president. This resume juggling act is brought into balance by Murphy's academic orientation: with a Ph.D. from Brandeis University in philosophy and political theory, Murphy has sought contemporary applications for his own education. Both his masters and doctoral degrees were awarded by Brandeis, and following graduation in 1961 he spent four more years there as an assistant professor. Murphy completed some work towards his masters at the University of North Carolina at Chapel Hill, and received his A.B. degree with honors from Olivet College.

Frequently sought as an educational consultant,



Joseph Murphy

Murphy served on Hugh Carey's Task Force on Higher Education, New York City Council's Commission on Adult Education, Carey's Task Force on Transition, and New Jersey's Scholarship Commission. From 1973 to 74, he was president of New York City's College Public Agency Council, and from '73 to '75 vice chairman of the Regent's Regional Coordinating Council for Postsecondary Education in New York City.

Recipient of a U.S. foreign service merit award,

Murphy has served as a consultant on economic and community development and education in Africa, the Caribbean, Europe, India and the Pacific. His professional memberships include the American Association of Higher Education, the American Philosophical Association and the American Association for the Advancement of Science.

Murphy's work for the community includes membership on the Queens County Art and Cultural Center board of trustees, the board of directors of the Queens Symphony Orchestra, and the N.Y. American Red Cross board of directors. He is a board member of the Ralph Bunche Institute on the United Nations, and recently served as a member of the board for Operation Sail, part of New York's bicentennial celebration.

Murphy is the author of the book "Political Theory: A Conceptual Analysis," and is a contributor to "The Journal of the History of Philosophy." His doctoral dissertation, "The Theory of Universals in 18th Century British Empiricism," was published in 1961. A contributor to the "American Political Science Review," "The Nation," and numerous other journals and magazines, Murphy has written frequently on education, political theory and philosophy.

Murphy and his wife, Peggy, have been married 22 years and have three children, Lisa, 17, Susanne, 15, and Peter, 7. It's a family, Murphy says, which is "not the type to put down roots. We've lived all over the world and we get tired of living in one place."

The travelogue ends, for the moment, in the president's office at Bennington College. Joining forces now are a college with a reputation for innovation and a man who, quite clearly, doesn't stand still. The combination looks downright inspired.

Murphy Meets the Press

Dr. Joseph Murphy won't be assuming the president's office until January, but in a three-day advance visit to the campus early in October he planted favorable impressions and high expectations of quality leadership that have many people here counting the days till his official arrival. He had a chance to meet with faculty, students and administrators, and the clear-headed optimism which greeted him must have been as cheering as the beautiful fall weather which graced his brief stay.

Responding to questions from several reporters gathered for an informal press conference during his visit, Murphy offered candid opinions on a variety of topics.

He made it clear that evaluating the college's budget will be a priority concern when he arrives in January, and pointed out that student and faculty interests will be paramount in his considerations. Though it is far too early to tell where changes may be called for, Murphy's recent handling of the Queens College budget cutbacks offers an example

of the new president's total devotion to the integrity of an institution he saved from budgetary strangulation.

In 1975, Murphy offered to sell his presidential home in Douglaston rather than cut \$160,000 from the Queens budget, which caused the embarrassed Board of Education to let the matter drop. In the fall of this year, he cut only \$1.2 million from the college's budget, refusing to fire full-time faculty to make the \$1.8 million cut the New York chancellor of higher education had ordered. Most recently, Murphy fought for and won back \$2.6 million the chancellor had ordered cut.

An editorial in the Queens College newspaper "Phoenix" stated, "Murphy's stay at the college was characterized by many personal and professional sacrifices. Besides not having time to teach, he has, time after time, had to put his job on the line to protect the college. Last year he and three other CUNY presidents agreed to stand up to the chancellor and refuse to cut their budgets as much as he wanted them to. When pressure from the

chancellor increased the other presidents backed down; Murphy alone stood his ground."

Speaking with reporters gathered in Dickinson lounge, Murphy also noted one reason for the importance of addressing the Bennington budget: "This place is better off financially healthy because it can bring in students of every financial and ethnic background. I am concerned with increasing capital resources for generating scholarship money."

Calling Bennington an "exciting and vital place in American higher education," Murphy offered this impression of the faculty: "All of them bear a profound commitment to Bennington College. This is not like anything I've seen before. Their salaries are low yet their enthusiasm for the college is greater than what I've seen at any other college without exception. They love the place."

He characterized the college as having "an unstructured environment in which bureaucratic restraints don't exist. The faculty are encouraged to

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Schonbeck Premieres "Ode to Confucius" for Town & College

Bennington's fall term began with an elaborate presentation of a new Collage from Gunnar Schonbeck's recent series. September 15th marked the premiere performance of Collage No. 37, entitled "Ode to Confucius," which featured music division faculty and students along with musicians from area high schools and elementary schools, under the direction of Schonbeck himself.

The event was an open house for the entire Arts Center, which included pre-concert tours throughout the building for area residents not yet familiar with the new building and a post-concert reception in the Newman Court. The concert itself took place in the Greenwall Music Workshop, and made full use of the large space.



Gunnar Schonbeck before the concert.

The composition relied on Schonbeck's ability to coordinate, conduct and think on his feet throughout the performance. With instrumentalists stationed along three walls, Schonbeck was constantly in motion, offering cues to performers and reminding the audience of their part in the orchestra as chanters of sounds like "ming-ling" and "fu-yi." The audience rehearsed their parts in the composition with the composer's guidance before the concert began, and their unabashed participation made the performance particularly gratifying.

From the responsive and sensitive instrumentalists, Schonbeck elicited the sounds and textures he sought for the modern adaptation of a



Schonbeck teaches the audience their vocal part in his orchestra.



Musicians wait for a cue as Richard Frisch, Phebe Chao and Leroy Logan narrate.

Chinese ritual ceremony. Five dancers portrayed the roles ordinarily assumed by hundreds of observers and participants in the ancient ceremonies. The melodic lines underlying the directed improvisation were transcribed from papers and journals on ritual music, and were simple and effective.

The ceremony on which the composition was based was traditionally performed for the Chinese emperor in the Third Century B.C., presented at the temples of the great sage, Confucius. In Chinese ritual, there are lucky autumn days for ritual ceremonies and particularly for ritual music in honor of Confucius. On these occasions, dancers perform the "evolutions" of respect.

The instrumentation utilized by Schonbeck in his classes, performances and events always deserves close observation and musical attention. In the

"Ode," ordinary orchestral instruments and a bell-ringers choir were joined by a band of wooden instruments, painted in bright primary colors; giant Egyptian harps on six-foot sound boxes; glockenspiels built like jungle gyms; and giant wooden marimbas.

Phebe Chao, on loan from the literature division, narrated in Chinese, joined by vocalist Richard Frisch in a counter-point duet. Leroy Logan captivated the audience with his Chinese costume and athletic socks, and offered narration in English. Instrumental solos struck through the orchestral timbre from time to time, played by Sue Ann Kahn, Jacob Glick, Marta Ptaszynska, Henry Brant and Louis Calabro, all of the music faculty.

In planning "Ode to Confucius" for a local Arts Center open house, Schonbeck stressed the importance for neighbors of the college to see the new building in action. He feels that the Arts Center must be used not only by the immediate college community. Because the building is so large and versatile, many groups, organizations and schools should investigate the possibility of using the Center for performances, symposia or other gatherings.

During the performance, Schonbeck strolled through the scores of musicians, cueing their entrances with a confident air, as well he might. Each of his Collages have enjoyed warm audience reception and have successfully blended complex sounds. More importantly, perhaps, his events have an aura of excitement and envelop the entire hall in a feeling of cooperation and community. It was a fine way to begin the new year.

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The editors invite suggestions, opinions and contributions from all members of the community.

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John Cheever Reads at Bennington

Novelist and short story writer John Cheever read from his fiction in Commons Theatre in mid-October as a guest of the Literature & Languages faculty. He was introduced by faculty member Bernard Malamud.

Alumni Susan Clark, who attended the reading and conversed with Cheever afterwards, offers this report:

Two Stories by John Cheever

1. How He Came To Read At Bennington

He was at a dinner in Los Angeles with three men who had beards which were exactly the same — the same shape, the same color — in short, the same beard. One was X, one was Y and one was a professor at Bennington College ("Professor of what I still don't know"), and the only way Cheever could tell them apart was by looking at their shoes. In the course of the evening, the professor from

Bennington asked him if he would come and read.

2. What Happened At The Albany-Rensselaer Station

Disembarking from his train, waiting to be taken to Bennington, Cheever saw the Bennington student who had been assigned to pick him up walk over to a large bald man wearing a derby and smoking a cigar, and say, "You're John Cheever, aren't you?"

At The Reading

In Commons Theatre, known by dancers for its efficient dance work space, Cheever read a short story, "The Death of Justina," which, he told his audience, had been rejected some years ago by *The New Yorker* on the grounds that they were "not an art magazine," and then a long story, "The Swimmer," which bore no outward resemblance to Burt Lancaster. "Speaking of screenplays," came a question from the audience afterward, "what connection did you have to the screenplay of 'The Swimmer'?" "I picked up the check," Cheever answered, explaining that what went wrong with the movie was Sam Spiegel's interference.

Cheever read quickly and gently, in a deferential monotone, and finished in time, he noted, for everyone to catch the American League playoff game in the fourth inning.

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Cheever's work is a continuous search for the

reality beneath appearance. He received the 1958 National Book Award for his novel *The Wapshot Chronicle*, and has also published a sequel, *The Wapshot Scandal*. Cheever's insights into American suburbia, where he prefers to live as well as document, form a basis for many of his short stories as well as the 1969 novel *Bullet Park*.

His most recent novel, *A World of Apples*, was published in 1973. Story collections include *The Enormous Radio and Other Stories*, *The Housebreaker of Shady Hill and Other Stories*, and *Some People, Places and Things That Will Not Appear in My Next Novel*.

Cheever was born in 1912 in Quincy, Massachusetts, and was educated at Thayer Academy. He spent two years writing television scripts for the serial "Life With Father," and taught advanced composition at Barnard College, and later at Boston University. He received a 1951 Guggenheim Fellowship, the O'Henry award for short stories in 1956 and '64, and a grant from the National Institute of Arts and Letters in 1956, and the Howell Medal for Fiction in 1965.

He lives at present in Ossining, New York with his wife, two sons and a daughter, and has been teaching a writing workshop at nearby Sing Sing Prison. His forthcoming novel, "Falconer," has, not so uncoincidentally, a prison setting.

Bob Woodworth Greets the 45th Entering Class

Acting President Robert Woodworth welcomed 196 entering students early in September as part of the fall semester's orientation week. The new students, including 39 sophomore and junior transfers, constitute an overflowing class which represents a wide geographic distribution.

In a brief welcoming speech, Woodworth referred to his own first days at Bennington 41 years ago and to the self-sufficiency he encouraged on campus during World War II when he was manager of the college war farm. He urged the students to think of their educations as occasions for learning to learn, learning by doing and taking responsibility for individual accomplishments and directions.

"Bennington College has always been different from most colleges. We pioneered the inclusion of the arts in our curriculum and we have always

emphasized doing things, feeling that such experience is one of the best methods of learning," Woodworth remarked.

The Acting President also referred to the democratic process by which the college operates. While inviting students to take part in the governance of the college, he said, "It is always changing. Each year about 1-3 of the student body consists of new individuals who have new ideas. Students, faculty and administrators all participate in making decisions. Everyone can be heard. You will have a major role in fashioning your own social regulations."

Woodworth characterized the months ahead for the new students: "While working here, you will be recalling the past, studying our present and shaping our future, with a faculty which is proud of Bennington. That faculty will be helping you to

educate yourselves."

Director of Admissions Jean S. Aldrich found occasion on the opening days of the term to provide information on this year's admissions in comparison to other years at Bennington and to similar schools. At Bennington, applications are now steady and somewhat up from earlier in the year. The quality of applications and the interests and abilities of candidates have remained high.

While the number of entering students is seven less than last year, the class is overfull for projected totals. With a trends towards urban schools and postponement of the college years, and with the sheer number of college-age students fewer this year, most colleges are suffering a drop in enrollment. Bennington is maintaining a full campus of students whose talents and potential are as high as in the sixties' boom years.

Woodworth closed his remarks by suggesting, "Rather than listen to more of this heady stuff, it is more important that you meet one another. Greet your neighbor. You all have something in common."

May 13-15 REUNION May 13-15 REUNION May 13-15

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May 13-15 REUNION May 13-15 REUNION May 13-15 REUNION

Bennington's Historian Needs Your Help

Please send me your thoughts on Dance in the Leigh years, whatever your major or bias. I have Martha and Bill on tape but need comments from the taught and campfollowers.

Tom Brockway
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Alumni Association News from Sue Edlemann, Alumni Director

In Connecticut, Regional Chairwoman Candace deVries Olesen, and other Fairfield county alums are staging a Bennington night for secondary school guidance counselors in the area. Lois Schulman Chazen will host, with Alumni Director Sue Edlemann and Polly Runyon of the Admissions Office down from the College to lend a hand.

The Washington, D.C. regional group has ambitious plans for an area Career Council. Chairwoman Denise Rzewski Bredt recently mailed to all alumni there to survey their interest in exchanging career information and guidance and to find out

who's doing what.

From San Francisco Chairwoman Ann MacFarlane Richter reports that area alums plan a February benefit of the world premiere performance at the Opera House of a new dance work by alumna Julie Arenal '60.

In New York, the season's big event is the November 17th theater benefit with an after-the-show supper at Sardi's. This year's play is "The Oldest Living Graduate," from Preston Jones's "A Texas Trilogy." For ticket information, call Marianne Byk Schnell (212-535-9499) or Claudine

Abry Bacher (201)379-5883), who are co-chairing.

On campus at Bennington October 8th were several Annual Fund workers for a meeting with Fund Chairwoman Nancy Reynolds Cooke.

Washington, D.C. will be the city for the January 7-9 winter meeting of the Alumni Council, in keeping with Council President Willie Eaton's efforts to vary the setting for these meetings from time to time and thus give more alums a chance to participate. Council members: Save the date!

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Review: "The Maids" by Camille Paglia

A production of Genet's "The Maids" was presented at Bennington October 7 through 11, 1976, starring Mitchell Lichtenstein and Rick Oller and directed by M.A. candidate Alison Gobbeo, who also played the role of Madame. Ms. Gobbeo graduated from Bennington last June and studied throughout her senior year with Lee Strasberg in New York.

Genet explicitly requested the use of males in the female roles of "The Maids," but nevertheless very few productions have attempted this. In an appendix to "Saint Genet" Sartre speaks of Genet's transvestite intention here as being "from the very start to strike at the root of the apparent," and finally to achieve an "absolute state of artifice." The audience at the Bennington production of "The Maids" could be left in no doubt that the use of males in this play supplies a further metaphysical density to a work which is already fascinating in its profuse and volatile fictions.

The production originated last spring in the presentation of a scene from the play in a drama class by Mitchell Lichtenstein and Rick Oller, who were then recruited this fall by Alison Gobbeo to act in the complete play, the first she has ever directed. Ms. Gobbeo began the play in darkness, in which was heard a famous Doors' song, "The End," with its protracted Oedipal psychodrama. As the music continued, Rick Oller was seen onstage as the maid Solange, who began to perform a symbolic dance. He made gestures with his rubber gloves which reminded me alternately of Rita Hayworth in "Gilda" and Cocteau's "Orphee;" he seemed to strangle himself and then bizarrely to twist his head off his shoulders, his face meanwhile a mask of stony menace, an archaic Gorgoneion, a Toltec idol.

David Bowie's "Lady Grinning Soul" was heard as the attention shifted to Mitchell Lichtenstein as the maid Claire. This was a moment of great brilliance. The Bowie song provided a luxurious setting for Mitchell's first appearance. Dressed only in a black slip, he sat at a vanity table, and, holding a hand-mirror, he slowly and sensuously made up his face, moving his body with a suppleness and fluidity which one has seen only in great female film stars. I was particularly struck by an habitual exquisite lifting of one shoulder, like the Sansovino Apollo in Venice; in this one detail Mitchell's performance was more convincingly feminine than, for example, Delphine Seyrig's in "Last Year at Marienbad," where the same gesture is used repeatedly. There seemed to be in Mitchell a kind of anatomical ambiguity of shoulders and arms, which seemed female until the viewer was disoriented by the fleeting suggestion of a powerful thigh- or bicep-muscle: this disturbance seems to be exactly what Genet envisioned for his play. The overwhelming impression, however, was one of ravishing beauty: Mitchell, with his golden skin, his shining hair, his Adonis-like throat, his pink cheeks and white teeth, his Vivien Leigh smile, was an unforgettable image of freshness, of androgynous adolescent perfection, what the ancients called the transient moment of "bloom."

At times Mitchell reminded me of the transvestite Katharine Hepburn of "Sylvia Scarlett." One felt, particularly when he put on his dangling rhinestone earrings, that he was not conspicuously less feminine than fashionable women of the Twenties; this observation was confirmed when he appeared later in the play in an elegant Thirties

evening gown, maroon velvet with slashed sleeves. Mitchell's initial appearance, however, was classic: his narcissistic self-absorption as Claire, intensely communing with herself in her hand-mirror, ranks for me with two other immortal moments. The first was Nico in Warhol's "The Chelsea Girls" (1966), in which Nico, on one side of the split screen, painstakingly snips at her blonde bangs for twenty minutes, looking impassively into the eye of the camera as if it were a mirror. The second was Ford model Lena Kansbod, whom I observed in August being photographed in front of the Plaza Hotel for a Bloomingdale's Kenzo ad for the "New York Times;" at one point, turning in motionless Egyptian profile to the crowd of onlookers, she took what seemed fully five minutes to slowly touch up her lipstick with a tiny brush, contemplating her reflection raptly in a compact mirror. It was a superb moment of self-divinization, of a theatricality intensified by a magnetic solipsism. Mitchell Lichtenstein's self-entranced, nearly autistic prolegomenon was equal to these other epiphanic episodes: the spectator was filled with an emotion which combined awe with an aesthetic pleasure of the purest kind. Moreover, I have



Mitchell Lichtenstein as the self-absorbed Claire.

written a good deal in my own work about the portrayal of female roles by boys in Elizabethan drama, but never in my life have I seen this phenomenon with my own eyes, as I did in Mitchell Lichtenstein's performance. The spectator at this production of "The Maids" seemed to see Rosalind's wooing scene with Orlando in "As You Like It," in which a boy plays a girl playing a boy playing a girl.

I interviewed director Gobbeo for Quadrille on the ideas which went into her production of the play. She cited a number of direct influences: the Marquis de Sade, Bataille's "Death and Sensuality," "Venus in Furs," and Gilles Deleuze's "Sacher-Masoch" (a book which is virtually unknown in this country but which was brought to Bennington from England by former philosophy teacher James Fessenden). Ms. Gobbeo used "Saint Genet" heavily for its gesture-theory, which she accentuated by the continual use of mirrors throughout the play. She also drew upon Mishima's "Temple of the Dawn," with its parable of the Land of the Pomegranates, in which one class, the Beautiful, is exploited by another, the Deformed, who eventually enact a "Murder Theater." This



Lichtenstein and Oller

passage from Mishima was used improvisationally in the five weeks of rehearsal for "The Maids."

Ms. Gobbeo devised a number of other interesting improvisations for her production. She had the two actors invent movements representing "romantic notions of slaves" — female Egyptian slaves, geishas, Southern black women slaves —, and some of these gestures and "affectations" were retained for the play. A small and "prison-like" space in the new arts building was chosen in order to create the garret of the maids, which is alluded to but never shown in the play, a space which also reproduced Genet's prison-cell; here the actors did improvisations involving the two sisters at various prior stages of their development, for example, at pubescence. There were improvisations for two days in the graveyard contiguous to the campus, below Franklin House: the actors read from Sade's "Juliette." At another time Ms. Gobbeo cut up phrases from Genet's other works and handed them to the actors to read onstage; these phrases were committed to memory for mental use in the silent moments of "The Maids," so that the actors "would not slip out of the world of Genet."

Ms. Gobbeo had the actors use a voice which was intermediate between male and female, except when they were imitating Madame, when they used "a breathiness and smoothness of style" which was drawn from Mae West and Marilyn Monroe. In order to get the actors to achieve what the director regarded as "female internal sensations" and "a female center," which would aid them in their walk and physical stance, she had them do "flow exercises," to enable them "to internalize their male sex organs." She talked to them about essential female experiences like menstruation and childbirth and attempted to get them to redirect their sexual sensations upward, to induce responses from, for example, their shoulders. (One cannot help feeling that these exercises must have strongly influenced Mitchell Lichtenstein's remarkable physical virtuosity.) The director chose all the costumes. She selected a slip



for Mitchell which was emphatically flat, so as not to give the impression of "deflated breasts;" she wished "to get at the feminine quality of the actual male chest." She had Mitchell paint his nipples onstage in order, once again, "to draw attention to his male breasts" and, presumably, to increase the sense of sexual paradox.

Ms. Gobbeo conceives of "The Maids" as "a ceremony within a ceremony within a ceremony," and she characterizes her direction as one which emphasized ritualism and choreography. Details from the crime of the Papin sisters, which was Genet's source, were used to enrich the gestures in the play, and in fact an actual photograph of the sisters was reproduced in the program. I remarked to Ms. Gobbeo that the play was many times allowed to take a tone of high comedy which seemed natural to it. The American Film Theatre production of "The Maids" permitted this only when Vivien Merchant was on camera; the absence of this dimension in the scenes between Glenda Jackson and Susannah York tended to create a certain monotony and, ultimately, stridency. For this spectator, one of the distinctions of the Bennington production of "The Maids" was its achievement of a unique conflation of comedy, horror, and glamour.



Oller and Lichtenstein surround director Gobbeo, playing the part of Madame.

Nine New Faculty Members This Fall

New members of the teaching faculty include both one or two term replacements for instructors on sabbatical or leave, and some newly contracted members.

George Finckel has come back from retirement to fill in the music division's opening in string and cello work. Well known in this area for his tremendous impact on music at the college and in the surrounding community, Finckel retired officially in 1971 but has been active since then. He will be teaching for the fall term.

Carol Haerer is also a one-term replacement, teaching drawing in the visual art division. She has had several one-woman exhibitions of her work, and has taught at New York University and also at Bennington in the past. Her husband, artist Philip Wofford, is also a faculty member.

Patricia Krouse will fill in for the fall term in visual art also, teaching History of Art. She received an M.F.A. in Italian Renaissance Art at Princeton University in 1975 and has been an in-

structor at Williams College since then. For Williams she also served as assistant to the director of the College Art Museum. Her articles have appeared in the Princeton Art Museum Record and a catalogue entitled "Five Themes From Genesis." Krouse speaks French, German and Italian, and received her B.F.A. cum laude from Franklin & Marshall College in 1971.

The dance division welcomes Anthony La Giglia for the entire year. The choreographer and dancer has worked with Martha Graham, Charles Weidman, Erick Hawkins, Merce Cunningham and the Dance Theatre Workshop. His works have been premiered at the YH-YWHA of Mid-Westchester, Riverside Church in New York, the University of Utah, Birmingham Creative Dance Group, Packer Collegiate Institute in Brooklyn, the Cubic Theatre in New York and New York University, among many other places. Since 1968 he has danced with seven varied companies and performed works by the foremost contemporary choreographers. He has taught at colleges, schools and camps, and also given master classes.

John Daniel Langer is a two-term replacement in the social science division teaching American History and Diplomacy and Russian History. He comes to Bennington from Yale University, where he has been an acting instructor, and where he received his Ph.D. in 1975 and his M. Phil. in 1973. Langer was winner of the James Birdsall Water Prize and recipient of a research grant from the Yale Concilium on International and Area Studies in 1973. He is also a member of Phi Beta Kappa.

Marta Ptaszynska rejoins the music faculty this year. She was born and raised in Poland, where she received nearly all that country's young composer's awards before she came to the United States. In addition to her excellent reputation in this country and Europe as a composer, Ptaszynska is an expert percussionist. She is well known to the Bennington community for a piece commissioned and premiered by the Sage City Symphony during one of her previous terms teaching at the college.

Recipient of three master diplomas, with distinction, she has done advanced studies with Nadia Boulanger in France and at the Cleveland Institute of Music in Ohio. She has performed and had her compositions played in Europe and the United States, and has music published through PWM in Poland and Leduc in Paris.

Each term the drama division hosts another guest director at Bennington, and this year David Schweizer will supervise direction of fall productions. Schweizer has worked with Joseph Papp, Nikos Psacharopoulos of the Williamstown Festival Theatre, and Mary Levenstein of the Circle in the Square Theatre in New York. A graduate of Yale, Schweizer has directed in major regional theatres, opera theatres, summer theatres and experimental workshops. He previously taught at New York University and has been awarded the Bates Fellowship at Yale, a Noble Foundation grant, and was nominated for the Drama Desk Award for Distinguished Direction for his production of "Troilus and Cressida" at Lincoln Center.

David Grahame Shane has been hired as a two-term replacement in the visual arts, teaching architecture. He has recently been working at Cornell University, where he received a Ph.D. last June in architectural and urban history. Shane also has an M.Arch. in Urban Design and an A.A. in architectural design from the Architectural Association School of Architecture in London. He has published articles in "Architectural Design" and "AA Projects," as well as the "Journal of the Society of American Architectural Historians." He has taught at the University of Manitoba, and has been a traveling lecturer in Paris, Bordeaux, London, New York and Boston.

Arlene Wyman, an instructor in Biology, is a new member of the science division. Dr. Wyman received her Ph.D. in Biochemistry from Harvard in 1974 and her B.A. in Chemistry from Cornell in 1968. Since 1969, she has taught in Harvard University's Biological Chemistry department, and the Biological Labs of Harvard Medical School.

REPORT ON THE FINANCES OF BENNINGTON COLLEGE WITH A LIST OF DONORS

July 1, 1975-June 30, 1976

In a year when the presence of support was as important as its financial impact, annual gifts from alumni, parents, friends, foundations, and corporations to Bennington College exceeded those of the previous year and convincingly demonstrated the warmth which the greater Bennington family feels toward the College. Annual giving in 1975-76 totalled \$277,453. The College received, in addition, \$111,565 in capital gifts for endowment, the Arts Center, and the Edward Clarke Crossett Library. These are not easy times for fund raising, and yet your intense interest, generous gifts, and continuing concern encourage us to project for the future not only a steadily increasing stream of annual contributions, but also a successful major capital funds drive.

Many of you made second gifts during the Spring of 1976, and many, who had not previously supported the College, made a generous first financial commitment. The challenge grant to match new and increased gifts was successfully met and surpassed as well. These were important elements in our fund-raising success.

Although I have left the Acting Presidency, the Trustees have asked me to become Chairman of the Capital Campaign Steering Committee, and I have happily accepted. In this role, I will be seeking your support for Bennington's pressing capital needs. But this will not diminish the intensity of our annual giving campaigns. The College must have your involvement in many ways, and your recurrent annual contributions will remain a necessity of life for Bennington. The College has a strong future but it depends on your consistent financial support. We thank you heartily for your gifts to the annual fund in 1975-76 and hope you will continue and increase them, as we increase our efforts, in 1976 and 1977.

Joseph S. Iseman
Acting President, February 6-June 30, 1976

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FACULTY NOTES

PAT ADAMS has received a National Endowment for the Arts grant in painting for 1976-77. Over Long Weekend this fall she will go to the University of Iowa as a Visiting Artist.

Earlier this year HENRY BRANT received a grant from the National Endowment for the Arts for his space-opera in progress, "Everybody, Inc." He has recently completed a "Spatial Concerto" for piano-forte with 7 orchestral groups and chorus, commissioned for recording by the pianist Hilde Somer. During 1976, Brant composed 3 commissioned spatial works on bicentennial themes: "American Weather," for the Westminster Choir; "American Commencement," for Vermont Law School; and "American Debate," for publication by Carl Fischer, Inc.

The new recording of his "American Requiem," a multi-spatial symphonic work, performed by the American Wind Symphony, has recently been released. Last April, Brant spent a week at the University of Minnesota conducting concerts of his orchestral space-music and leading seminars in which students and faculty collaborated with him in producing large group "instant composing," (Bennington style).

His next work will be a "Spatial Concerto for Three Bassoons" and 8 orchestral groups for the Denver Symphony, Brian Priestman, conductor, for the opening of the orchestra's new auditorium in 1978.

LOUIS CARINI published an article critical of the operant conditioning and association views of learning in the Spring 1976 issue of "The Urban Review." It is entitled "Theories of Learning and the Education of Children."

Together with Hayden Carruth and Galway Kinnell, NICHOLAS DELBANCO was a judge for this year's awards in literature from the Vermont Council on the Arts. He has completed a radio play, commissioned by National Public Radio and titled

"The Twenty-Fifth Clock." His new novel, "Possession," will be published by William Morrow in February, 1977.

On April 23 VIVIAN FINE's Cantata, "Meeting for Equal Rights 1866," commissioned by Copper Union with the assistance of the National Endowment for the Arts, was given its premiere performance by the Oratorio Society of New York. This took place at Cooper Union; on May 20 the Oratorio Society repeated the work at Alice Tully Hall in Lincoln Center.

On May 22 the premiere performance of "Teisho," written with the assistance of a grant from the National Endowment for the Arts, was given in the Visual and Performing Arts Center of the College, as part of the dedication ceremonies. Written for eight singers and string quartet, the work was performed by the Sine Nomine Singers and Richard Frisch of the Bennington music faculty, and the Contemporary Quartet, in which Jacob Glick, also of the music faculty, played viola.

On August 28 the premiere performance of "Romantic Ode," for string orchestra with solo violin, viola and cello, was given by the Chamber Music Conference of the East in the Greenwall Music Workshop in the Arts Center. This piece was commissioned by the Conference with the assistance of the Vermont Arts Council. Jacob Glick was the viola soloist at this occasion. "Romantic Ode" will be played by the Vermont Symphony at its concert in Bennington on Oct. 30.

On Oct. 8 The New School in New York presented a program of music by Vivian Fine. The composer performed her "Concerto for Piano Strings and Percussion for One Performer;" also on the program were the Fantasy for Cello and Piano, Missa Brevis for Four Cellos and taped voice, and Two Neruda Poems for mezzo and piano.

JOANNA KIRKPATRICK was on leave from Bennington in 1975-76 to be the Ford Foundation Consultant in Teaching-Research with the Village Studies Program of the Institute of Bangladesh Studies, Rajshahi University, Bangladesh. She gave a paper at the Twelfth Annual Bengal Studies

Conference at the University of Michigan, Ann Arbor (April 1976), on "Aspects of Consciousness Among Educated Working Women of Bangladesh: A Preliminary Report." This paper will be published in The Occasional Papers of The South Asia Center, Michigan State University.

Other papers are scheduled for the New York Conference on Asian Studies at SUNY, Albany ("Report on Bangladesh" for a panel on women in Asia); the Midwest Conference on Asian Affairs at the University of Minnesota, Minneapolis ("The Image of the Primitive in East Bengal Ethnography: Then and Now" for a panel on Bangladesh); and the American Anthropological Association annual meeting in Washington, D.C. ("Autonomy and Identity as Aspects of Women's Consciousness in India and Bangladesh" for a panel on Equality & Inequality), November 1976.

Her book, "The Sociology of an Indian Hospital Ward," is to be published by Firma K. L. Mukhopadhyay, Calcutta.

JACK MOORE was Guest Choreographer for the Harvard-Radcliffe Dance Company. They performed Moore's "Winter Places" (first version) at the Hasty Pudding Theatre on May 7, 8 and 9, 1976.

A chapter on Spenser's "Faerie Queene" from CAMILLE PAGLIA's work-in-progress on the androgyne in literature and art is to be published in the scholarly journal "English Literary Renaissance."

SIDNEY TILLIM received a grant in painting from the Ingram-Merrill Foundation for 1976-7. An exhibition of his drawings, organized by the Edmonton Art Gallery, will tour Canadian galleries and museums through 1977. The drawings illustrate Karl Shapiro's poem "Eden Retold."

Tillim was a visiting artist at the Emma Lake Art Camp of the University of Saskatchewan in July of this year. His recent article, "The Ideal and Literal Sublime: Notes on Painting and Photography," was published in the May, 1976 issue of "Artforum."

editor's journal

When last we met on the printed page, I issued an oblique threat, suggesting that I was more than ready to replace the name "Quadrille" with a title more engaging and representative of Bennington's buoyant nature. To date, both hue and cry on this matter have been utterly absent from my daily mail pouch, placing me in what nature herself abhors, a vacuum.

Rather than leap to hasty conclusions about Bennington apathy, I would simply like to reiterate my unremitting desire for a new name for this publication. I am, of course, prepared to offer a substantial reward to any individual who originates a brilliant new title. Examples of my proposed largesse: a guided trip for two through the new Arts Center and back again without ever circling back on one's path; a lifetime subscription to College Week; the opportunity to realize a

deduction on your income tax through a contribution to the college's Annual Fund (runners-up and those completely disinterested in retitling the magazine may also take advantage of this possibility); or a chunk of genuine pressed, dried Vermont fall foliage. The possibility of a commemorative audience with the Board of Trustees seems unlikely, unless you happen to be a member of the Board yourself.

I will be examining my mail pouch closely. I am also very much on the lookout for letters to the editor bearing suggestions or complaints. Please do what you can to extract me from this hideous vacuum. Nature, you may recall, responds to circumstances like mine with thunder. Despite my petitions to Zeus, I cannot propose any meteorological threats, and rely instead on your interest in improving this magazine.

Next in QUADRILLE: WORDS, WORDS, WORDS

Literature at Bennington

The spring, 1977 edition of Quadrille will focus on the teaching and practice of literature, with works and commentary from the people who studied it at Bennington and continue to write and publish their work.

Although several manuscripts have already been solicited and received, the editor welcomes contributions from all alumni engaged in writing projects. Your remarks on studying literature while at Bennington are equally necessary to make this issue a well-rounded discussion of the field.

As some of you may know, plans for this issue began nearly a year ago, with publication delays centering around reporting of the Parkers' resignation and the dedication of the Arts Center. To those of you who were forced to assume the issue would never see the light of galleys, our apologies for our procrastination.

West Coast Admissions Office Opens

The Admissions Office now has a West Coast office, staffed by Ellen St. Sure Lifschutz '50. She will be visiting schools, corresponding with applicants and coordinating alumni activities such as interviewing and following up inquiries. A brief biography, in Ellen's own words, follows:

"After graduation from Bennington in 1950, I was managing editor of 'The Hudson Review' in New York until I married Israeli writer Dahn Ben-Amotz in 1951 and went with him to live in Israel. There I worked for a time as feature editor of 'The Jerusalem Post,' an English-language daily newspaper, and later free-lanced as a writer, translator and editor.

"In 1964 I returned to the U.S. with my three

children, Dor, Noa and Paul, and settled in Berkeley where I began part-time graduate work in English at the University of California with the help of a Graduate Fellowship for Women from the Danforth Foundation. I received an M.A. in 1970 and expect to put the final period on my doctoral dissertation later this year.

"I have been married since 1968 to Joseph E. Lifschutz, a psychoanalyst in private practice and clinical professor at U.C. My oldest son, Dor Ben-Amotz, expects to graduate from Bennington this December. My daughter Noa is starting her junior year at Bennington this fall and my younger son, Paul, will quite likely be joining her there next year.

"Bennington has been every bit as good an educational experience for my children as it was for me, so enthusiasm for the college comes naturally."

Admissions Office News

The Admissions office is pleased to announce the appointment of Tom Fels as an Assistant to the Director of Admissions. Tom, who grew up in the college community, graduated from Amherst College in 1969 (class of '67), and describes himself as an independent student and a writer of non-fiction. He is married and has a two year old daughter.

Tom joins Polly Runyon '74 and Leslie Parke '74 (M.A. '76) on the Admissions staff. Due to the exceptionally heavy travel schedule of the others on the staff, Tom will be in the office for the Fall term, with only an occasional visit to high schools and college fairs. He says it is a pleasure to be working in the barn, among friends both old and new.

The New Paper Goes to Press

A student newspaper has finally been established on campus, and has published one issue this term, with plans of two more to follow before NRT. By the spring term, a monthly publication schedule is hoped for if student support and contributions warrant. Subscriptions to The New Paper will become available once the paper's financial base is more firmly established.

The first issue covered reactions to the college's recent appearance in the national media, and included an interview with Esquire feature writer Nora Ephron, whose "Bennington Affair" appeared in that magazine's September issue.

In a statement issued prior to delivery of The New Paper's first issue, the staff said it "feels that it is time for Bennington to take its own look at Bennington. By this we mean that Bennington must have some means by which it can interpret and analyze the events and issues that determine the Bennington Experience. The New Paper will grow with the support and enthusiasm of the Bennington Community. Without this support, this will be the first and last issue of our student paper."

The paper's editors alternate from issue to issue, providing variety and relieving each individual from the pressures of what could be a full-time job.

Business manager Amy Spound is heading the paper's efforts to secure display advertising and supervising the financial end of production. Senior editors of the first issue were Laine Hammer and Amy Spound, and John Savlov handled layout.

The New Paper has already received some financial support from alumni and trustees, but the dream of a self-supporting publishing venture based on advertising revenues is far from realization. Because the paper is now distributed free of charge, the staff seeks financial support from all college constituencies.

Senior Liz Rosenberg Published in "Atlantic"

The November issue of Atlantic magazine features a short story by senior Liz Rosenberg entitled "Memory." It is her first published story and sprang, she says, from a writing workshop she attended last year at Bennington. "It's nice to know that classes can still be awe-inspiring," Rosenberg remarked.

Currently in her last term at Bennington, Rosenberg is now at work on a two-part literature thesis, a critical work on Nathaniel Hawthorne and further prose fiction of her own. When asked about

Bennington's faculty, she replied, "I have been lucky with teachers here. There have been a handful of professors, not all of them in literature, of course, who have had a very important influence on me."

Rosenberg claims to have stepped from the womb a literature major, though "in the interim I've considered drama, psychology, political science and nothing." She plans to continue writing after graduation, and is currently working on a novel. Once she arrived at a plot line for her new work, she began the story in two different forms — as a fictional narrative set in a small town in upstate New York and as an allegory about a mythical kingdom. She is now trying to decide which format will best suit the endeavor. "No one ever said, I hope, that writing is easy. As far as I'm concerned,

it's like rowing upstream without a paddle in the winter, when the river is frozen," she commented.

"My theory of writing, if I have one," she continued, "is that art ought to express what is beautiful and true; to express that which is beautiful also because it is true."

Commenting on her fellows students engaged in creative writing, Rosenberg stated, "There are many good writers at Bennington. There's not too much camaraderie that I can see, though certainly no enmity. Maybe they're afraid if they're in the same place at the same time they'll all be struck by the same fabulous metaphor."

Concluding that she wouldn't have wished to attend any other college, Rosenberg characterized Bennington as "small, beautiful, smart and funny besides."

Newman Performing Arts Fund Established

The Trustees of Bennington College have announced that Dr. and Mrs. William R. Woolner, (Patricia Newman '44), have established the Jerome A. Newman Performing Arts Endowment Fund at the college. The announcement was timed to coincide with Mr. Newman's 80th birthday, October 19th.

Yearly or bi-yearly income from the Fund will support visiting artist fellowships or productions in the performing arts. The generous flexibility determining the Fund's use will support the work of performing arts divisions of dance, drama, music, black music and theatre, providing programs of

value and interest to the college community and the larger area community as well.

The Fund will be administered by the president of the college, who will give priority to the dance division's needs in accordance with the Woolners' wishes.

Jerome Newman was a member of the Bennington College Board of Trustees for ten years. His providential and wise advice and constant attention to all matters affecting the college, during his trusteeship and after, have had far-reaching and beneficial influence on the college.

Patricia Woolner, Mr. Newman's daughter, is a

1944 graduate of the college, and currently director of the Yard, a dance, music and theatre project in Martha's Vineyard. The Woolner-Newman connection with Bennington extends another generation, to a 1971 graduate of the college, Victoria Woolner, Mr. Newman's granddaughter.

The trustees have expressed the community's grateful thanks to Jerry Newman and to his daughter and son-in-law for their great generosity in honoring their father by giving his birthday gift to Bennington College.

THE STATE OF NRT

We Need Your Help

To those of you who have helped in past NRT's or the current NRT, thank you.

There is currently a real question of whether or not there should be an NRT. Although the college still strongly believes in the importance of work experience, if NRT is to continue the college must locate more jobs for students. If you can offer a job or suggest a new contact, please call me collect any morning, or send in the job card below. The upcoming NRT will run from January 3 through March 4, 1977.

Housing for students during NRT is also a major

problem. Any suggestions or rooms that you can offer will be greatly appreciated. Students are often willing to exchange child care or housework for room and board.

The current students have much to offer. They are spending a lot of time researching job possibilities, but they need more specific job offers. Please, if you can, help make NRT a working part of the Bennington education.

Judy Cohen
Acting Director, NRT
(802) 442-5401

Suggestions for the NRT Office

JOBS

Name _____

Title _____

Address _____

Skills Needed _____

Salary _____

HOUSING

Name _____

Address _____

Phone _____

Expected Rent or Work Exchange _____

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