

THE BEACON

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Vermont Forum Discusses Racial Discrimination

The topic for discussion at the Forum held on Monday evening, April 26, was racial discrimination. Acting as moderator, the Reverend Ritchie Lowell introduced the first speaker of the evening, William Thomas, who acted as a spokesman for the Negro people.

William Thomas

Mr. Thomas, the author of the novel, "God is For White Folks", began his talk with a brief analysis of the difference between living in New York and living in Vermont, where he is now residing. He explained that the primary motivation for his moving to Vermont was so that his children could spend the first few years of their lives, "free of the taint of racism and spared the brutality of being made to feel that they were different."

Mexicans Not Served Here

After describing the "sick sort of fluttery feeling" that a Negro gets when entering a restaurant in New York, when he is "clean, well-dressed . . . and hungry", he compared it with the feeling that a Mexican gets when entering a restaurant in Texas. Not having known that discrimination against Mexicans in Texas is as strong as the feeling against Negroes which predominates in the south, Mr. Thomas described his surprise at having seen signs in El Paso restaurant windows which read, "Mexicans not served here". He then commenced to explain that the same anti-Mexican sentiment prevails throughout California "as if everyone had forgotten that California originally belonged to Mexico."

Lynching is Like a Rock Thrown in the Water

He compared "lynching" to a rock thrown in the water which sets off a series of waves going all around the world, not only providing fodder for the propaganda machines manned by people who wish to prevent us from making the theory of democracy universal, but, worse still, indicating an internal disorder which implies that we have failed to live up to our constitution. Mr. Thomas' solution to this problem is that we start spending our nickels at home for real democracy instead of spending them on the "rising red tide", thus making it unnecessary

(Continued on page 6)

Tentative Plans For Army Film on College

Margaret Fiske Jones, Bennington, '41, is preparing a film outline on Bennington College, which she hopes to sell to the Civil Affairs Division of the United States Army. It would be part of a compulsory program shown weekly in all theatres in U.S.-occupied Germany, Austria, Korea and Japan, which is designed to give a picture of cultural and educational life in the United States.

It was Miss Jones' idea to prepare a film on Bennington to use in this program, for which she has done work before. She feels that Bennington, as an example of progressive education here, would be extremely interesting for other nations to see, as it is quite unlike their more conservative, even classical systems of education. She hopes also to incorporate some scenes of Bard College into the film to give a broader picture of progressive education in this country.

Emphasis on Non-Resident Term

The main emphasis of the film, Miss Jones said, would be on the Non-Resident Term, as that is perhaps the most outstanding difference between Bennington and Bard and other colleges. If her outline for the movie is accepted by the Army, she will re-enact, with the assistance of different students, various of the more interesting winter period jobs.

There is also a strong possibility,

(Continued on page 5)

Claire McIntosh Writes Radio Series

Tune in at WKOB, North Adams, Sunday afternoons at 5:30, and hear Claire McIntosh's new radio series. The North Adams station contacted Dr. Burkhardt a few weeks ago and asked him if he knew of a talented Bennington girl who was anxious to write radio scripts. Claire was chosen; she expected to write only one show, but it turned out that they wanted her to do the entire ten weeks' series.

Sight Conservation

The series is sponsored by a Sight Conservation group that is conducting a drive to outfit children with needed optical aids. Claire writes the script for a half hour show; she has to meet a deadline every Wednesday so that her scripts may be edited by the station. "And they certainly do a lot of censoring," she told us.

Fantasy Theme

The general theme of Claire's programs is fantasy, similar to the Oz stories. The main character is Dorothy; she has a toy lion with magical powers who has only to don his glasses to transport Dorothy and himself to any land in Time. This is a subtle device to put across the sponsor's purpose. Two weeks ago Dorothy and her lion friend traveled back across the years to the banks of the Nile to visit Cleopatra. The Bennington College octet was on hand to serenade the Egyptian Queen. This past Sunday, the two travelers went on a trip to the future.

Aside from the regular program, the Sight Conservation Group is sponsoring a "Who is the Professor?" contest. The lucky person who guesses the Professor's name will be amply rewarded with shoes, radios, and large credits at many stores and restaurants. Each week, hints of his identity are inserted in Claire's script.

Pres. Burkhardt, Mrs. Franklin, Students Speak at Philadelphia

Chih-Seng Chi



Performed Selections from Chinese Opera
April 29

On April 28, a group of alumnae, heads of twenty-seven schools, parents of Bennington students and friends of the college, gathered at the Cosmopolitan Club in Philadelphia to hear various speakers discuss accomplishments and aims of the college. There were sixty-seven people present at the dinner, which was run by Helen (Heidi) Chapman Hucker, Elsa Voorhees Hauschka, and Sarah Taylor Shattuck.

After the meal, Mr. Philip Price, a member of the Board of Trustees, introduced Mrs. George S. Franklin, who spoke on the formation of Bennington College. Ann Landis, a Bennington student, told about her winter period in a New England candy factory. Another student, Elizabeth Cresswell, described her experience teaching at a Hopi Indian School in New Mexico. The final speaker was President Burkhardt. He discussed the future of progressive education, and Bennington's part in that future.

Alumnae Meetings Held

Meetings of alumnae were also held in New York, Chicago, Cleveland and Detroit. Rebecca Stickney, alumnae secretary, attended these gatherings, which were held in preparation for President Burkhardt's impending trip to these cities.

President Burkhardt Presents Idea for Integration of Social Science and Political Economy

A meeting was called Tuesday, May 4th, for the purpose of discussing possible integration of the Social Science and Political Economy fields. The questions, in general, involved the need for this integration, and means by which it could be accomplished.

The meeting was turned over to President Burkhardt, who presented his views on the need for integration.

Education Now Divided

His contention is that at present, education at Bennington is divided into areas such as Psychology, Sociology, and Economics; that correlation or integration of these areas is left to the student.

However, "human problems cannot be divided into psychological, economic, political, or sociological groupings." Therefore, "no one is tackling the real problems, because they don't fall into any one area . . . because social sciences are divided, they (the students) are missing the human problems."

His proposed solution to this would be to establish a basic course in Social Science which would encompass the "problems in major fields of human endeavor."

Objections to Plan

There were several objections to this plan because it was felt that such a basic course runs the risk of being rather superficial and vague. However, President Burkhardt answered that "that assumption is based on thinking in terms of divided sections."

A question was also raised as to whether or not this idea of integration might not be more practical on a higher level—in the senior year—rather than the freshman year.

Since the purpose of the meeting was not to make any decisions, but merely to present the idea, it was decided that another meeting would be held shortly after the students have had a chance to discuss and formulate their opinions.

Mr. Holt and Mr. Shapiro Attend Creative Arts Conference

Over the weekend of May 1, a conference on creative art in New England colleges was sponsored by the University of Massachusetts at Fort Devens.

Purpose of Conference

The purpose of these meetings was to stimulate wider interest among college students in Creative Arts and encourage a more dynamic approach in these fields; to achieve greater interplay between the fields and to integrate courses in creative arts into the total college program.

Program of Conference

Thirty-four New England colleges were represented at the conference with more than fifty outstanding college and civic leaders participating.

The program opened Friday evening with a dance concert by Miss Iris Mabry, well known modern dancer, excerpts from the play "Antigone" performed by a Wesleyan University drama group, and a short concert by the Glee Clubs of Smith and Amherst Colleges.

Bennington Representatives

Mr. Holt and Mr. Shapiro represented Bennington College in the field of Visual Arts. The discussions centered around the two topics: Trends and Methods, and The Humanistic Approach to the Visual Arts. One of the features was an exhibition of student work in various media by students from Bennington, Boston University, Tufts College, School of the Museum of Fine Arts, M. I. T., and Devens. Mr. Holt and Mr. Shapiro brought with them kodachrome slides of student work.

Of all the colleges represented, Harvard University was deemed most conservative while Bennington showed itself to be most progressive and liberal-minded.

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Editorial

"Another intellectual movie!" This is the kind of comment head on recent Saturday nights. It seems that when Rec Council supervised our entertainment, there was nothing but unadulterated schmaltz, but that now we are deluged with aesthetic scripts that have pure educational value. **Brief Encounter**, which will be shown May 29, is a step in the right direction. Now, however, we feel somewhat as though we were merely an outlet for the Museum of Modern Art. How about something along the line of "Laura" or "To Have and Have Not", or perhaps a good musical comedy such as the old Astaire and Rogers movies? A little of the sophisticated semi-schmaltz romance or melodrama would certainly be welcome on a Saturday night in the Vermont hills; or any place for that matter. This doesn't imply outlawing all foreign, old-time, experimental or farcical films. Perhaps it would be possible to alternate a little less demanding fare for one Saturday and a film classic the next. But however it's done, how about a little diversification, Mr. Belitt?

Recently the storeboard had to take a step which inconveniences most of the members of the community. It is unfortunate that the board had to resort to such action. However, laxity on the part of the store members (both faculty and students) made it impossible for the store to continue its previous policy. If the community manages to make payments promptly, perhaps the more desirable system will be restored.

P. S.—In case you have forgotten, this means "Planned Shopping".

The other day we strolled up to the library in quest of the "Kinsey Report". On being told that it was out, we looked at our reading list and requested a second book, "Little Elsie Dinsmore". On being told that this too was not available, and realizing that Mr. Drucker would be completely infuriated to hear that his assignment was not read, we sat down and figured out a Plan.

The library now has a sensible rule. If you request a book that is out, the librarian will not tell you who has it. The purpose of this policy is evident; it protects students from undue annoyance. At the same time, cognizance must be taken of the fact that many people keep library books for two full weeks although they finish with them in a few days. Ideally this bottleneck situation would not exist and books would be returned to the library as soon as possible. Until this state is achieved, however, we think that a system should be worked out whereby the library would notify the possessor that someone else wishes to use the book. A card would be sent at any time during the two weeks informing the girl that there is a demand for the book, although she would be under no obligation to return it, until it is actually due.

We are convinced of the need for

In the First Person Singular

The gold mining camp of Telluride, Colorado, was alive with discussion in the early nineteen hundreds, and everybody there knew Anton Rella. He fought for his fellow miners, all of them determined to establish the eight hour day. And by the time his son was born in 1907, they had the eight hour day and the Western Federation of Miners. The struggles weren't over, however. And Ettore Rella, the playwright and the miner's son, remembers the turmoil vividly.

He himself had dealings with some of the officials of the town, especially with a certain Judge Olsen. Judge Olsen wasn't a judge. In fact, he ran a tailor shop. Nevertheless, he was continually involved in legal affairs. Mr. Rella asserts that the Judge did hold some minor offices, and, of course, he was a notary public. Above all, the Swedish tailor taught Rella to play the violin. As a teacher he was inadequate, Rella admits. But "he had a certain pontifical quality, especially when he'd been drinking." Then, too, he insisted that Ettore Rella was a genius with the fiddle.

Rella's father wanted his children to have all the advantages that he, as a miner, hadn't had. So he sent his son to Italy to study at the University of Rome.

And at one point Ettore Rella studied violin with Tollefsen and Severn in New York.

A miner's son may be ambitious, but he is also practical. He may want to write, but he also decides that he can obtain more food by fiddling. All the movie houses had orchestras, and it would be easy to get work. That is, it was easy until about 1929. Then canned music ousted the orchestras and the fiddlers.

But Mr. Rella still has what he calls quixotic ambitions in the field of music. Recently he studied at Julliard, and eventually he hopes to compose the background music for his two plays.

Plays? Of course. Ettore Rella never abandoned his ambition to write—and probably never will. His goal is to return genuinely American poetry to the theater. He is convinced that poetry used for dramatic purposes can please and entertain large commercial audiences. After all why should poetry be considered chi-chi and esoteric?

Mr. Rella is disturbed by the fact that plays have ceased to be read as literature.

He abhors a manuscript that has no particular form, that is written to be sold first as a novel, and then as a play, radio script, or scenario, or all three.

He disdains melodramatic plots, whether or not they happen to be entertaining. A playwright should be more than a mere carpenter.

Perhaps that is why Mr. Rella works in reverse when writing a play. He starts with a state of mind, with "abstract ideas that are dynamically related." And then he makes people out of them. Thus, his latest play, "Stars for the Dark Cave" (it was produced this fall), is concerned with basic social values. As Mr. Rella wryly remarks, Broadway will classify it as a "serious" play; the antithesis of a "serious" play being a comedy.

Could it be that Ettore Rella's plays are a reflection of those early memories of the struggles of the mining camp? Could it be, too, that his social consciousness began in Telluride, Colorado?

In 1938 "Please Communicate" was produced in San Francisco, and a criticism ran something like this: Too complex. The play has elements of morbid violence. Mr. Rella was not annoyed. He pronounced the man "a very bourgeois critic who is not willing to face the violence of our time."

N. Dobritz

this plan, as only the other day we discovered "The Life Cycle of the Tse-Tse Fly" under an old pile of Orphan Annie books in our room. Just think of all the people who must have been waiting for it!

Waltz Me Around Again, Esther

You might have snickered some years back at the song in "Dumbo", "When I See An Elephant Fly", but Esther Junger, who received the first Bennington College dance fellowship award, has a job that might make you laugh even harder. Her work is doing choreography for circus elephants.

Before she took over this unique job two years ago, Esther Junger choreographed two Broadway shows, "Dark of the Moon" and "Dear Judas". The next step was Ringling Brothers; working with untrained dancers and animals trained in various languages. She knows the native tongue of each elephant, and therefore is able to maintain rapport with her trainees.

Esther also directs large production numbers involving clowns, dancers, dancing horses, and—you guessed it—elephants.

We wonder what happened to other former students of the summer Bennington School of the Dance. Just noticed the other day that a group of trained fleas at the 42nd Street Arcade had a rather familiar and progressive plie.

H. F.

Witchetty Grub Man

The other Sunday I was in the library doing some anthropology reading. Unfortunately, I had combined the Brandenburg Concertos with Thurber's "The Night the Bed Fell on Father" earlier in the afternoon. Even in the atmosphere of rabid determination and printer's ink, I was in no mood to absorb facts about various perverted tribes scattered over the globe. However, after two hours of fairly diligent plagiarism, I began to get into the swing of heathen lore.

Sitting by the radiator, I first fancied myself as the Eskimo wife who was loaned out to hubby's best friends. A draft from the window soon changed my mind, and I decided that the Polynesians had the right idea. Whale blubber and igloos could not compete with free love and tropical fruit.

It took a great deal of perseverance to shift my mind to the Australian Bushmen. Nevertheless, after a chill cigarette on the cement steps, I braced myself and returned to face their moieties, fratrics and sibs.

Pages of fascinating facts had accumulated, which I felt sure would

What's This About a "Freshman Menace"?

There I was, minding my own business, sitting on the library steps, when this girl sat down beside me. Being the friendly sort, I made some banal remark on the weather . . . "Nice isn't it" . . . or some such entirely innocent remark. Receiving no snappy comeback—in fact, receiving no reply at all—I looked up, prepared to repeat my remark.

At first glance, I had thought the girl to be rather normal-looking, but this time, I looked more closely, and was entirely unprepared for what I saw. She was smoking a cigarette, which may sound fairly reasonable. However, not only was she smoking this cigarette, but she was also holding one in each hand. Her eyes were glazed and she was staring across the grass at the opposite entrance to the Barn with a look of horror on her face. I looked in that direction, and seeing nothing but the harmless entrance to the Science department, I poked her, trying to wake her from the stupor she was in.

"What's the matter? Aren't you feeling well?"

She began to mutter something, and I tried to hear what it was.

Failing this, I asked, "What did you say? What's the matter?"

With a ferocious snarl, she drew back from me, and switching a cigarette from her right hand to her left hand, she began tearing her hair with the free hand.

"Senior Division . . . Senior Division . . . That's all I can think about. Somewhere in this building is my application for Senior Division, and you ask me 'What's the matter'."

At this point, her speech became unintelligible once more and she began to puff furiously at her cigarettes.

"Come now," I said, trying to soothe her. I was sure she would be foaming at the mouth at any moment. "Come

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bring a gleam of recognition—perhaps even humanity—into the eyes of my counselor. Then fate took a Thurberesque turn, and my studies unconditionally surrendered to my imagination. The following sentence, with no explanation, appeared on the page and has been hounding me ever since:

"In the Kangaroo group, the holder of the Alatunja office must be a witchetty grub man."



"Therefore, I believe the sonnet to be of Italian origin—period."

**Stanley Edgar Hyman
Writes Critical Study**



Erich Hartmann

Stanley Edgar Hyman, who taught literary criticism and folk literature at Bennington in 1945-46, has written a book entitled "The Armed Vision: A Study in the Methods of Literary Criticism" which will be published by Alfred A. Knopf on May 24. Mr. Hyman has written for the "New Yorker", the "New Republic", and other magazines, and portions of his book have appeared in such magazines as "The Kenyon Review", "The Antioch Review", and "Poetry".

Some of the critics discussed in "The Armed Vision" are Edmund Wilson, T. S. Eliot, Van Wyck Brooks and Kenneth Burke.

Anne Poor's Exhibit a Success



GUESTS AT ANNE POOR'S ART SHOW

Left to right: Milton Caniff, Bill Mauldin, Anne Poor, Mrs. Maxwell Anderson, Henry Varnum Poor, Jean Arthur, Dr. Frederick H. Burkhardt, president of Bennington college, Mrs. George S. Franklin, chairman of Board of Trustees of Bennington College, and Mr. Frederick Lewis Allen, Editor of Harper's.

Anne Poor's preview art exhibit at the American British Art Center in New York City on April 27 netted over \$1,000 for the Bennington Scholarship fund. Miss Poor, daughter of the famous artist, Henry Varnum Poor, did several of the paintings on exhibit while she was at Bennington. Among the notables present at the show were: Milton Caniff, Bill Mauldin, Mrs. Maxwell Anderson, Jean Arthur, and Frederick Lewis Allen.

The New York Herald-Tribune reviewed Miss Poor's work saying: "There is a clean and knowing character about her work, and a keen sense of spatial relationships which results in such a sound interior as her 'Living Room', a large canvas with a mood of warmth, and one can only call it domesticity. Everything in it has its place and over all sifts a quiet contentment that lures even the harried into a mood of relaxation."

**Levy's Tenth Symphony
Heard on Records**

On Wed. evening, April 28th, Ernst Levy's 10th Symphony, "France", was presented on recordings to students and faculty. The work is dedicated to France and the title-leaf of the score has Benjamin Franklin's "Every Man has Two Countries: His Own and France" inscribed as a motto.

Form and Composition

The Symphony is in five parts. The 3rd part, "Elegie Francaise", was completed in Boston, Oct. 31, '43, and was the first music Mr. Levy wrote after coming to the States. The remaining four movements were also finished in Boston, by Dec. 1st, '44. Mr. Levy says that the Elegy was first thought of as an independent piece. It has been and may still be, performed separately. "But soon I discovered that there was 'more ahead'—and sure enough, the worst happened: quintuplets!"

Composer's Notes

Mr. Levy warned the audience before the performance that the symphony was long and difficult listening. For those present who felt that even a superficial understanding was impossible after one hearing, this partial explanation

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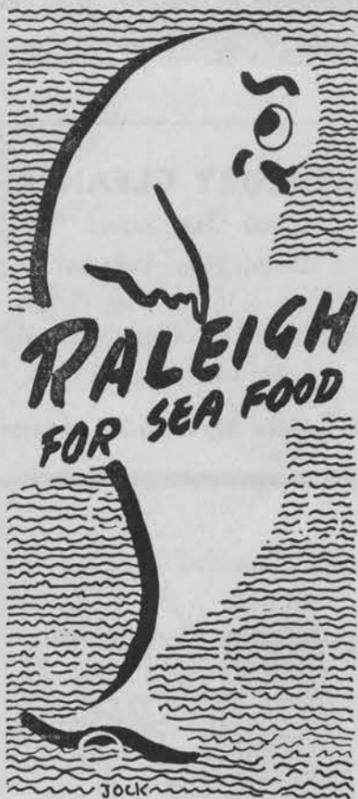
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**Wallace Meeting Held
at Williamstown**

Students-For-Wallace Hear Adams

Official organization of a Students-For-Wallace chapter at Williams was completed two weeks ago at a meeting of Wallace supporters in Griffin Hall. More than 50 students, townspeople, and a delegation from Bennington, which consisted of Helen Frankenthaler, Carol Diamond, Phylliss Johnson, Sonya Rudikoff and Joyce Perry, participated in a lively discussion, followed by the election of officers. Acting chairman Donald Merwin, '50, was chosen permanent leader and Lionel Bolen, '48, was elected secretary-treasurer.

Mr. Henry Adams, prominent Dalton businessman and one of the mainstays of the Berkshire Progressive Party, was the main speaker, urging students to organize an effective campaign in the northern part of the county. He reviewed the history of the Pittsfield

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**Art Historian Speaks
at Seminar**

"Problems Faced by Contemporary Artists" was the subject of a talk given by Theodore Brenson, art historian and instructor, at the seminar Monday, May 3, in Barn 1. After his talk Mr. Brenson presented slides of paintings, which he briefly criticized and analyzed.

Mr. Brenson said that too many modern artists are concerned with producing something that is the result of their inner sensitivity instead of their awareness and integration of environment and the past. "They shut themselves into their studios and eliminate all outside interference. Their work is small in scope. Their personalities are cramped to fit a deliberately shrunken frame."

The Artist as a Critic

He continued, "An artist becomes a

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Crime and Punishment: An Analysis

For all the creative work contained in their making, few of the films made in the last decade live today; only a handful have vital qualities which emerge from the flickering photography and old-fashioned make-up. These have the quality of poetry, of psychological understanding and of the use of movement to express meaning. Pierre Chenal's adaptation of Feodor Dostoevsky's "Crime and Punishment", made in 1935, is undoubtedly one of these films.

Written as a melodrama, "Crime and Punishment" also had a lesson or a warning to it. It was a parable of the fate of nihilistic and skeptical youth in nineteenth century Russia, whose materialism and revolutionary opinions were presented in such a way that they were sure to be hated and feared; it was a vision of the ultimate error and moral suffering of those who had so cut themselves off from established authority and morality that they had lost all respect for human life.

Murder is Secondary

In order to show how far such men could go, Dostoevsky had the youthful hero, played by Pierre Blanchard, commit a murder. Upon witnessing this terrifying scene, it is possible to view "Crime and Punishment" as a thriller and let the moral go; for there is probably little in detective cinema that rivals the psychological duel between the murderer and the police inspector, Porfiry. Yet it is a murder story unlike any in the world, for the murder is not really important to the film; and the relation between murderer and detective is not between opponents, but between an erring son and a mocking father. The murder is only a stage background, and Porfiry is only another of Raskolnikov's friends and relations who are powerless to help him. The real subject of the film is the mind of Raskolnikov, where the real story takes place.

Raskolnikov as Symbol

"Raskolnikov" is not really a man's proper name, but a play on the Russian word for "schismatic": one who has cut himself off from the main body. Raskolnikov is a symbol of the long-suppressed will of man to achieve absolute power, for he is a man who sought to create in his daily life, the same feeling of dominance over his own nature that Napoleon established over Europe. Raskolnikov's dream is that of conquering at any cost; of proving the ability to conquer. The old woman he kills means nothing to him. If he hates her at all, it is because she is mean and dishonest but this hatred alone does not warrant murder. The murder merely proves that he can commit the criminal act and that he is absolutely independent of morality.

The seeds of Fascist sadism and exasperated unreason are in all of us. They exist when men are split in themselves and when human relations are so barren, that men will do anything to rise out of their self-humiliation. From the moment Raskolnikov leaves his room to commit the murder—from the moment we know that we have in him one of those men to whom an idea is more than human life—we are plunged with him into the nightmare of even greater loneliness, remorse, and delirium.

Walls Broken Down

It is only when Sonia, the eternal Magdalene, moves him by the compelling power of her own love that his prison walls are broken down. The walls were only in him, and although he submits to imprisonment he is free. The murderer and the harlot trudge together over a road in Siberia, and for the first time the broken halves of the self are brought together. Only then is the crime understood, and only by his power to love is the punishment finished.

Joyce Perry

Alumnae Album

Marriages

Mary Shaw, '37, on March 1, to Louis B. Schlivek. Mr. Schlivek is a graduate of Dartmouth.

Leila Vaill, '40, on March 14, to Ernest L. Fetzer. Mr. Fetzer attended Fordham University and was graduated from the New York University Law School.

Gertrude Streeter, '41, on January 31, to Roger L. Putnam, Jr.

Susan Hedge, '42, on December 25, 1947, to Theodore C. Hossfeld. Mr. Hossfeld is a student at M. I. T.

Jean Michaels, '42, on February 12, to Jack Radow.

Ellen Harteveltdt, '47, on December 25, 1947, to Leonard B. Edelman.

Ann Slaymaker, '47, on February 25, to Robert B. O'Reilly.

Edith Nightingale, '49, on December 30, 1947, to David Burt.

Engagements

Virginia Todahl, '40, on April 18, to Robert Davis. Mr. Davis is director of radio and television with Carl Byoir and Associates of New York City.

Joan Leonard, '42, to William H. Caryl. Mr. Caryl is a student at the University of Vermont.

Katherine Sawtell, '46, to John Plimpton.

Rosalie M. Gittings, '47, on April 9, to Victor L. Drexel. Mr. Drexel is a graduate of Eton School, England.

Joyce Wittpenn, '47, to Harry P. St. Clair, Jr. Mr. St. Clair is a junior at Rutgers University.

Barbara Williamson, '48, to Leonard W. Munson. Mr. Munson is operating a ranch in Port Oxford, Oregon.

Janet Miller, '50, to William M. Shannon. Mr. Shannon is a student at Williams College.

Births

To Eleanor Metcalf Scott (Mrs. Winfield T. Scott) a son, Joel Townley, on November 27, 1947.

To Rosemary Perks Bennett (Mrs. Alexander G. Bennett) a second daughter, Louise Rosemary, on October 27, 1946.

Miscellaneous

Aline Wharton, '40, who is Mrs. Leonard Appel, is directing an amateur theatre group in Tokyo and is working on a children's book about Japan. Mr. Appel is a specialist in labor law and is advising the Japanese in this field.

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Wallace Meeting Held at Williamstown

(Continued from page 3)

Progressives and said that his group had been instrumental in securing more housing in that city. As a personal friend of Henry Wallace, Mr. Adams was called upon to answer many questions concerning Wallace policies.

Scoffs at Criticism of Wallace

He declared that Wallace opposes policies tending towards aggression, and advocates more foreign affairs activities by the UN instead of the State Department. He scoffed at the prevalent criticism of Wallace's Russian Policy and emphasized that Wallace believes military power will not solve the Soviet problem.

Sonya Rudikoff, speaking as a representative of the Bennington Wallace Group, reported that the group had held one meeting and that they planned to work on campus and in the town of Bennington.

Following a suggestion by Mrs. Frederick L. Schuman, Chairman Merwin announced that members of the organization would begin a canvass of Williamstown in order to get enough signatures to place Henry Wallace's name on the ballot. Membership cards were passed out and fifteen Williams students signified intentions of joining the group. Mrs. Cornelia Parker, noted author who resides in Williamstown, outlined the technique which Wallace supporters have been using in New York City and pointed out that the sweeping victory of Representative Isaacson was evidence of a successful "doorbell" campaign.

Schuman Speaks

By invitation from Mrs. Schuman, some of the participants of the meeting, including the Bennington delegation, adjourned to the Schumans' house for refreshments. Mr. Schuman upon his return from a meeting in Madison, Massachusetts, where he had been speaking, joined the party, and standing above his guests, who were seated on the floor around him, he commenced to answer questions on the world situation in general, most of them directly appertaining to Wallace's foreign and domestic policies. Not only did Mr. Schuman push aside any need for another war, but he stated that Henry Wallace was the only existing candidate who was qualified to take over the country. He backed his assertions with factual elaborations.

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DRYSDALE'S

On the Bias

by M. S.

At the house meetings held the other night some talking and a little thinking was done concerning the financial situation of the college. The ideas in general of cutting down on campus employees, and the number of student paid jobs, were all gone over with discussion and argument. The ideal seemed to be to evolve some plan which could have all members of the community equal in their abilities and resources to help solve the situation without it becoming necessary to pay for our own drama, music, and dance productions, or for our guests' meals.

It seemed, first of all, that to cut down on the employees was impractical from the aspect of keeping the houses and grounds in condition. Some remarked that surely we could keep our own rooms and the house kitchenette neat; those of more practical and pessimistic nature pointed out the dearth of activity even now when the kitchenettes are untidy and also the apparent lack of zest at the prospect of making our own beds, on the part of some less hearty of our members. The idea of having a part-time maid, shared by two houses, was still agreeable to many.

It also seems fairly useless to cut down on the number of men working around the grounds, since girls would have to be trained for such work and the complications involved in work schedules, etc., would be hardly worth the effort. (Of course the fewer beer cans, cigarette and candy wrappers, etc., that are thrown so gaily to the winds, the better.) The menus were variously commented on, the suggestions being sent to the higher authorities for contemplation. Someone suggested that we install a college tax on all sales in the store, to be collected in the same way as the Meals for Millions. On every sale (not every item, but every purchase rung up) there would be a tax of two cents to be put in a container provided. In the case of cigarettes, candy or ice cream the charge might be reduced to one cent, but this can be worked out later. It seemed to me an idea worth thinking over.

Another suggestion was to have cafeteria meals, which would cut down on food waste (everyone presumably taking what they wanted and not whatever they saw) and still have jobs around the dining room for student waitresses, though of a different nature. This also met with some approval. The idea to have all overdue library books charged for, at a rate per day, as is done in any public library, was one I thought very apropos, (having just finished waiting a week for a book I

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Tentative Plans For Army Film on College

(Continued from page 1)

Miss Jones feels, that she will be able to obtain American distribution for the movie by selling it to the radio or television. This would be possible whether or not it was bought by the Army for foreign showing.

Social Studies Major

After majoring at Bennington in Social Studies, Miss Jones worked on a study of newsreels for the Office of Radio Research of the Rockefeller Foundation. This led to other work in the motion picture field, and eventually she went into the production end of the industry. Now she has her own company, shooting documentaries and sixteen millimeter films. Besides the Civil Affairs Division of the Army, for which she worked in Paris and Munich, as well as in this country, she has been doing work for television. Due to the limited range of "live" television shows, many short movies are used.

Changes at Bennington

Like many alumna, Miss Jones noticed few physical changes at Bennington. However, she said the faculty was quite different from that which she had know. "The girls look exactly the same, though," she added.

had to read), and also very fair considering the headache that overdue books cause the librarian, the other students, and the professors who try in vain to keep them available.

If these suggestions lead to complaints, as they doubtless will, and those complaints lead to action of a constructive nature, we are the better for it.

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Art Historian Speaks at Seminar

(Continued from page 3)

critic when he adds objectivity to subjectivity. With this objectification comes contact with the outer world, and growth. His forms change from the purely personal to forms with universal and lasting interest." Mr. Brenson went on to say that paintings of universal appeal possess the basic and essential elements, significant form, design, expressive space, and color—all suggested by a genuine idea or experience. "A painting may be emotional and naturalistic, but if it has the necessary elements, unified, it is successful."

"Genuineness comes with an organic relationship to environment and 'the sense of the age'," Mr. Brenson said. "The sense of the age' is the artist's consciousness of the past and its effects on the present and the future. Van Gogh was conscious of age and environment when he 'found himself' in the South of France."

In saying "a painter may choose forms from a past culture and completely absorb them into his individual creation", Mr. Brenson gave as examples: African and Persian influences on Matisse and Picasso; Japanese influence on Degas; and Greek and Roman influence on Renaissance art.

Difficulty in America

He concluded, saying "American painters have difficulty in developing this 'sense of the age' because America hasn't the rich historical background of Europe. Therefore they must sometimes turn to other cultures for inspirational form. Without relatedness to environment and the past, paintings become monstrosities. The artist's cutting loose is a vain and futile self-affirmation. When the artist can integrate these factors with his own creativeness, he gains a rare happiness and security."

Slides Shown

Using slides, Mr. Brenson showed how paintings are unsuccessfully submitted to the photographic technique. He also showed examples of the confusion of the art form with social, literary and emotional interest in painting. He demonstrated how some modern artists resort to the dishonest use of extravagant form to produce a philosophical and psychological shock. "Some artists have no response to the outside world, or the inside world," he stated.

"The artist is in the front line of a great struggle for a new world," Mr. Brenson said, "but he is also the first victim of this new world. There are made upon him the utmost demands in vision, faith, and vigor. He must be advanced by being met with clear and sympathetic criticism, implacable to dishonesty."

Bennington, the Berkshires, and I

A geo-paradox am I, rocky all the time,
Add one part, two part, three parts,
mixture to the lime.

Oh sol-geo, oh gee my soul isn't
"Heaven Scent,"
It's one part, two part, three part, four
part, earthly bent.

A stony individualist here, not inter-
lectual stuff,
For I'm one part, two part, three part,
four part, sentimental bluff.

So I focused like they told me, I focused
on the plain,
But I'm one part, two part, three part,
four part, wrong again.

And I'm damned sick of this desk, so
I'll geo climbing go,
For my one part, two part, three part,
four part libido.

So it's geo-breakdown bound 'cause I'm
college breakdown fed,
For I'm one part, two part, three part,
four part, five part dead.

Levy's Tenth Symphony Heard on Records

(Continued from page 3)

tion, taken from notes of the composer, may be of help.

French Theme

Although the symphony is not program music, its "theme", as the title implies, is France's eternal essence, her struggles, and her downfall, her spiritual resurrection. It progresses from the "static movement" (movement confined within a framework) of the first part, to the "dynamic movement", somber in mood, of the second part. This leads to the Elegy, the central part of the piece, which is a sort of dirge on the death of a whole civilization—a dirge clad in the noble rhythm of the Sarebande. The fourth part is like a fantastic auditory revelation ("audition-like vision") by night in the woods, implying, partly through the use of folk-like dance tunes, the subconscious layers of the popular soul. The last part is a continuation of the first, but a final development and synthesis.

First Performance

Mr. Levy conducted the Basle Symphony Orchestra in the recordings of the 10th, last January in Basle, Switzerland. They were made for delayed broadcast by the Swiss radio and will be presented sometime this summer. The recordings which the college heard were dubbed in New York from dubbings off the originals.

Evaluation Difficult

It is true enough that one hearing of a work of such large proportions, especially in imperfect recordings, makes it difficult to attempt any sort of evaluation. Yet those who heard the symphony were unanimous in the realization that they had been privileged to hear a work whose scope and intricacies, while beyond immediate intellectual grasp, were nevertheless profoundly affective. First reactions are often of an "I feel" rather than an "I think" nature. I feel, then, that Mr. Levy's 10th is of tremendous importance, especially in view of the diet of modern music ordinarily choked down our throats as "today's best". Recordings of the 10th should be, they must be, heard again and again in this country and Europe, and it is hoped that an actual performance over here will become possible in the near future.

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Vermont Forum on Racial Discrimination

(Continued from page 1)

for groups of organized Negroes, such as the Brotherhood of Sleeping Car Porters, to come forth with the statement that they would never serve in another Jim Crow army.

A Small Group of Southern Politicians

As for the Civil Rights Report, Mr. Thomas dismissed it as being totally unnecessary since all of the neglected rights propounded in it were covered by the Constitution several centuries before. "Eighteen percent of the total voting population of the south voted in the last national elections," he said. "The number of Negro voters was negligible. It is up to every person in this audience to start thinking about equal rights and doing something about it too, so that a small group of southern politicians will no longer be able to nullify the rights of the American people."

Samuel Ishawaka

The second speaker of the evening was Mr. Samuel Ishawaka, who is at present doing inter-racial work in the Chicago "Tenderloin". Mr. Ishawaka, acting as a spokesman for our Japanese-American population, seconded Mr. Thomas' suggestion that "We had better start practicing what we preach" and used as an example of our country's moral weakness, citizenship discrimination on the basis of the race. "America," he said, "is the only large power today which prevents people from being citizens on the basis of their race. A few years ago we were not alone in this respect. Nazi Germany did it too."

Citizenship Discrimination

Citizenship discrimination, he explained, culminated in the passing of the Oriental Exclusion Act in 1924. Since then 500 state laws have been passed, which say, in effect, that a person may not become a citizen of the United States if he is a Japanese alien. Also incorporated in these laws are passages which restrict the type of occupation into which a Japanese alien may enter. For instance, under these laws, Japanese aliens may not become architects in New York City, chauffeurs in Ohio, bargers in Michigan, commercial fishermen in California; in twenty-eight states they may not become doctors; in twenty-six states they may not become lawyers; in fifteen states they may not become public accountants. Citing further examples of discriminatory practices against Japanese-Americans, Mr. Ishawaka told of a Hansai veteran, who, having returned from the war to his home in Oregon, found that his property rights had been confiscated because his parents, ineligible for citizenship, were living with him; and of a California woman who cannot own property in that state if she wishes to live with her husband, who is a Japanese alien.

"Ineligible"

Thus, because of the continuance of these discriminatory practices, valuable members of American communities, such as Kusaka, who helped to perfect the Atomic bomb; Hayakawa, the author of "Language in Action"; Kuniyoshi, reputed to be one of the ten finest painters in the United States; the doctor who discovered adrenelin; and the doctor responsible for the latest yellow-fever cure, are "ineligible" to become citizens of the United States.

Bethlehem Quarters

Mr. Ishawaka related some of his experiences in an internment camp on the west coast during the war. The first time he saw a sign, he said, which ordered all Japanese-Americans, "even if they were only 1/16th Japanese" to report for internment, he was astonished. But it was not until he had spent several months in temporary internment quarters, called "Bethlehem", because the people were housed in stables, and a longer period at a desert internment camp, which was safeguarded by high barbed wire fences

and guards with machine guns, that he really began to wonder if American citizenship meant anything. "For America," he said, "is a matter of thinking in terms of heart and mind, and not of race."

Mrs. Aliso Eskol

The third speaker of the evening, Mrs. Aliso Eskol, talked not on discrimination in the United States alone, but of a more important discrimination, namely that which is international. Dealing with Palestine as an example of what is being done to combat the international form of discrimination, she discussed the attitude of her father, a pioneer in the Zionist movement, who today, when asked why he left America to go to Palestine, says that he just felt that he had to roll up his sleeves and start from scratch; that he had to have the feeling that whatever grew up was something that he had sown.

The Land of the Open Door

Mrs. Eskol, giving a brief history of the Zionist movement, told how sixty years ago, Jews from all over the world came to work for a free Palestine, causing the land to flourish, and reviving the ancient Hebrew tongue, which had been dead for 2000 years. Describing the Palestine of today as a place where there was freedom of heart and peace of mind, she said that the most remarkable thing about it was that its people are Jews and they are not conscious of the fact, because they don't have to be. In Palestine, she said, the people have put sweat and blood into the land in order to get water from it and through their intense struggle, a new set of values has been created. Happiness and dignity have become a mission in the lives of those people to whom the gates of the United States and Canada are closed, and to whom the ruthless butchering of 6,000,000 brothers will not soon be forgotten. "You might," she said, "call Palestine the land of the open door, for it is a place where hospitals and restaurants are open to all and where any blood counts as human blood."

A Cup of Oil and a Cup of Blood

The reason, she said, why the United Nations, led by the United States, has not pushed through the partition plan, is because the smell of oil is stronger than the desire for peace, and the prevailing set of values counts a cup of oil to be heavier than a cup of Jewish blood. In closing, Mrs. Eskol stated that regardless of world wide opposition, that state of Palestine still retains the feeling of a pioneer state, and that recently two new settlements have sprung, which will soon be followed by ten more. "The spirit," she said, "of my people lies in their belief that the natural urge for freedom cannot be killed, and that, though you may destroy the methods for acquiring freedom, you cannot kill the idea."

Does Good Will Prevail Today?

Following Mrs. Eskol's talk, the Reverend Mr. Richie Lowell called the three speakers to the microphone and posed a question to them: Does good will or bad will prevail and, if bad will, what are the means of combatting it? To the question, Mr. Thomas replied that he felt bad will prevailed and, that as far as his people were concerned, the most successful way to combat it was to work in conjunction with one of the many groups formed for the advancement of colored people. Speaking on a far broader basis, Mrs. Eskol replied that she felt that good will, on the whole, is more pronounced than bad will, and that bad will exists because the opposition to good will is a much more aggressive and active force than that which champions the equality of peoples. The solution, she said, is for those who believe in good will to stop being lazy and to start using some of the tactics of their opponents. Mr. Ishawaka said that he also felt that good will is far more widespread than bad will and that concrete political action is the most effective weapon for combatting it in the United States.

What's This About a Freshman Menace?"

(Continued from page 2)

now. You shouldn't get so upset. After all, if you've been doing your work, you shouldn't have any trouble."

Her whole body stiffened, and she jerked around to look at me with an expression of loathing on her face.

"You . . . you must be one of those freshmen I have been warned about. You dare to sit there with your whole bright future ahead of you and try to tell me . . . me about getting into (and here her voice dropped to a reverent whisper) Senior Division."

At this, she dropped a cigarette from her nerveless right hand, crushed out the one still burning in her left, and after a convulsive shudder in the direction of the administrative offices, she stumbled down the path, glancing back at me every now and then.

I watched her miss the first step, plunge headlong down the rest, and disappear in the direction of Commons, muttering all the while about "that incomplete in music . . . those times I cut Psych."

With a shrug I stepped on a still smouldering cigarette, and turning my back on the pitiful sight, I returned to the library to resume my work.

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