

Library

# THE BEACON

Published Every Other Week by Students of the Bennington College Community.

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Bennington College, Bennington, Vermont

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## New College is Started at Marlboro, Vermont

Fifteen years ago at Bennington a small group of students and faculty put an experiment in progressive education to practical test. They worked for the success of their venture with enthusiasm and idealism. On September 24 at Marlboro College, near Brattleboro, another group of idealistic students and teachers, with the same fervor, began a similar adventure.

Dr. Walter Hendricks, the first president of Marlboro, is the creative and guiding force behind the school. He believes that a college should educate its students to be intelligent and responsible citizens. This is being achieved at Marlboro through the active participation by the students in planning and building the college. At present the fifty male students are helping to convert the old farm structures into the necessary modern buildings.

### Spirit of Cooperation

The students work with a pioneer spirit of cooperation in both their studies and their carpentry. Although the college has been open for less than a month, a theatre group, a chorus and a newspaper have been organized. These show the enthusiasm and spirit with which they are working. Each one seems to feel the responsibility he has taken on in helping to create the college.

Although the buildings are only half-finished and the grounds are still covered with lumber, the low, unpretentious houses fit into the surrounding countryside as well as the students do with the ideas of the school. At present there is one dormitory housing almost forty resident students. This was formerly the farm house on the land which Dr. Hendricks purchased for the college, adjacent to property he donated.

### Town Meeting Government

The town meeting method of government was adopted in keeping with the aim of enabling every student to participate in all college issues. The success of the first meetings has proved that this was a wise choice, as students, faculty and staff are equally willing to share the problems that confront them.

The college will maintain enrollment of less than five hundred. Next year girls will be admitted to the student body and plans are being made for another dormitory.

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## Silo Board Plans Next Edition

This year, the Silo Editorial Board is starting its work with three newly elected members: Miriam Marx, Nancy Andrews, and Ellen Denson. Among the old members are Elizabeth Brown, Jaime Spencer, Eleanor Carlson, and Sandy Crawford, who is editor. As yet, no one has been elected to fill the positions of business manager and secretary.

The Silo, which is the literary magazine of Bennington College, is largely a product of the Literature Department. It is an unwritten policy of the Silo that most members of the Board are elected from those students who are Literature majors. There is no set policy in choosing members, who are elected for as long as they remain at Bennington. Anyone who wishes to, may contribute material which is judged for publication mainly on its creative or critical qualities. Freshmen are urged to contribute as frequently as possible, as this is the only way that the Board may become familiar with the style and quality of their work. It would be advisable to discuss potential Silo material with your counselor or literature teacher for possible revision or improvement.

Humorous or critical articles, poetry, short stories, sketches, political essays, and articles of general interest are the most acceptable types of material. Aside from literary contributions, photographic studies, wood-cuts, linoleum blocks and lithographs are welcomed.

The deadline for the Fall issue of the Silo has been set for November 1st.

## New Charter Service Offered by Bennington Airport

The Bennington Airport, it was recently disclosed in an interview with the management, is going to run a charter plane service starting within the next few weeks. The plane will be a five-passenger Stinson, and the airport will fly four passengers wherever they want to go Friday night and pick them up Sunday night. The fare will be a nickel a mile if there are four passengers or twenty cents if you want to be alone. No flights will be scheduled, but individuals can make their own plans.

The Bennington township has recently obtained \$140,000 appropriation from the government for its airport. Plans for two runways have been completed and construction is expected to start this fall. No decision has been made yet about the way to use the rest of the appropriation. The airport is considering setting up a G. I. flying school for veterans, WAVES and WACS too. The town hopes to encourage slightly larger aircraft to land at the field and more private flying, by developing a suitable airfield and encouraging the purchase of more planes.

The Bennington airport now owns two Aeronca Champion planes, which are two-seaters, and they plan to buy at least two more. These airplane trainers are rented for charter, flight instructions, dual or solo flights at \$8 an hour.

## The Bridge Tournament

The bridge tournament sponsored by the recreation council ended this week with Ada Zerbs and Charlotte Fowler the victors. There were approximately 60 contestants in the tournament which consisted of five rounds, including the finals. In the final round Claire McIntosh and Florence Sullivan were defeated by Ada and Charlotte. The prizes for this bridge tournament are to be donated by Jessie Wood.

## Programs Announced for Dance, Drama Workshop

### The S.D.A. at Bennington

The majority of colleges have at least one student political group. Bennington has a chapter of the Students for Democratic Action—S.D.A.

A year ago last fall the United States Student Assembly—U.S.S.A.—joined with the Union for Democratic Action—U.D.A. They were still an autonomous group, receiving financial aid from U.D.A. Last winter an executive board meeting of U.S.S.A. was held. The U.D.A. had disbanded and joined with other liberal forces into what is now known as Americans For Democratic Action—A.D.A. The U.S.S.A. was asked to head the student division of A.D.A. The national office of U.S.S.A. accepted the offer, leaving the individual chapters that did not wish to join, free to merge with any other liberal group, or to remain independent. S.D.A. was thus established. In March of last year a constitutional convention was held in Washington. A constitution was formed, ratified, and the national office of the S.D.A. was started.

### Bennington One of Many Members

At Bennington, soon after this, a discussion was held debating the pros and cons of joining S.D.A. or some other group. The majority voted in favor of the S.D.A. S.D.A. is now a growing organization with chapters at Radcliffe, Vassar, Smith, Harvard, Rutgers, the University of North Carolina, Boston University, the University of Michigan, the University of Chicago—a few of the ninety chapters. The activities of the S.D.A., working within the framework of its liberal policy, are unlimited. To quote a few lines from an S.D.A. statement: "Democracy must combine planning for full production and full employment with the security for individual civil liberties. Social and economic welfare of all peoples must be attained through peaceful cooperation of all nations. No alliance can be made with totalitarian forces of the left or right, either communists, fascists, or other followers."

### S.D.A. Policies

Dedicated to students, S.D.A. serves as the student voice on current issues. It opposed the Taft-Hartley Labor Bill and worked on the TVA project. A chapter of Mt. Holyoke College publishes a paper for the Textile Workers' Union of America. S.D.A. favors the affiliation of colleges with N.S.A., also working for the removal of racial and religious quotas on college campuses, aid for student veterans, and the enlargement of scholarship and state endowment funds.

The owner of the Club 100 in Boston had been discriminating against Negroes. The S.D.A. chapter at Harvard went to work on this and got the owner to sign a policy of non-racial discrimination. The national chairman of S.D.A., Donald Willner, was called upon by President Truman's Advisory Commission to testify on Universal Military Training. Willner's stand was opposed to Universal Military Training.

### Bennington S.D.A. Activities

The S.D.A. chapter at Bennington helped get out the vote last fall for local elections. They sent books abroad to foreign students. Telegrams were sent to Washington protesting the Taft-Hartley Labor Bill. Money boxes were distributed in town for overseas aid. At the end of the spring term Professor

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Rehearsals for Drama and Dance Workshops are now in progress, although definite plans have not yet been made for either. Dates have been set and most of the projects decided upon. The regular term production by the Drama Department, to be given in the theatre November 12, 13 and 14, will be a workshop series. Dance Workshop will be given in the theatre December 11, 12 and 13. It will consist of one senior project, six group dances, and eight solos.

Final castings for the drama scenes are as follows: "House of Bernarda Alba" by X. Garcia Lorca; director, Dean Worth; Bernarda, Mary Lou White; Angustias, Claire McIntosh; Magdalena, Pam Solwedel; Amelia, Betsy Bacon; Martirio, Diane Bishop; Adela, Irene Moore; Poncia, Marilyn Carlson; and the maid, Biz Marsh. "The Infernal Machine" by Jean Cocteau; director, Dick Baldrige; Sphinx, Claire McIntosh; Mother, Pam Solwedel; Child, Ann Sharp; Anubis, Dick Golden; Oedipus, Eddie Thommen. "Serena Blandish"; director, Eddie Thommen; Serena, Betsy Bacon; Mother, Marilyn Carlson; and the Countess, Claire McIntosh.

"Where the Two Came to Their Father", a senior project composed and directed by Letitia Evans with music by Hazel Johnson, is based upon a Navajo Indian myth. Working titles have not been chosen for any of the other presentations. Patsi Birsch, Joan Hunt and Janet Reibel are each composing and directing a separate group dance. Barbara Corey is composing and directing a trio, using the music of Hindemith. Another trio is being composed and danced by Virginia Allen, Bunny Gillett, and Renee Hubert. Gail Greig and Sally Lieberman are composing and dancing a duet.

The solos are as follows: "Two Preludes", by Bowles, danced by Janet Reibel; "Soldier, Soldier", a folk song, danced by Marcia Eastman; "Folk Song", by Villa-Lobos, danced by Ann Chisholm; Solo, Lopatkinoff, danced by Ruth Lyford; Solo, Harris, danced by Joan DuBrow; Solo, Sea Chantey, danced by Eileen Kamm; Solo, danced by Allegra Fuller; and Solo, danced by Carol Baumgarten.

On December 7th, the dance group will present a program in collaboration with Sarah Lawrence College, at the Young Men's Hebrew Association in New York City. Dances for this event have not yet been chosen.

## Plans for Dance Weekend

The weekend of November 1st has been decided upon for dance weekend. The proceedings will begin with a movie Friday night which will be followed by a hayride. There will be a bonfire on the hill beyond the stone wall, with cider and apples to roast.

Tentative plans for Saturday afternoon include a tea dance and individual cocktail parties. A buffet supper will be provided. The formal dance itself will start at 10:30 P. M., and will last until 3:00, after which the Merry-Go-Round will be open. Steve Anthony and his orchestra will provide music for the dance.

The Recreation Council estimates that about 150 couples will participate in the activities planned for dance weekend.

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The Beacon welcomes contributions from members of the community. The editors reserve the right to edit all manuscripts accepted.

## Editorial

The outstanding quality which struck our reporters on their visit to the newly established Marlboro College was the united enthusiasm with which the college is being built. At the beginning of any educational experiment there is always an unusual degree of co-operative spirit. Bennington's first years were marked by a similar spirit on the part of students and faculty. Although this initial enthusiasm has naturally waned somewhat, we at Bennington cannot afford to lose sight of the original impetus responsible for the college's start. We hold the unlimited opportunity for carrying on the policy of experimentation and change which characterized the opening of Bennington in 1932. At the basis of a common intellectual experience is the individual's understanding of these principles and of what they imply not only for Bennington but for the entire field of education. We must not forget that having started an experiment, we have an actual responsibility to further it.

## Off to the Movies

If you're a movie-goer at College, you'll know what I mean. Now I'm never one to complain, but enough is enough. They can't tell me they didn't pull a switch on Saturday night when they changed the reels. I know I saw the first half of *Lassie* and second half of *My Sister Whispers to Horses*. And I don't mind the fact that movies we see aren't brand new, but can't they do away with that sign "Please remove your hat", and "keep your baby quiet"? And they don't have to tell me not to spit on the floor. Really! The Newsreels are better though. I quite enjoy watching the birth of the *Dionne Quints* every week, but I'm a little weary of Landon's campaign speech.

Boy are you nuts if you think that's a sound track. The College rents a troupe of midgets each term, who are forced to memorize the scripts for the movies Rec. Council selects. Then they are locked up in that rectangular box, and mouth the words for our screen lovers. Something happened once, and they got kind of mixed up. I never thought Margaret O'Brien groaned "Anybody got a match" did you? When J. Arthur and David O. come up here, they'll really get sore.

Sometimes we can't even depend on the actors. Why, three faculty members had to get behind the screen last week, and do shadow pictures for two hours. Don't you think it's about time some one told them the show is over?

One thing I think is clever: using trained dogs for ushers. Even Radio City could do with an idea like that. And it's good to leave the light on all the time so no one can fall asleep.

See you at the flicks! H. F.

## Wallace Speaks at Brattleboro

by Lois Klopfer

Saturday night, Oct. 4th, Mr. Bradford Smith, a former faculty member of Bennington College, introduced Mr. Henry Wallace to an audience of one thousand persons, under the auspices of the Vermont Forums. Mr. Wallace spoke on the problems of farmers, workers and business men. He said that they are afraid, afraid of depression and afraid of war. The former Vice-President stressed the fact that we do not have to have a depression or another war and that for the first time in history we must see to it that war is eliminated for good.

In answer to the question, "Why don't we fight Russia now and get it over with?", Mr. Wallace said that there was no certainty that we would win a war against Russia. She might occupy Europe and perhaps India, and while we would have enough atomic bombs to destroy Asia and Europe, we could not win a war or the peace that would follow. He stressed the point that the bulk of European opinion is not on our side. The United States and Russia are both preparing for war, and by their actions they are reducing the standards of living throughout the world.

Mr. Wallace declared that relations between the two countries can be improved through a meeting between Truman and Stalin. He said that they must get together and discuss all the issues fully so that there can be no misunderstandings. When the point was brought forth that either or both Truman and Stalin might not agree to such a meeting, Wallace said that public opinion in America could force Truman to submit, but that no one could make Stalin agree if he did not want to. He also suggested that Russia might not be a party to a meeting until she had the atom bomb. Mr. Wallace called the people who think we should drop atomic bombs on Russia "moral criminals".

## U. S. Power

If the military and Wall Street men remain in control of the country, both war and depression are inevitable. We are more powerful than any other country, said Mr. Wallace, and we do not have to have military men in power. We can afford to have men who will plan for peace and not war. We should not leave ourselves defenseless, but we do not need to spend \$10,000,000 yearly in support of the services. Also, there is no need for compulsory military training. If we do have military training, it will further direct our minds towards preparing for war. What we should have is a backlog of Army Reserve Officers.

## The Marshall Plan

Mr. Wallace believes that the way to preserve peace is through a World Federation. He sees that a Federation is not forthcoming in the immediate future and that there cannot be one until Russia is willing to trust the combined forces of nations. As for the Marshall Plan, Wallace said that we are using it in the spirit of the Truman Doctrine. If we send seven or eight billion dollars to Europe they will be able to buy our food and our food prices will continue to rise. The farmers will like it and the consumer will not, but we will stave off depression for quite a while; we will have sixty million jobs, and prices will be high. Last but not least, if the Marshall Plan goes through, there will be no overthrow of the French or Italian governments.

Mr. Wallace puts a proposition up to the American people: How much is our conscience and our stomach willing to give up? In terms of human need, it is good business, good morality, and good Christianity, to send all the money and food we can abroad. No one in this country is going to starve, said Mr. Wallace. Business this year is netting \$17,000,000,000, after taxes, which is four times as much as last year. Congress gave business the repeal

c/o R. S. V. P.

Letter Box

The Beacon  
 c/o RSVP Letter Box  
 Bennington College  
 Bennington, Vermont

To the Editors of The Beacon:

I was greatly cheered by the correspondence in your issue of September 10th, commenting on my recent talk at Bennington College. I had hitherto been of the impression that the minority and discrimination issue was an intricate and difficult problem, the solution of which might require considerable study. Mr. Levy assures us that no inquiry, at least no scientific study, of the matter is necessary, and Sue Worcester suggests that I may have been joking because my talk made "too much sense". While it is disconcerting to know that I have been wasting a substantial part of my life trying to understand problems like this, it is heartening to know that I need not worry about them any further. Bennington always had a relaxing influence on me.

For the kind of semantic disorder which Mr. Levy evidences in his struggle with the meaning of the word discrimination, the most helpful elementary text I know is *Alice in Wonderland and Through the Looking Glass* (p. 214, of the Modern Library edition). I suggest, also, that he get together with the "labor" faction at Bennington on the question as to whether discrimination is properly applied only or mainly to racial and religious classifications. He will find, to his further confusion, that an employer's refusal to hire a union man is a flagrant case of discrimination; but that refusal to hire a non-union man is no discrimination at all; and so on. I further recommend that Mr. Levy get in touch with the students, some of whom are still at Bennington, who once assured me that the differential behavior accorded Jews in this country is not discrimination at all, but that the same kind of differential behavior toward colored races definitely is discrimination. The Marxians, also, will be greatly interested to hear that economic barriers to educational and innumerable other social privileges do not involve discrimination.

It seems ungrateful to comment critically on Sue Worcester's sincere and generous letter. She objects to my characterization of the offering of the Four Freedoms "for all men every-

of the excess profits taxes and labor, the Taft-Hartley Bill.

## Democratic Government

One of the main points of the Wallace speech was that the United States has never had political democracy on a wide scale. All we have is the right to have a political democracy. One of the reasons for this is that party machinery has always dictated who the delegates should be. At the present time economic forces are so great and foreign policy is so important that we must have a "functioning political democracy" or the left or right wing will step in and take over the government. We can have progressive capitalism, said Wallace. By his definition, progressive capitalism combines many things; the reinvestment of profits in improved technology, belief in high wages, and getting along with Russia. It also means avoiding a depression. This system would entail planned coordination between business and government.

## Russian-American Relations

"The spirit of man lags behind ingenuity" said Wallace at one point, and later he said, "Technology is growing faster than the intelligence of our youth." He pointed out that American children cannot think as well as the children of Europe. There is an intensity of interest in the schools of Soviet Asia that we do not have. This

(Continued on page 4)

where in our time" as a fraudulent proposal, or at least, one reflecting ignorance. She objects because such aspirations as the Four Freedoms give hope to some people. Incidentally, I specifically did not object to them as aspirations but as concrete programs for here and now (see italics above). May I ask why we denounce snake-oil salesmen and why we have laws against bogus stock sales, false advertising, etc.? Do they not also give hope to some people? To what extent do you demand that your professors and "evening speakers" offer you only such things as give you false hopes, i. e., conform to your wishful thinking regardless of the actual possibilities of the things hoped for? It is also stated that the unpleasant facts which I raised are "something we encourage ourselves to forget if we want to get anywhere trying to fight discrimination". I suggest that forgetting these unpleasant facts is an important reason why you are not getting anywhere in your so-called fight against discrimination. When you demand immunities from criticism of minority behavior of a kind which is subject to censure among majorities, you do a disservice to the people you think you are helping by demanding special privileges for them. The advice "to drop practicality and try a little hope" is a very revealing statement indeed. I have long suspected that many of our warmest agitators on the subject of discrimination are primarily interested in an outlet for their own emotions rather than in remedying the handicaps which unfortunate people suffer. Fire fighting is doubtless very exciting and very noble, but may I suggest that, so far as practical results are concerned, it makes a difference whether you have water or gasoline in the hose? Think it over.

For those who still hold to the idea that it is valuable to know something about a problem before you advocate remedies for it, and they are still in the majority at Bennington, I should like to suggest a couple of items to read. (You see, I am chronically addicted to education—perhaps another false hope, but one dear to my heart.) Gustav Ichheiser is a Jew teaching in a Negro college and I think it would be safe for you to read his *Diagnosis of Anti-Semitism (Sociometry Monographs, No. 8, also published in part in Sociometry, February, 1946)*. Take a look, also, at the recent book by Charles S. Johnson and associates, *Into the Main Stream*. This is a cooperative undertaking by Negroes and whites under the direction of a Negro and you may safely read it without fear of Fascist contamination. In the meantime, and by all means, do not hesitate to give your emotions full outlet in denouncing me for calling all this to your attention. It remains a pleasure to visit Bennington.

George A. Lundberg

University of Washington  
 Seattle 5, Washington



Help me find the Truth,  
 Mr. Booker

## Results of Store Survey

Last Spring term the Cooperative Store sent out a merchandise questionnaire to the Community. The purpose of the questionnaire was twofold: (1) to clarify complaints about the services of the Store; and (2) to obtain suggestions concerning new services and merchandise that the Store might carry. Approximately 400 questionnaires were distributed; and 138 were returned. The response was not as good as the Store Board has expected; however, the results proved extremely helpful. In publishing these results to the Community, The Board has found it convenient to list from each category on the survey, the products and services most in demand. Each category is broken down into two sections: the first section lists the items already carried by the Store; the second section lists items which the Store is either trying to get in stock or for which there is a special explanation (which will be listed below). In all cases, products are listed in the order of greatest preference, as indicated by the Community on the survey.

### Toothpaste:

Section 1: Colgate, Squibb, Pepsodent, Ipana.

### Talcum Powder:

Section 1: Johnson's.

### Shampoo:

Section 1: Halo\*, Conti Castle, Drene, (\*Halo was put in stock this fall, as a result of the survey). Section 2: Lustre-Cream, Breck.

### Soap:

The top seven brands listed have always been carried by the Store.

### Shoe Polish:

Section 1: Griffin. Section 2: Kiwi.

### Lipsticks:

Section 1: Pond's. Section 2: Revlon, Chen Yu. Since the Store can only afford to carry one brand of the \$1.00 lipsticks, it will try to get Revlon, which was indicated as the most popular.

### Fresh and Dried Fruits:

Section 1: apples (when in season), oranges, lemons. Section 2: bananas, peaches, grapes. These are impossible for the Store to carry, since they are perishables, and the Store does not have proper storage conditions. Section 1: apricots, prunes, raisins (carried when available in pkgs.)

### Other Food Suggestions:

Section 1: Bread, maple sugar, instant coffee, jam, individual doughnuts (when available), cider (when in season). Section 2: Hot coffee, sandwiches, cheese, chewing gum. As much as the Store would like to com-

(Continued on page 6)

## Photo Center

491 Main Street

{Above Jessie Wood Shop}

### An All-Purpose Studio

TELEPHONE 879M

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Photographing

## Ruskin's Taxi

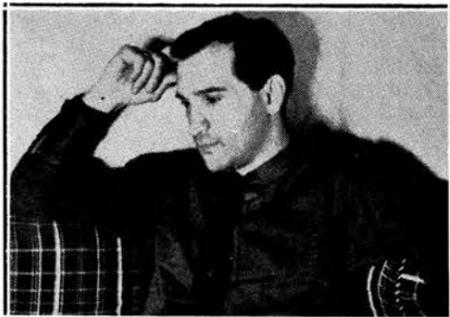
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## Interview With Mr. Belitt

Ben Belitt rejoined the Literature Department at Bennington after a five-year absence. For two years he was a member of the United States Army. During this period he was first with the Military Police. Then he was a member of a Russian-speaking group which was supposed to be used in connection with the Army Intelligence, but this project was never completed. Finally he was a Private First Class in the United States Infantry.

### Joins Signal Corps

After injuring his shoulder, Mr. Belitt was released from the Army. Then he joined the United States Signal Corps Publications Agency where he was editor and writer for a highly technical manual, describing all the various models of cameras used in the



Mr. Belitt

army for the use of the army camera men and repair men.

After completing this job, he worked with a branch of the Signal Corps Photographic Center in Astoria, Long Island, where Army morale and training films were made. His biggest project was a twenty-three minute documentary film on the 7th United States Army, depicting their campaign from Sombornon to the Battle of the Bulge. It was a highly secret film which was never released for the general public, but was made for the War Department files and training schools such as West Point, for the purpose of studying army strategy.

### Wrote Narratives for Film

Mr. Belitt wrote the narrative and pieced the film together, using actual shots taken at the front and information from battle records, War Department files and other sources. To fill in the gaps of the story he then had to work out animations which would complete the record of events. This was the first time the material of this official campaign had been brought together, and it was before the actual history of these events had been written. Frequently he got films only two weeks after they had been taken at the

Our little shop, so, so petite,  
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There's style and fit and fashion flare.  
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## THE SHOE BOX

## PARADISE RESTAURANT

Good Food is  
Good Health

MAIN STREET  
BENNINGTON

front, and much of his time was spent picking out those particular sequences which bore on the military aspect he was interested in.

### West on Guggenheim Fellowship

After he left the Signal Corps, Mr. Belitt spent a year out west on a Guggenheim fellowship award he had received. He stayed most of the time in California and New Mexico working on his new book of poems titled **Errand Into the Maze**. The title poem of this book was used as a basis for one of Martha Graham's dances. During this period he also worked on translations of some of Arthur Rimbaud's poems, which are being published within the next few months. From this western trip Mr. Belitt came back to Bennington College.

### Changes in College

Asked what changes he has noticed in Bennington since his return, Mr. Belitt replied, "The most important changes have come from the basic studies program." When he left, the literature department had already started experimenting with the idea of basic studies and had set up the sort of model program they wanted. Since then most of the other departments have also devised basic courses in their fields. He feels that the students seem to have the same kind of intensity and seriousness of purpose they had five years ago. "The college seems bigger now and the number of students seems to be at the maximum."

In closing Mr. Belitt said that he thought naturally the post-war atmosphere was much more hopeful. The possibility of broad experimentation with the basic studies program was not possible when people's interests were mainly on the war-time problem. "Now we can work out better procedures for the whole basic study program without the special pressure of the war-time situation."

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## Alumnae Album

On Saturday, October 11, Miss Kathleen Harriman, daughter of Secretary of Commerce William Averell Harriman, was married to Stanley Grafton Mortimer, Jr. The wedding took place at the home of the bride's father on his twenty-five thousand acre estate in the Ramapo Mountains. The bride is an alumna of Foxcroft School and the class of 1940 of Bennington College. During the war she served overseas as a war correspondent stationed in London, and later went to Moscow to act as hostess for her father when he was Ambassador to Russia. She is now on the editorial staff of Newsweek Magazine. Mr. Mortimer is an alumnus of St. Mark's School and Harvard University. He served in the Navy from 1942-1945 as a lieutenant-commander in the Pacific Theatre.

On Friday, October 3, Eleanor Joan Funk was married to Louis D. Root, Jr. Mrs. Root went to Mount Vernon Seminary in Washington, D. C., Briarcliff Junior College and was graduated last year from Bennington. She served as a nurse's aid in Southampton and Montclair during the war. Mr. Root was graduated from the Choate School and attended Rensselaer Polytechnic Institute before he enlisted in the Army, where he served as a lieutenant of infantry in the European Theatre of operations.

On Saturday, October 4, Mary Biddle Sinclair was married to Douglas Buck, Jr., in the Christ Protestant Episcopal Church in Greenwich. The bride was graduated from Westtown School and a member of the class of 1947 at Bennington. Mr. Buck attended the Hill School and was graduated from Williams. During the war he served for three years on a mine sweeper in the Pacific and was discharged as a lieutenant, j. g.

Katherine Bunker was married to Gordon T. Getsinger on Saturday, October 11, in the First Presbyterian Church in Yonkers, N. Y. The bride was graduated from Miss Master's School in Dobbs Ferry, N. Y., and attended Bennington with the class of '47. Her husband was graduated from the Cranbrook School, Williams College and the Harvard Graduate School of Business Administration. He served as a Navy lieutenant during the war.

On Saturday, September 20, Katrina Van Tassel was married to Mr. Tom Taylor Wuerth, a former lieutenant-commander U.S.N.A., now a student of architecture at Massachusetts Institute of Technology. The bride graduated from Bennington in 1942.

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We'll be up to see you  
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### Interview with Dorothy Canfield Fisher

By Eloise Moore

In a small old house on the side of Red Mountain, in a forest of century-old pine, birch and sumac trees, lives Dorothy Canfield Fisher and her husband. Up and down the valley are people who, like Mrs. Fisher, live on land that has been in their families for generations. We approached the house, passing a spring at the front door, and were admitted by Mr. Fisher, who showed us through their interestingly cluttered study into the simple living-room. There we waited for Mrs. Fisher to return from a visit to one of her neighbors.

The Canfield family came to Vermont in 1764, and have lived on the same land since the founding of Arlington. She told us later, when we asked about the spring in front of their house, that one of her ancestresses had refused to settle until she was able to find soft water. "So the family traveled up through New England, stopping at every stream so that that early Mrs. Canfield could try the water," she related. "Finally when they arrived here she found the desired soft water and consented to stop."

#### Cosmopolitan Education

Dorothy Canfield was born on February 17, 1879. At the age of ten she was sent to Paris for a year's schooling. She received her A. B. degree from Ohio State University during her father's presidency, and studied for her doctor's degree in Romance languages at the Sorbonne and Columbia. Her education has been cosmopolitan, but always at rock bottom, American.

When Mrs. Fisher returned, we were much impressed by her diminutive stature and charming manner. She was delightful to talk to and seemed extremely interested in telling us about herself and showing us her home. She has translated several books from the French and written a great many novels, among them *Understood Betsy*, *The Bent Twig* and *Seasoned Timber*. Today, at 68, she is still writing and

continuously interested in the problems of others and her own native Vermont. She was the mother of two children, and now her grandchildren play in the same stream and among the same trees where she played when she was a child.

#### Working on New Book

When we asked if she were working on another book, she replied, "I am quite excited about my new book, *Vermont Traditions*. The illustrations will be done by Norman Rockwell. It will be an interpretation of Vermont history as heard first hand from some of my ancestors whom I remember from my childhood. I will aim at describing the economic history of this so-called unchanging state, which, however, can be called stable only in principle."

Both Mr. and Mrs. Fisher are deeply interested in the field of education. For six years she was a member of the American Youth Commission, and in 1941 she wrote a book, *Our Young Folks*, compiling the material she had discovered. She is also a former trustee of Bennington.

She told us quite a bit about Marlboro College which has been opened recently near Brattleboro, Vt. It had been planned in accordance with the progressive system of education and is "startling in its rustic simplicity", as she said.

#### Simplicity of Home

We noted the simple manner in which the Fishers live. Mrs. Fisher told us that their home had once been the hired man's house and the wood shed on the big Canfield farm. When she and her husband decided to live in Vermont, they made the small place into a liveable and very charming home. Behind it, her mother built a rather large place where the Fishers' children and grandchildren stay when visiting.

Mrs. Fisher then took us outside to show us her real pride: a grove of some 70,000 pine trees that she and her brother planted about 35 years ago in an effort to return the land to the state in which her ancestors had found it. The wind was quite strong but when we walked in among the trees we felt the enormous quiet of the tall branched trees. Several years ago, a Bennington College girl was married in a simple Quaker ceremony under those very trees; we all agreed that a more inspiring setting could not be found.

#### Reforestry a Good Cause

"Be sure to mention our pines", she urged us. "Since this is Vermont Forest Festival week, it would be helpful to emphasize the advantages of the cause." As she says, aside from making the country more beautiful, the trees are financially profitable; by the necessary thinning every year a good yield of lumber becomes available.

Dorothy Canfield Fisher's energy is boundless, and we left her feeling refreshed and stimulated from the interview. We were convinced that, modern and progressive as she is, her concerns are the fundamentals of living, not the fashions and bywords of the moment.

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### Cello and Piano Sonatas Performed in Concert

Two movements from a Sonata for Cello in A major, by Boccherini, comprised the first part of the faculty concert on Oct. 8th. Boccherini was a 19th century concert cellist, and quite a prolific composer: he wrote 20 symphonies, and 366 chamber music works. His facility, however, seems to have been a handicap, for altho popular for a time, he died in the poor-house. Most of his cello pieces are written to display the technical possibilities of the cello. This was especially obvious in Mr. Finckel's rendering of the Allegro, which is very gay and placed in a high range for cello. Mr. Levy played the piano part, which was in the strictest sense an accompaniment, and had no existence of its own.

#### Hammerklavier Sonata

The second part of the program was Beethoven's *Hammerklavier Sonata* Opus 106, played by Mr. Levy. It is impossible for anyone to grasp the implications of this sonata upon one or even several hearings. Mr. Levy explained that it is essentially a dramatic piece, played, as it were, on different levels. The first movement might be the earthly, the every-day drama, while the second moves into the realm of the fantastic or half-real. The third, which to many listeners was quite incomprehensible, he explained as the psychic level, "Music", said Beethoven, "is a higher revelation than all wisdom and philosophy." It is a transcendence of the mortal, which, unfortunately, most of us cannot pretend to understand or practice regularly. From the thin, pure air of the third movement, the Largo transition brings us slowly back to earth. The fourth movement, a fugue, flares out into a brilliant finish; the sudden end in the midst of activity, leaves us quite breathless. Mr. Levy's playing had hypnotic quality, and those in the audience seemed to feel that mere hand-clapping couldn't possibly express their complete acquiescence to his command.

It seems a pity that more people do not attend these concerts, for rarely again will they have the opportunity of hearing fine music, and in particular the Beethoven Sonata series, interpreted so faithfully and eloquently, and certainly not in such an atmosphere of friendly informality.

J. Winans

### Wallace Speaks at Brattleboro

(Continued from page 2)

statement applies in large part to scientific research. "Within two generations Russia may outstep us in scientific endeavor." We will some day have to have a showdown with Russia, said Wallace. We will have to prove that Communism and Capitalism can co-exist in the world at peace. Both sides are preparing for war, but both countries desire peace.

A number of questions were asked after Wallace finished speaking. One of them concerned the threat of Communism in America. Wallace said that he believed that the Communists should be left alone, that they were no danger to American Democracy. He added that the present administrative policy of curtailing civil liberties is more dangerous than the threat of Communism. Someone asked Wallace if he approved of the suggestion to eliminate the veto power in the Security Council and he replied that he agreed with Trigve Lie that getting rid of the veto power will cure nothing. Said Mr. Wallace of his current speech-making tour around the country: "I am trying to melt the hearts of stony American people."

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### New College Started in Vermont

(Continued from page 1)

#### Educational Policies

The educational policies are still flexible but certain fundamental courses in the humanities and sciences are required. All the students feel the need of these courses as background for future study. Visiting associates in teaching from professional and cultural fields will live on campus in informal contact with the students. Through their participation in community as well as academic activities, the college hopes to broaden the understanding of current problems.

A field period of eight weeks, not yet fully organized, is to be part of the regular curriculum. The aims are similar to those of the Bennington Non-Resident Term. This first year students will be given considerable latitude in the choice of occupation, and from these first reports more specific plans will be developed for the future.

Marlboro is qualified to grant Bachelor and Master of Arts Degrees. At present there are seven faculty members, including Dr. Hendricks, who are as wholeheartedly behind the success of the school as the students.

#### Bond Between Students, College

It is hard to describe the eager and zestful way in which the slightest task is undertaken here. At the opening luncheon on September 27, a spontaneous collection for a new piano resulted in a fund of \$58.00. This quick response to the needs of Marlboro shows how so much has already been accomplished.

The natural, elemental environment of the school accentuates the open, friendly attitude of the students. There is a close bond between all members of the community and the institution they have created. Modern life offers little opportunity for pioneer creativeness, but here at Marlboro this has fortunately been recaptured.

Dr. Hendricks is the embodiment of the Marlboro spirit. His enthusiasm is an inspiration to all who meet and work with him. Marlboro is the realization of many of his educational ideals. The democratic way of life, which is the foundation of the school and which pervades all the activities, is one of the basic tenets in his philosophy.

#### Success of Marlboro Certain

It is to be hoped that in the future Marlboro will attract students as intelligent, interested and mature as the first enrollment has proved to be. They have set high standards and worked hard, physically and mentally, to attain their goal. Naturally there are certain hardships and privations attendant upon an undertaking such as Marlboro, but if ideals combined with a practical willingness to work can overcome them, Marlboro is assured of success. Bennington extends to Marlboro its sincere belief in the attainment of its ideals.

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### Blood of a Poet

(Based upon an interpretation given by Mr. Belitt)

by Ellen Denson

**Blood of a Poet**, Jean Cocteau's Surrealist movie, shown in the theatre Saturday night, has brought symbolism, usually reserved for Art and Letters, to the screen. Whether or not the cinema successfully communicates, transmits its symbols to the conscience of the audience, is not the problem I am going to deal with. More important at the present, is to first understand the symbols, not only in themselves but in carrying out the basic theme of the movie. Though, certainly, various interpretations on various levels are permissible, the interpretation about to be propounded is, at present, the most comprehensible, and to my mind, the most accurate. If there are those who disagree, another explanation will certainly be welcome.

#### Victim of Auto-Eroticism

The movie opens with the falling of a tower, undeniably a phallic symbol prologuing the theme of the picture which is, in part, concerned with the defeat of the male phallus. A running commentary follows, interspersed with the turning of a doorknob, signifying an attempt to reach closed areas. Part of the commentary tells us that poets are makers of emblems and blazons. Following this, a series of emblems or symbols appear, constituting the symbolic structure which is the very basis of the movie. While cannons are roaring outside his window, an artist is absorbed in the painting of a classical face. This indicates the artist's concern with himself, his unawareness of the outside world and what is happening around him. On his canvas the artist sees a moving mouth, a perversion in his art. It is a perversion that stems from his own personality, in this case, a sexual one. His undue concern with himself shows him to be a victim of auto-eroticism, and other forms of a narcissus hallucination. The entrance of a friend in classical dress, the embodiment of classical art, is the cause of his trying to remove the perversion from the canvas. The mouth goes back to his own body and is viewed by the friend, who is horrified. When the friend leaves, the artist casts aside his wig—the symbol of classic form—and concerns himself wholly with his perversion. Fascinated by it, he makes love to himself, delights in the sensations it brings, but realizes that he must rid himself of it because it is ruining his art.

#### Journey Into Self

The statue appears—the symbol of woman and of art—and he tries to put the emblem on her. The statue represents both art and woman because, as we shall see, his failure with one is his failure with the other as he does not fully understand the causes for either. He believes that by overcoming one he can overcome the other. Because it is with woman that his difficulty lies, he tries to lose his perversion in her. The statue, by definition, is sterile, she cannot move him, and tells him that not merely by putting the emblem on her will his troubles be over. You must go into yourself for the truth, she says, to find the solution to your problem. Hence he goes into the mirror—a classical image of narcissism, introspection and also a death-image. The journey through the mirror, the swim-

ming effect, represents the murky floundering man first experiences in trying to discover the truth about himself. Our artist is finally discovered in the corridor of a hotel. The Chinaman sauntering by, represents the normal scale, something the artist is miles away from. The magnetic attraction of the room is man's innate compulsion to discover, to know the truth about himself. By virtue of his arrival in the hotel corridor, the artist is at a point where several possibilities or choices are involved. He can choose one of these as a means of possible retreat from his dilemma.

#### Rooms Represent Choices

In the first room he sees a Mexican being shot. The commentary adds that this can happen anywhere, giving the incident a kind of universal quality. Here, the choice of martyrdom, devotion is presented. Possibly this signifies a form of losing himself in some religious cause, (note the doll-like Madonna falling when the Mexican is shot), sacrificing himself to religious martyrdom, or even giving up the life of the senses.

The next room reads "The Mysteries of China" and shows the opium pipe, also a sex symbol. The choice involved here, is living for sensations, exotically, mysteriously, all the elements involved in a sensual existence.

The third room informs us that "Lessons in Flying" are being taught. (Note the pun on theft-flight, vol 1.) This retreat presents a defiance of order, a systematic attempt to override authority. The teacher, as representative of authority, allows the child to escape her. The child, in defiance of the greatest law possible, the law of gravity, flies out of reach and thumbs her nose at the authority below. Surrealism, of course, defies order, using all sorts of upside-down means and symbols.

#### "A Desperate Rendezvous"

The last choice is titled "... a desperate rendezvous." A male-female creature, as emphasized by the two shoes, a man's and a woman's lying at the door, pops out onto a couch. Those optical shocks are designed to arrest the attention of the audience. The continual recurrence of this double-sexed creature, seen from different angles, is the artistic reality and the sexual reality continually emerging to subvert one another. The spiral at one end of the couch represents the cyclic pattern of the two forces constantly overriding one another, never coming to any sort of agreement. In this last hotel shot, the artist sees himself—the rendezvous is with himself. And this, too, is a choice. He can continue as he has been. In part he has taken each of these choices. All of them have gone to constitute the major elements in his life. Therefore, none of them can help him and an acknowledgement of his sexual failure seems inevitable. At this moment, the statue hands him a gun and tells him how to use it on himself. In other words she tells him to accept his defeat. In a trance-like state he obeys her and is draped with classical garments. Angrily he tears them off, refusing to accept his failure, not having gone into himself quite deeply enough. As we shall later see, this incident is a foreshadowing of what is to happen literally, not merely in a dream. As it is the woman who urges him to this symbolic death of his personality, as it was

(Continued on page 6)

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## Blood of a Poet

(Continued from page 5)

the woman who forced him to search for the truth within himself, upon emerging from the dream he breaks the statue. She is wholly a statue now, the mouth having disappeared. Knowing he has failed to conquer the perversion but refusing to admit it, he destroys the image of the woman, and as the commentary states, risks becoming a statue himself. In other words he risks becoming as sterile as the statue.

### Flashback Into Adolescence

"The battle of the snowballs". The snow throughout the scene carries through the statue image of sterility, sterility that kills life. A very realistic scene follows, exposing the animal spirits and basic cruelty of children. More fully the scene exposes the dark, instinctive view side of living, where primitive emotions are at play. In Cocteau's book "Les Enfants Terribles", the snow-ball scene is first depicted. In the book one learns that the friend of the bully D'Argelos, the boy D'Argelos wounds in the movie, worships the bully to an almost abnormal degree. D'Argelos, in the movie, throws a snowball at his worshipper (the artist as a child), wounds the youngster and kills him. The blow strikes the young artist in the heart. This flashback into the adolescent life of the artist serves to establish the causes of his sexual difficulties. The artist's heart, given to his hero, D'Argelos, is never returned to him. The blow received as a child so blocks that area of experience that he is unable to love anyone else fully. And through life he carries this memory with him in his subconscious, making it impossible for him to adjust his sexual needs to normal relationships with women.

### Love a Game of Wits

This scene fades into the final episode, "the stolen card." We see our artist playing cards with the statue who has now become fully feminine but for the mask-like expression on her face. The audience watching from the balcony represents social pressure and intensifies the artist's feeling of guilt. Love is a game of wits, a whim of chance, seen in terms of cards. The scene portrayed in the dream sequence, the artist's sexual failure, now becomes a reality, his last attempt to overcome his perversions. "Without the ace of hearts you are lost", remarks the statue. But where is his heart? Back in the past. He reaches back and steals his childhood heart, hoping it will meet his present needs. (Recall the pun—lessons in flying-theft.) The audience laughs. He can't get away with it, they snicker, imagine cheating at love! The statue takes out her compact mirror—symbol of introspection, death, narcissism again. The dark angel enters, obliterates the dead child completely and takes back the child's heart. The substitution is not permissible. It won't work. The angel represents paganism, all the dark forces of passion that were involved in his childhood experience. With no hope of success, the artist kills himself. Throughout this dramatic episode, the figure of classic art hovers about, almost a guardian to the artist. As the artist kills himself, accepts his sexual failure completely, he is blotted out as a human identity. He is dead to his own personal failure as a man and can now realize himself as an artist. He transcends his own personal conflicts, is no longer concerned with himself, and is, therefore, ready to create.

### Statue a Double Symbol

The woman becomes a statue again, the objectification of classical art. (Note the cloak she takes from the classical figure.) Through-

out the movie, as previously stated, the statue is seen in double terms—art and woman. In the beginning, remember, the artist's failure to respond to woman was also his failure to control art. For, of course, the personality of the artist is inherent in all his works. Thus when he supersedes his personal failure, accepts it, rises above it, the statue loses all her qualities as a woman and becomes the incarnation of art. For it is in this realm that his life now lies. The bull appears, covered with maps, symbolizing the fertility of artistic fields in Europe. The Western and European cultures are led by the statue, presiding ideal of classical art. (Notice Cocteau's reversal of the old Europa myth.) The sterility of the artist's sexual life has been substituted by the rich fertility of the European tradition from which his art will spring. The inherited cultural tradition lies in the hands of the artist. The responsibility of leadership in searching for the ideal of human behavior, according to Cocteau, rests upon the artist.

### Artist's Conflict Resolved

Becoming more and more abstracted, the statue moves off, with two emblems in her arms—the lyre—poetry and music, and the globe—the world. The artist is no longer concerned with his own personal conflicts but with the world at large. The plastic head is seen, the artist speculating on stillborn creations. Then in the shape of the cerebrum—the intellectual womb—the last cluster of images appear wound in the umbilical cord. These are the globe, the lyre and the statue. The globe represents the artist's universal consciousness. The lyre, poetry and music, and the statue his own personal perversions solved under the control of art. "The mortal boredom of immortality . . ." "the conflict of the mortal and the fallible with the pure and the immortal." The artist has begun to create. The opening shot of the crumbling tower returns to close the movie. In this last shot the tower breaks completely—the failure of the man giving birth to the success of the artist.

### Eternal Paradox

Many images that have been left out—i. e. the three dimensional wire head, the lamp, the silver ball, etc., are in many cases, merely kinesthetic images designed to exploit the sensory system of the audience and shock them into rapt attention. These devices are, by open admission, the purposes of Surrealism—to force you to think.

An overall statement of the basic theme and significance of the movie, may be stated thus: Despite, because of, personal deficiencies, failures, the artist can still transcend these, work within the limits of his own personality, lose all sense of himself as a human problem, and create sincere and lasting works of art. Out of the infamies and disillusion, a purity and a dignity can be born. Out of the sterile, the creative may come. This is the eternal paradox, the cyclic flow contained in the blood of a poet.

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## Results of Store Survey

(Continued from page 3)

ply with these requests for coffee, sandwiches and cheese, it is impossible at this time, because of the lack of preparation, storage and selling space in Commons. The Board felt it inadvisable to sell gum because of the wear and tear on College furniture and property.

### Aspirin:

There were five requests that the Store sell aspirin. However, this would violate the standard agreement that the Infirmary is to be the sole distributor of such items—primarily for the purpose of keeping records and a check on illnesses.

### Books:

There was one request for "a greater selection of books", which the Store assumed to mean current publications. This, again, involves a lack of space and problem of turnover. On the whole, the stocking of best-sellers and current books is a financial gamble which the store is not equipped to take. However, special books (current or otherwise) and music may be ordered by any individual in the Community on special order.

### General Supplies:

**Section 1:** Spiral notebooks, stationery (personal letterheads), 12-stave music paper, stationery (other than College), drawing pads, sand paper, glue, Scotch tape, string, canvas, lithograph crayons, thread (white and black), needles (sewing), hair combs and Geavert film (Kodak unavailable). **Section 2:** Envelopes stamped Bennington College, extension cords, moulding hooks, less expensive paints and oils, sculpture tools. (Most of the items in section 2 are items which the Store normally stocks, but which have not come back into production since the war.)

### Gifts:

**Section 1: Perfume** (obtained as a result of survey). **Section 2: Jewelry, leather goods, compacts.** The two reasons why the Store does not carry the items in Section 2 are (1) lack of space and facilities and (2) they are handled by our Exhibitors.

### Hairdressing Shop:

In the analysis, it was found that the section on the Hairdressing Service was not statistically valid. The questions in this section were not properly or adequately outlined by the Board in drawing up the questionnaire; and therefore, the replies could not be tabulated. The Board is fully aware that there was a great deal of dissatisfaction with the Hairdresser Service last spring. However, the operator of a year ago, Marion Pello, has returned to the Shop; and the Store hopes that her service will prove highly satisfactory, as before.

### New Store Services:

Last term the Store Board consid-

## The S.D.A. at Bennington

(Continued from page 1)

Fredrick Schuman of Williams College, under S.D.A. sponsorship, spoke at Bennington. The student and faculty panels on the Palestine question were also sponsored by S.D.A.

The work of S.D.A. is primarily to keep informed on political issues and then to suggest or take direct action. At least twice a month discussion groups, meetings, panels, etc., are held on campus to keep up with current problems and to discuss views. Regardless of whether or not she is in sympathy with the S.D.A., every member of the community is welcome. The Bennington Chapter of S.D.A. belongs to its members. At any time they are free to change their affiliations or their political position. Students who do not harbor all the views of the S.D.A., but wish to work on specific issues they have in common with this organization, are welcome to do so.

ered starting a radio repair service. Since 126 people voted for it on the questionnaire, it has been adopted by the Store.

On the basis of Community demand, the Store has also adopted a policy of notifying the Community of the arrival of new merchandise, either through College Week or the Beacon.

The Store Board thanks all the members of the Community who returned the questionnaires. The Board welcomes suggestions and criticisms at any time. Channeled suggestions and criticisms are the only means through which the Store Board can become aware of new Community demands and complaints, and consequently make new policy.

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