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The Bennington Weekly

VOL. 1—NO. 26

Friday, June 8, 1951.

10 Cents

Sid Gordin Exhibit Reveals Esthetic Preoccupation

In trying to get a perspective on Mr. Gordin's work in the Commons Lounge I appealed to Mr. Daniel Shapiro, who knows Mr. Gordin, to give his interpretation of the exhibit.

This is the statement that Mr. Shapiro wrote for this article:

"SOME NOTES ON MY REACTIONS TO THE EXHIBIT OF SID GORDIN'S DRAWINGS AND METAL CONSTRUCTIONS. The primary quality that strikes me in looking at Sid Gordin's drawings and constructions is his pre-occupation with pure esthetic values. These pieces seem to bring to a sharp focus the basic aspects of the creative process, by deliberately attempting to exclude all irrelevant associations. In fact, it can be seriously considered an act of limitations, in the sense that each piece sets a particular artistic problem, and limits the scope of inquiry to the particular artistic necessity.

The whole exhibition appears to be an object lesson of the way in which a single individual reduces his total complex of sensory and ideational awareness to the handlable forms of lines in a three-inch by five-inch area, (as in the drawing), or to the relations of a number of wires in space. The pieces seem to possess the efficient and economic capsulization of human experience that is equivalent to the same qualities in a mathematical equation or a philosophic theory. In other words they are refined abstractions, (brought to a level of tangibility), of a whole welter of human perceptions and emotions. In a significant way they are comparable to Paul Klee's drawings and paintings. Most contemporary artists who have been influenced by Klee in an obvious fashion have simply taken the forms of Klee's work and adapted them. These forms, as for any artist, are the products of a vision, rather than the vision itself. Gordin's work has, I feel, recaptured some of the particular freshness of vision that Klee was blessed with. Klee's delight with the simple but profound perception of the rich meanings contained in a rock, a leaf, a shell or an eye is echoed in Gordin's enthusiasm for his own perception of the qualities of pen moving across paper, of the tactile qualities of a wet brush dragging across a surface, of the self righteous qualities of a section of steel wire which affixes itself in a contradictory plane to the axis of another piece of wire. His world of forms presents to me sensations such as the echoes of the inner ear, the electric impulse immediately preceding a movement of the human body in space, and the realization of the magic of relative scale that one perceives when regarding at close range the activities of ants, holding congress in the shadows of blades of grass. To look at these works of art properly, perhaps one must think of oneself as an amateur biologist, face down in the throbbing universe of impulse and action that takes place in the undergrowth of a well-kept lawn. For this is microcosmic art; it tells of the structure of the universe, as perceived by a particular artist, through the medium of the relation of a line to a line, a point to a plane and a plane to a line.

(Continued on Page 4)

Dance Workshop To Be Held June 13 And 14

On June 13th and 14th at 8:30 p. m. in the College Theatre, Dance Workshop will be presented. Featured in it will be Allegra Fuller, Suzanne Kaplan, and Letitia Evans. Allegra's dance, a modern courtship ritual, is based on Cole Porter's music especially arranged by Eugene Lester for this dance. It is made up of four sections which are the lindy, fox trot, rumba-tango, and waltz. These four sections represent the growth from childhood of a boy and girl relationship, each showing a different stage. In the dance are Al Shulman, Colin Craig, Lenny Lesser, Chuck Czaray, Joan Pauley, Nancy Harrow, Cookie Lieblich and Allegra Fuller.

Suzanne Kaplan's dance is an abstract solo dance which is working in moods. "From Silence" is a reflection or intra-spection which is externalized to movement moving from silence back into silence. She is showing paradoxically that there is movement in stillness. It is put to a movement of a Copland Sonata for Violin and Piano.

"Dance Us Back The Tribal Morn" is a spring ritual composed and directed by Letitia Evans. Dancing with Tish will be Sue Kaplan, Carol Bondy, Nancie Miller, Joan Pauley, Yvonne Franz and Sally Rounds.

Applications For Senior Division Are Doubled

Applications for entrance to senior division made this term, will all be reviewed and decided upon by the end of school. The Junior Division Committee expects to finish processing applications by the last week, except for a few special cases which will be reviewed on the last day.

There are about twice as many students coming up for entrance to Senior Division this term as ever before, Mrs. Griswold, Recorder and Secretary to Junior and Senior Division Committees, reports. She comments further that this increase is due to increased enrollment in the college two years ago, and, while it is just now catching up with the Junior Division Committee, it hit the dining halls, and library immediately.

The Junior Division Committee, which meets at this time of year two to three times a week, is currently made up of Miss Boynton, Miss Pernel, Mr. Fowlie and Mr. Hanks. Miss Funnell, now absent from college, usually attends these meetings, as does the President, but neither have a vote.

Procedure for considering a student's entrance to senior division is rather informal. Her counselor presents the case, and if he

Literature Seminar To Be Held Sunday

Everyone be sure to reserve Sunday evening, June 10, for the Literature Seminar. There is to be a panel discussion on THE GARDEN by Andrew Marvell. Members of the panel are: Hope Farny, Anita Maximilian, Marcia Lang, and Carol Husted. Sondra Tschakbasov will act as moderator.

The poem under discussion will be mimeographed and distributed among those attending. The Seminar will be held in Franklin living room at 8:15 and the entire Community is cordially invited to attend.

Sandwich Sales Net \$168 For Help Drive

It looks as though we can have a foreign student next year. About \$128 must be collected yet, but last night made the difference when two members of HELP Committee acted as sandwich girls, and collected a net of \$168.

The idea of last night's collection originated when Valerie Silverman and Marcia Tobey offered one night's profit of their sandwich business.

The sandwich drive was a tremendous success and if people who have pledged yet to be fulfilled will make their contributions, and those who have not yet given anything to the HELP Drive do so, we will be able to have a foreign student here at Bennington next year.

Bennington Alumna Receives Fulbright Award

Leaves And Sabbaticals Take Toll On Campus

The Administration has released a list of Leaves of Absence and Sabbaticals for the forthcoming year of 1951-2. Martha Hill, who has been granted a one-year leave of absence, will be replaced by Ethel Winter Hyman, who has been substituting for Mr. Bales this term. Arnold Sundgaard, who has been awarded a Guggenheim Fellowship, and Philip Sperling will also be on leave. Appointments for replacements for Mr. Sundgaard and Mr. Sperling have not as yet been filled. Mr. Nemerov will also be absent from this campus for the Spring Term, and the Literature courses have been so divided among the faculty that a replacement will not be needed.

Both Mr. Boepple and Mr. Wohnus have been granted Spring Term Sabbaticals. Mr. Boepple's and Mr. Wohnus' programs will be carried by the faculty of their respective fields. Among the faculty members who have been on leave or Sabbatical this year and will return this fall are Mr. Bales, Mr. Finkle, and President Burkhardt.

Norman Holmes Pearson Will Speak on Nazi-Soviet Pact

Bennington, Vt.—"The Nazi-Soviet Pact" is the subject of Norman Holmes Pearson, associate professor in the Yale University department of English who will lecture Monday evening, June 11, at Bennington College in the American Response to Crisis series. Franklin Ford of the Bennington social science faculty will be the moderator of the discussion following the address. The meeting, which is open to the public, is to be held in the Carriage Barn at the College at 7:40 p. m.

Mr. Pearson is particularly concerned about the considerable prestige and influence of Communism among the American intelligentsia during the decade before the Nazi-Soviet Pact. At that time the impression seemed to be gaining that the capitalist system was crumbling and that Soviet Russia alone dared to challenge Facist Germany and to hold the humane and progressive forces of the western world. Disillusionment began with the Moscow trials and the persecution of Leon Trotsky and his followers, but it was the Nazi-Soviet Pact, signed in August in 1939, that produced the sharp schism between the Communist party and its American supporters. The period of the People's Front was definitely over.

The vogue of Marxism which began and flourished in the depression decade did not recur during or following the War; and the identification of literary values with social values commonly made during the crisis years of the thirties was repudiated.

Dorothy Caplon, who received her A. B. degree in music from Bennington in 1945, now a resident of New York City and married to George Lang, has been awarded a Fulbright scholarship to enable her to study voice at St. Cecilia Conservatory of Music, Rome, Italy. Mrs. Lang's professional name is Tina Prescott.

The award is made by the Department of State under the provisions of Public Law 584 (79th Congress), the Fulbright Act. It is one of approximately 750 grants, including 100 State Scholarships, for study abroad which are a part of the Fulbright program for the academic year 1951-52. As provided by the Act, all students are selected by the Board of Foreign Scholarships, the members of which are appointed by the President. Students are recommended by the campus Fulbright committees and by the Institute of International Education. Miss Bertha Funnell, head of the Non-Resident Term Office, is the campus Fulbright Program Adviser.

Funds used in the Fulbright program are foreign currencies realized through surplus property sales abroad. Under executive agreements with the foreign government, programs are currently in effect with nineteen countries, including Australia, Austria, Belgium and Luxembourg, Burma, Egypt, Pakistan, Philippines, Thailand, Turkey, and the United Kingdom.

There are over 1,100 round-trip travel grants provided for foreign students from these countries to the United States; and of them approximately 450 will receive supplementary grants from the United States Government under the Smith-Mundt Program. A large number of the foreign students will also receive scholarships and grants from private organizations and colleges and universities.

The competition period for awards effective in the academic year, 1952-53, is May 1, 1951 to October 15, 1951.

Square Dance To Be Held June 9

In last week's edition of The Bennington Weekly an error was made due to misinformation. The Community Square Dance was not held last Friday, June 1st, but will be held Saturday, June 9th from 9:30 to 12:30 in the Carriage Barn. An excellent caller and orchestra will come from South Shaftsbury where they have played frequently. The price is only 25c per person. Beer, coca-cola, pretzels and potato chips will be served. This is the last recreation event, and it is hoped that through Community participation it will be the best.

On Sunday there will be a faculty-student softball game from two to four o'clock.

Dorner and Boepple Collaborate In Class

Mr. Boepple will play and analyze early Christian, medieval and Renaissance music and Mr. Dorner will show slides on the art of these periods this Monday, June 11 from 2:00 to 4:00 p. m., in the Carriage Barn. Open to the Community.

The Bennington Weekly

Published by Students of Bennington College

Member
Intercollegiate Press

Friday, June 8, 1951.

Editor Susan Liebman
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SUBSCRIPTION RATES

On Campus \$1.40 Per Term—\$2.75 Per Year
 Off Campus \$1.50 Per Term—\$3.00 Per Year

The Fashion Show grossed \$600 and after meeting expenses the net profit will be about \$400. In terms of other college run money making projects this amount is large.

Of the \$600, \$300 was collected from the advertising in the program. The rest was collected from the townspeople and the sixteen students from the college who attended. The Fashion Show itself, was sponsored by the college to make money for the scholarship fund. The models were, as you know, composed of students and faculty from this college. The entire show was directed by a student. These facts in themselves, should have been enough to insure a large crowd from the college.

Unfortunately, this was not the case. Asking some of the three hundred and thirty why they had not bothered to support this college event we found the same old excuses, not enough time, term papers, Joe, or, not enough money. Of all the excuses, not having enough money is perhaps the most valid. Very few people we know felt like paying ninety cents to see a fashion show. The price could not have been lower, however. Perhaps the idea of a fashion show did not appeal to many students. In this case more publicity should have been done at college.

The fact remains, however, that not enough students attended the fashion show, considering the number of students who put their time and effort into the show.

This, we believe, is due to just plain laziness on the part of the students. The people who work to make such college functions successes usually do so because they have a firm belief that this type of education we are getting is worth working for. Do the people who are actually getting educated here feel that way too? And if they do feel that the Bennington system of education is a good one, do they feel that others should have similar opportunities? Obviously not, we gather, because of the poor attendance at the fashion show, and the failure of the Community to raise enough money for a foreign student.

We feel that in the future, when such Community fund raising projects are to be held, that first there should be an all-out publicity drive in which all the facilities the college offers, the paper, the notice bulletin, and dining room announcements, should be used. The students who are not actively engaged in the project must remember their responsibility to their college and give it adequate support.

by Betsy Field

Letter To The Editor

by Joan Larson

A perusal of your staff's drama and dance reviews, particularly last week's account of La Romance de la Luna Luna, reveals some unnecessary shortcomings. These faults are not conditioned by the reviewers expected unfamiliarity with the mediums, but rather by her misapplication of words foreign to her own vocabulary. I am referring to technical terms such as "adjustment" and "defined," which are meaningful to craftsmen, but become balderdash when applied by someone with only a superficial knowledge of the problems involved. I also find the frequent interspersing of such vague and general phrases as "something to say," "depth," "meaning," quite valueless.

I do not intend to embark upon a detailed analysis of these past reviews, but I would like to suggest that in the future the reviewer speak frankly from her own experience, though it may have its limitations. If she believes in her opinions let her state them for what they are and justify them in her own terms. Let her steer away from technical language unless she really understands it. When applied irresponsibly, it is a hindrance to communicating her intent. She does not need to sound like George Jean Nathan, but she should sound like herself. If she lacks technical knowledge she is still capable of fresh perception, and in the theatre that is what counts.

Recent Additions To The Library

Arms, G. W.—Poetry Explication (Reference).
 Ausubel, Herman, ed.—The Making of Modern Europe, 2 Vols.
 Cowley, Malcolm—Exile's Return (new edition).
 Delen, A. J. J.—Modern Belgian Etchers and Copper Engravers.
 Gilson, E. H.—Heloise and Abelard.
 Holborn, Hajo—The Political Collapse of Europe.
 Kazin, Alfred, ed.—F. Scott Fitzgerald: the Man and His Work.
 Manuel, F. E.—The Age of Reason.
 Manvell, Roger, ed.—Experiment in the Film.
 Mellers, W. H.—Music and Society.
 Nicholas, H. G.—The British General Election of 1950.
 Odets, Clifford—The Country Girl.
 Organics Syntheses. Vol 30.
 Raphaelson, Samson—The Human Nature of Play Writing.
 Ray, Man—Photographs, 1920-34, Paris.
 Ritchie, A. C.—Abstract Painting and Sculpture in America.
 Samuelson, P. A.—Economics (second edition).
 Speck, F. G. and Broom, Leonard—Cherokee Dance and Drama.
 Weyl, Nathaniel—The Battle Against Disloyalty.
 Williams, W. C.—Paterson. Book Four.
 Woodward, C. V.—Reunion and Reaction: the Compromise of 1877 . . .

Mr. Paddock Writes Poem

Mr. Paddock, who has worked on the campus for many years, is well known to all of us. We take pleasure in presenting here one of his poems:

In the breast of a bulb is the promise of Spring,
 In a little blue egg is a bird that will sing,
 In the heart of a seed is the hope of the sod,
 In the heart of a child is the kingdom of God.
 Up in a tree a little bird builds a nest,
 Lays her eggs, sits on them, but God does the rest,
 From those little eggs He forms little birds.
 Within their throats are wondrous notes,
 The sweetest that was ever heard.
 They sit on a limb the live long day,
 Singing the sweet hours away,
 Praising the One that made them with love.
 God hears them from His home in heaven above.

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Though summer days are coming,
 And trees with leaves doth bend,
 I feel within me sometimes,
 That life has reached an end.
 'Cause Williams is closing
 Boo
 hoo
 hoo.

Gone are those gay party times,
 To laugh, to dance, to flirt,
 Gone too are those stalwart youths
 With Beer spilled down their shirt.

Williams is closing,
 Boo
 hoo
 hoo.
 N'er again to visit
 That playground o'er the hill,
 N'er again to sit and gulp,
 A drink that makes me ill,
 Williams is closing,
 Boo,
 hoo,
 hoo

Ah yes, my heart is breaking sure,
 For I will see no more,
 The youth of our fair country,
 Passed out upon the floor.
 Yes, Williams is closing.

For uncensored version, see author.

O. H.

Notices

Looking for an apartment in New York this summer? Miss Netherwood has information on a four-room apartment which can be sublet to one or two students.

Miss Netherwood says there are still opportunities for summer jobs in and around New York, and waitress jobs at resorts and inns for interested students.

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Valerie Silverman Writes For "Mademoiselle"

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College Students To Take Written Health Test

Many persons reach adulthood without recognizing vital facts of health, particularly as they relate to themselves. To meet this need, especially among college students, Dr. Terry H. Dearborn, chairman of the Department of physical and Health Education for men at Santa Barbara College, has constructed a new instrument of measuring health, entitled "The College Health Knowledge Test." The new test, recently published and distributed nationally by the Stanford University Press, has been developed during the past ten years by Dr. Dearborn in cooperation with a number of colleges and universities to provide a more adequate test for college and adult level than was previously available.

The few tests previously available above the high school level, according to educators, have lacked sufficient reliability, have been so simplified that they did not command full attention, or have omitted consideration of some important areas of modern health knowledge, such as sex education.

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FUR STORAGE

Wallace Fowlie Discusses Jean Cocteau At Drama Workshop

Wallace Fowlie, at last Monday's drama workshop, opened his remarks on Jean Cocteau with a discussion of why Cocteau's works, although copious, were not well known. He said it was because his books lead one into a strange world, something like sleep, and people have fear of this world. Upon visiting the United States, Cocteau said of this country, "You will be saved by the minority who thinks."

Mr. Fowlie cited several of Cocteau's ideas on poetry:

Death is the condition by which the poet can reach truth. "The poet walks on quicksand and when his foot sinks down, touches death."

Poetry is the instrument of detachment.

Every poet contains a bad poet whose neck he ought to wring.

Poetry is a calamity of birth.

Cocteau's debut was made when Edouard de Max read his poetry at the Comedie Francais. Perilously, it was vastly approved by the social set and every journalistic criticism but one was nothing but complimentary. The authors of the one penetrating criticism were two young men by the names of Gide and Gheon to whom Cocteau went in thanks for their perspective he gained from their review. After this he went into seclusion and wrote his first novel, "Le Potomak."

Three men who strongly influenced Cocteau were Picasso, Serge de Diaghlaev, the founder of the Ballet Russe, and Radiquet, author of two novels, one of which was "Diable au Corps" ("Devil in the Flesh,") before his death at twenty years.

He saw that each work of Picasso found its source in the most tragic aspect of the writer's life, but the result was the feeling of calm.

Upon meeting Diaghlaev for the first time, he was told by that great man, whom he admired, simply "Etonne-moi." He has been doing this ever since.

Radiquet was sent to him with a letter of introduction which said, "Here is a peasant, Make him an artist." Radiquet, his student, taught him to lean on no one. After this lesson Cocteau took up Angelism, which is a disinterest-

(Continued on Page 4)

THE PERFECT GIFT
for
Father's Day (June 17)
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To Be Published June 18

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Mr. Chabay Gives Informal Concert

Mr. Chabay, who is to join the Bennington music faculty next year, presented an informal concert in the Carriage Barn last Wednesday evening. The tenor had planned only a short recital but the audience was so enthusiastic that he was recalled again and again, making his program a lengthy one.

It included:

- MadrigalCaccini
- Two SongsDowland
- "Lobet Den Herrn"Schutz
- Aria from Judas Maccabaeus Handel
- Die Liebe Hat Geldgen Geheimnis
- Wanderers Nachtlied.....Schubert
- Aria from "Don Giovanni" Mozart
- Four Hungarian Folksongs Bartok

Mr. Chabay was very well received. His presentation revealed ease and charm as well as the essence of fine artistry.

Following Mr. Chabay's program, the tape recordings of Mozart's High Mass in C minor were heard. Many members of the Community Chorus and Community Orchestra who had participated in the performance were present. Mr. Boepple was presented with a gift for his patient and untiring efforts in working with the group. Certainly, most of the credit for the performance goes to Mr. Boepple. It should be noted that he seemed rather pained while the recordings were being played and, after distractedly walking about for a few moments, could stand it no longer and left.

Music Major To Present Senior Project

Carol Diamond Feuer will present her senior project on Friday, June 15th, in the Carriage Barn at 8:15 in the evening.

The violinist will play a Beethoven Sonata in F Major, a Bach Sonata in E Minor, and a Beethoven Trio in E Flat Major. Accompanying Carol will be Gretchen Dykema, cellist, and Doris Robbins, pianist. All members of the Community are invited to attend.

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Prehistoric Art Film Shown At Seminar

The art seminar held on June 4th, began with a movie, "Lescaux: Cradle of Man's Art". The movie was exciting photographically and gave some feeling of the locality and the actual cave itself. We do not think that it was as well done as it might have been. It tended to be a travelogue giving only superficial information.

The narrative did not add to the film and one felt as if it were a talk given for tourists which technique had little to do with the picture. The movie at best gave merely interesting photography of the paintings and we feel did not rise above the travelogue level. It was just a cataloging of the paintings.

There followed an interesting discussion of the prehistoric art.

We think that this meeting was interesting and that more like it would help to enliven the department and get the different disciplines working more closely together.

M. B. E. I. L. F.

Fashion Show Nets \$600 For Scholarship Fund

The Public Relations Committee has announced that they expect a profit of approximately \$400 made by the Fashion Show which took place at the Bennington Armory May 31, though final returns have not all been received. The proceeds of the show, made by ticket sales and program advertising, will be donated to the Bennington Scholarship Fund.

The Fashion Show has netted a greater profit than any other student fund raising activity in the history of Bennington College. It is only to be hoped that this will set a precedent for future activities on this order.

Engagements

Phyllis Meili is engaged to Donald Pendas and plans to be married late this summer.

Sydney Bruck is engaged to David Ellis. The couple has not as yet set a definite date.

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FASHION FAIR

Dean Of Barnard Urges Women's Colleges "Justify Their Existence"

South Hadley, Mass.—I. P. Citing the need of women today for "spiritual orientation" to the problems of marriage and motherhood, citizenship and career, Dean Millicent C. McIntosh of Barnard College, urges that women's colleges "justify their existence" by preparing women "for taking responsibility and for leadership."

Speaking recently at Mount Holyoke, Dean McIntosh said that "the liberal arts curriculum must receive new emphasis and new directions. We must constantly keep in mind the importance of what education does to the person who is being educated. It goes without saying that it must train her to use her education effectively and give her a preparation for a profession. The curriculum should not be confined, however, to this objective.

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RALEIGH

Carpenter's Shop Roof Burns

On June 7, at 1:50 p. m. the sirens screamed "Fire!" somewhere in the vicinity of Jennings. Students all over campus closed their windows and doors, brought fire extinguishers outside and wondered what was on fire. Meanwhile, fire wardens immediately rushed to the garage where the fire truck was kept only to find that it had left without them. Panting after their sprint up to the scene of the fire, they saw that the carpenter's paint shop outside of the Carriage Barn had a conflagration going on its shingle roof. While they were observing this phenomenon, Mr. McGuire and many of the members of the grounds staff were putting the fire out. It is guessed that the fire was started by sparks coming from the lit stove on the second floor.

GENERAL STARK THEATRE

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Drama Workshop Presents Sophomore Works In Progress

The Works in Progress performed last Monday consisted of five scenes acted by members of the sophomore class, with preliminary remarks on each one by Robert Alvin who explained what the actors were working for.

The second scene was from Ibsen's "A Doll House", with Casey Keese as the blackmailed wife taking comfort from an old school friend, played by Sylvia Saltman.

Babs Pavell and Dru Romano played a scene from "Yes My Darling Daughter", in which a writer who has always fought for personal freedom and privacy, attempts to prevent her grown daughter from going on a weekend which she suspects is not what her daughter has told her it was. Babs portrayed the daughter, disillusioned by her mother's hypocrisy and Dru, the worried mother.

The story of an embittered, wayward girl who returns home to her father and meets his girl friend in a bar was the scene from "Anna Christie", with Renee de Yoe as the cynical Anna, and Mary Lynn Hart as the surprised Marty, who had expected a refined young lady. Larry Arrick played the bartender.

Gay Malone as Mrs. Craig, and Sylvia Saltman as Miss Austin, presented a scene from "Craig's Wife", the story of a woman insecure in her own household.

The last of the five scenes was from "Yerma", by Garcia Lorca, acted by Joan Larson, who played Yerma, the girl whose desires for a child are unfulfilled, and Carolyn Lissner as the fruitful Marie.

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Sid Gordin Exhibit Reveals Esthetic Preoccupation

(Continued from Page 1)

Technically, the metal constructions seem to be extensions of the drawings, rather than being sculptures, (in the sense of being investigations of plane relationships in space). The constructions seem to be further testaments to the validity of the process of refining random experimental meaning to the purity of symbolic form. And this, after all, is one of the primary functions of any work of art. Art is not merely the creation of optically pleasing objects; besides this necessity, it contains the human urgency to communicate, in an efficient way, the beautiful products of a person's involvement with daily experience. These pieces on exhibition seem to me to fulfill this urgent necessity in an elegant and humorous fashion."

Reading Mr. Shapiro's analysis of the underlying theory in the exhibit and re-examining the works, I agree on his emphasis. I also feel that the aim defined as Mr. Gordin's is deeply valid in the arts.

But concerning the final effect of Mr. Gordin's constructions, I feel that they do not approach his drawings in control or vitality. His earlier constructions, the small two dimensional pieces, though clever, do not, in my opinion, attain a real experience of active line as many of the drawings do. The later, large construction, accompanied by photographs, succeeds in vitality only from the photographs.

This exhibit has brought me to ask just how far can the experience of moving impulses be rendered by metal bars or wires of static width? How much does the drawn line gain by being under the complete control of the hand in width and weight as well as in direction?

The Community Meeting on June 20th is to be held in the Carriage Barn at 4:00 p. m.

The Rummage Sale, which is to be held in the student lounge in Commons on Thursday June 14th, will also have some bicycles for sale.

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Wallace Fowlie Discusses Jean Cocteau At Drama Workshop

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edness and pity mixed with cruelty, interpreted as an eruption of the divine in the human being. When his great friend, Radiguet, died, he took up the habit of opium. His friends urged him to disintoxicate himself. He took their advice and during his recuperation did more work than ever before. During this time he wrote "La Voix Humaine," a drama for one actress which Mr. Fowlie suggested would be good for a senior project.

Mr. Fowlie then discussed Cocteau's "phosphorescent" "La Machine Infernale." He said that the Infernal Machine is that which counts out the time that God gives to men to play with their illusions; it is the mechanism of theological surveillance.

Cocteau, said Mr. Fowlie, was extremely active and vital in the theatre. His accomplishments in that field covered drama, ballet and cinema. He thought that if the theatre isn't a message, it has to be magic. His was magic. Of theatre audiences he felt that they are condemned to only watch; they are "voyeurs." This is particularly true in the movies.

Mr. Fowlie pointed out the recrudescence of the matriarchal figure, the mystery of the sphinx, in literature. A few manifestations of this are Menotti's "The Medium," "Call Me Madame," Lorca's "House of Bernardo Alba," Fry's "Ring Around the Moon."

Cocteau is the sphinx of modern literature. He felt that the time had come in history for the order to be destroyed. His is the mystery of the future. Strangely enough, he found himself right in the middle of the order of Claudel and Gide and the disorder of surrealism with a foot in either territory. People feared him because of this middle position in the same way people step out of the way under a tightrope walker.

However, the youngest critics are bringing him into their writings, and his presence today has reached a point of fame and even influence.

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