

The Bennington Weekly

VOL. 2—NO. 12

Friday, December 7, 1951

10 Cents

A. Bartlett, A. Topping, J. Warburg Nominated For Executive Chairman

The following people have reached final nomination for the coming election of Community officers:

Executive Chairman

Jill Warburg
Anne Topping
Augusta Bartlett

Executive Secretary

Cree McPherson
Sue Edelman
Mary Lynn Hart
Barbara Nahin

Judicial Committee

Fifi Leser
Yvonne Franz
Dorothy Whittier
Mr. Bloom
Mr. Smith
Mr. Woodworth

Recreation Council

Joan Geiger
Wanda Peck
Elinor Randall
Margie DeWitt

Non-Resident Term Committee

Joan Larson
Joel Wells
Ruth Miller
Sidney Ellis

Adult Education Program Begins

A Faculty Committee has established an Adult Education course for men and women of the Bennington area which will offer a variety of courses ranging from Science, and Horticulture to Weather Forecasting. The Adult Education Program will be offered at Bennington College for a Winter Term of 10 weeks beginning on January second. The classes will meet hourly on evenings, once a week.

The Adult Education Committee of which Mr. Oliver is Chairman, especially designed these courses to meet the needs of adults from all walks of life such as high school teachers, factory workers, housewives, etc., who wish to continue their education, acquire a skill or follow up a cultural interest. There are no educational qualifications.

One of the primary reasons for the formation of such a program is the Faculty's interest in promoting a closer unity between the college of Bennington and the town of Bennington—a commendable project.

All Acting Classes Give Workshop Tues.

The Drama Department will present a program of scenes in the theatre on Tuesday, December 11, at 4:00. This workshop is designed to be of particular interest to the community at large, as it will be representative of work being done in all the acting classes. "Aria da Capo", a one-act play by Edna St. Vincent Millay, will be presented in its entirety. The cast consists of freshmen, under the direction of Joan Maggin. A scene from each of the following plays is also on the schedule: "The Good Woman of Setzuan", to be done by Mary Lynn Hart; Dryden's "Oedipus", with Allan Levitt and Dorothy Jayne Miller; two Restoration comedies, "Love for Love" and "School for Scandal", to be acted by Colin Craig and Babs Pavell, and Dorothea Harding and Norman Ledger, respectively; and O'Neill's "Mourn-
(Continued on Page 4)

Rec. Council Gives Square Dance

Recreation Council has decided to have a square dance on December 14. Notices have been sent to Williams and Marlboro, so there should be plenty of gents for single ladies. Jed Prouty will be the caller. He has run folk and square dances at the Toll House in Stowe, Vt., and also at yacht clubs for the past three years during the summer. The dance will start at 9 in the Carriage Barn. Admission is one dollar. Refreshments of beer and soft drinks will be served at no extra charge.

Conference Required Of Soc. Sci. Majors

Social Science majors, beginning with June's candidates for graduation, will be required to appear at an Oral Conference. The conference will be scheduled for each student during her senior year after the first draft of her thesis is written and has been read by faculty members.

Students Hope New Executive Will Provide Better Communication

In response to the question, "What would you like to see result from the amendments to the Bennington College Constitution?", the following remarks, ranging in subject from government cliques to community pride, were made:

Burns Brighton—Should bring about more connection between houses and government so that all members of community will actually be part of government. A more direct representation.



JOAN GEIGER

Joan Geiger—There will be more Community meetings and therefore a closer relationship between committees and Community plus an opportunity for committees to work together.

Mimi Tanenbaum—I feel that with all the confusion of the present that I am in no position to put forth an opinion at this time—the future is so vague and who knows what lies ahead!

Norm Leger—Oh! Do we have a new government?

Solveig Peterson—More joyous gatherings for Rec. Council.

GAY LESTER

Gay Lester—I think it is very good that at last people have got excited enough about the inadequacies of the present student government to do something about it. Now I would like to see the government provide, for one thing, a more adequate student public relations committee.



NANCY BRAVERMAN

Nancy Braverman—Less cliquing within the government and more diffusion of ideas within community.

Pam Pollard—More of feeling of responsibility on the part of all students. More of feeling for community as a whole.

Judy Blake—More awareness of general student body to working of our government. More participation of more people.

Janet Gay—We will know more about Government and take more of a part in it and therefore take pride in it.



Joan Geiger—There will be more Community meetings and therefore a closer relationship between committees and Community plus an opportunity for committees to work together.

Mimi Tanenbaum—I feel that with all the confusion of the present that I am in no position to put forth an opinion at this time—the future is so vague and who knows what lies ahead!

Norm Leger—Oh! Do we have a new government?

Solveig Peterson—More joyous gatherings for Rec. Council.



TOBY CARR

Toby Carr—More intensified integration between student body and government committees.

Marjorie Fager, Junior—Better Freshmen Orientation program. Miriam Hermanos—Stricter enforcement of Parliamentary procedure so that more may be accomplished in an orderly manner.

Ellen Saurwein—Abdicate.

Doralee Kaminsky—New plan will bring more coordination, awareness and participation between Community at large and government.

Olivia Hirsch—End of usual dottering inefficiency—but I fear I'm optimistic!

Joan Maggin—Much more coordination and cooperation between students and government.

Mr. Boepple Conducts "King David" Sunday

Bennington Night Program

THE MUSIC DIVISION PRESENTS

Sonata Friederich Fasch
Flute, Marleen Forsberg; Bass, Katherine Brainard; Oboe, Stephanie Chamberlain; Continuo,

Joan Olmsted; Violin, Ruth Miller.

Fantasia for Nine Instruments
Lionel Nowak
(Bennington College Faculty)

Flute, Marlene Fosberg; Violin, Priscilla Johnson; Oboe, Stephanie Chamberlain; Viola, Joseph Schaff; Clarinet, Frances Dugan; Cello, Gretchen Dykema; Horn, Aileen Schonbeck; Double Bass, Sara Chancellor; Violin, Ruth Miller.

THE DANCE DIVISION PRESENTS

When I Lay Down and Die
Folk Ballad
Composed and danced by Yvonne Franz

Sung by Vannie Mechau
Woman Song Aaron Copland
Composed and danced by Sophie Ruderman

Two in the Sun Alec Wilder
Composed by Alvin Schulman
Danced by Nancy Krukowski and Alvin Schulman

Themes and Variations
Wallingford Riegger
Composed by Carol Bondy

Danced by Carol Bondy, Charles Czarny, Janet Gay, Joan Pauley, Sally Rounds, Frances Smith.

Dance Program Under the Direction of William Bales, Irving Burton and Letitia Evans.

Intermission
Exhibition in lobby of theatre

Presiding
Thomas P. Brockway
Acting President

Speaker
Mary J. Shelly, Colonel, USAF

THE DRAMA DIVISION PRESENTS

The Third Act of "The Intellectual Ladies" Moliere

Philamente Miriam Tanenbaum

Belise Marilyn Bernstein

Armande Caroline Crane

Henriette Joan Maggin

L'Epine Herma Schiffer

Trissotin Alan Levitt

Vadius Morris Oliver

Chrysale Leonard Lesser

Clitandre Normann Leger

Ariste Colin Craig

Director, Robert Alvin
Scenery and Costumes, William Sherman

Stage Manager, Carolyn Keese
(Program scheduled to conclude by 10:45 p. m.)

There will be a publication distributed explaining the teaching in the Literature, Social Science and Natural Science Divisions and of the Non-Resident Term.

NOTICE TO ALL RIDERS
All students who have signed up for a series of rides, are expected to complete them before the end of this term since they will not be effective in the spring term. If you do not wish to use the remainder of the rides yourself, give them to your friends as a premature Christmas gift.

"King David", by Arthur Honegger, will be performed by the Bennington Community Chorus and Orchestra Sunday afternoon at 2:30 in Carriage Barn. Originally a Rene Morax play incorporating incidental music, "King David" is now most frequently presented as an oratorio. Honegger has arranged his score from the original music, the dramatic sequence being supplied by a narrator.

Mr. Boepple, who will conduct, has rehearsed the group painstakingly throughout the fall. He has been familiar with this work for almost his entire life, having been in 1921 the young Swiss musician chosen to conduct its premiere in Mezieres, Switzerland. Since that time he has conducted many performances by various musical organizations in this country. Lenny Lesser is the narrator, and solos will be performed by Kit Carson, contralto, and Pat Wheelock, soprano.

High Percentage Receive NRT Jobs

The N. R. T. office reports that 88 students have definitely secured jobs for the non-resident term. According to Miss Bertha H. Funnell, Director of Non-Resident Term and Placement, this is a much higher percentage than there has usually been in past years at this time.

The Westchester County Recreation Commission of White Plains, New York, is offering summer counseling jobs to any interested students. Its camp, which is in its 23rd year, takes 300 underprivileged children each year. The jobs are remunerative and also provide an excellent opportunity for social study. For further information contact the NRT office.

All students are requested to report their job finds with the NRT office. Those still without jobs are asked to check the job opportunities listed on the NRT bulletin board in the Barn.

Riding Club Sponsors Sunday Hunts

by Elinor Randall
Every Sunday morning there is seen, galloping across fields, disappearing over ledges and fences following the stern of the more rapidly hounds, a group of horses and riders in all combinations; horses on foot, riders on foot, riders on horses and hounds being carried. Occasionally they reappear in the infirmary, but no matter, the mornings are crisp and there's that certain something about horses, hounds and people racing over the hills and through the woods that perpetuates it.

This apparently pointless chase, since one rarely, if ever, sees a fox, originated in Europe, and in our enthusiasm we often treat its long standing tradition rather blithely. Sometimes the hounds are left behind, much to Mr. Joseph Barber's (the huntsman) dismay, but then, often, so are the riders. However, everyone is encouraged by the Hank's, Holt's and Stange's, who are aware of the psychological, literary, artistic and aspects of the sport. To complete the happy time, the worn and weary hunters gather around
(Continued on Page 4)

The Bennington Weekly

Published by Students of Bennington College

Member
Intercollegiate Press

Friday, December 7, 1951

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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

EDITORIAL

In the interest of dispelling the apparently prevailing uncertainty of the Community on the purpose and policy of this newspaper we present the following clarification:

The Bennington Weekly is primarily an organ of communication. It tries to communicate between one educational department and the six others; it tries to communicate between governmental committees and the Community; it tries to communicate between the campus as a whole and its outside readers.

We try to keep our humor harmless which, oddly enough, turns out to be an extremely difficult job.

Of course, any preconceived idea of how to deal with future events is necessarily subject to the changes individual adaptation requires. All points cited above come from past occurrences, and every week our policy undergoes some sort of reformation, no matter how slight or non-apparent. Actually, we're unpredictable and can guarantee nothing.

This, perhaps, disconcerting situation arises out of the fact that, although newsprint isn't human, the people who direct it into communicative form are. Thus the newspaper should be regarded as somewhat of a living thing, (with faults as well as virtues as is necessary to life, which endeavors to be a thoughtful and responsible member of the Community.

Aphorisms

by Francis Golfing

Two men impossible to touch: Valerian because he is all sensitive surface; Botho because he is all hidden depth.

"I'm very sorry but I haven't the time to look at your aphorism—I'm rereading all of Proust at the moment."

Matches appall the neat mind, for they are images of waste, disorder. Nothing as depressing as a dish filled with used matches: one half of everybody's life seems to groan in that random heap, or else suffer silently . . .

The trouble with lighters is that they rarely work.

At times, in order to say what

we have to say we must allow ourselves to be cacophonous. A taboo violated (euphony) will then be redeemed by a taboo enforced (le mot juste).

His wit is so feeble, it needs an ass to sustain it.

The scholar-teacher: a mother-cat eating while feeding her young.

"All these are solutions for which, I regret to say, we have no problems."

Question for a test-paper in literature: How much do we have to know about an author before we can dismiss him completely?

Yale Board Publishes "Going Places"

New Haven, Conn. (I. P.)—Since so many college men spend both time and money on week-ends at women's colleges, a group of Yale students have now compiled a handbook to help the young man when he dates a college girl.

The book is called "Going Places" and is a guide to twenty eastern women's colleges. There is a map of each campus, important telephone numbers, details

about curfew, as well as a critique of nearby restaurants and night clubs.

George P. Craighead, '52, of Detroit, Mich., is editor of the Yale board that prepared the handbook which they plan to sell for one dollar to college men throughout the East. "Information about each women's college comes directly from the college officials,"

You're In the Army Now

by Olivia Hirsch

I awoke in a cold sweat the other morning. It was because of a dream I had. The dream was enough to make anybody break into a cold sweat, develop an ulcer, or, if it is particularly near the end of the term, have a heart attack. The dream was this: That Bennington College was suddenly turned into a WAC training camp, with the stipulation that everybody here now would be forced to join—or take their chances of being shot for treason.

The idea remained with me for the rest of the morning, like a lump of undigested oatmeal. I found myself thinking about it, playing with it, enlarging it. It occurred to me that I better get the whole thing off my chest before it developed into a phobia and I was dragged off shrieking, to Mr. Edelson. Hence this article.

Imagine, if you would be so kind, Bennington, not as we know it, but under military dress.

The sound of a bugle rents the air. It is not a berserk member of the music department, as you had fondly hoped. It is reveille. You turn over in your army cot (which they wouldn't let you convert into a studio bed) sleepily, thinking happily that you don't have to get up, you have no classes this morning. "All right, women, up and at 'em," bellows a voice. You sit up, with a rude start. There are thirty other young women doing the same. (They wouldn't give you a single this year, either.) All wear the same look of disbelief. "Five minutes till flag raising, yells the voice". You scurry into your army fatigues, wonder which flag, check to make sure that your shoes are shined (you must wear shoes in the Army) and every button is on. Then you dash out to the center of commons and stand in the cold morning light, saluting stiffly as the flag is raised.

It's then time for chow. Everyone runs up to commons (known now as "headquarters") and grabs one of those partitioned trays. You think longingly of French toast but no, some unidentifiable grey mess is slopped into your partition. And you can't even complain to Mrs. Wilson. If you want to do something about it,

you'd have to write to either Eisenhower or to your Congressman, and by that time you would have probably been court-martialed anyway.

After breakfast you hurry up back to the barracks to make your bed and clean before inspection. You sweep, you dust, you wash the johns, for one hour straight. Then, quivering, you wait for Sergeant Knapp to make the rounds. The door flies open and the sergeant strides in, looking the place over with an eagle eye. Col. DeGray is accompanying her this morning just for kicks, and she does. She notices dust along the window moulding and takes away every one's week-end pass.

Then there is drill. Those overweight, unmuscled creatures of yesterday have been transformed into one great functioning athletic unit. "Left, right, contract, release, left, right, contract, release." There was a time when certain of you used to have trouble telling which was which, but not any more.

The next activity is a class in military courtesy. It is held in Barn one. Mr. Fowlie and Mr. Dorner are nowhere to be seen but the Lieutenant in charge is on hand to tell you when to salute, when not to, how to address your Commanding Officer. What to wear and when. A private raises her hand, "Sir, I don't know how you can lay down these absolutes. Absolutes are the product of the Baroque culture. Furthermore, as Proust says . . . "That's enough, sister," barks the lieutenant. "You're in the Army now, sister. There's just one thing you've got to know and that's how to take orders. Get that!"

You spend the afternoon learning how to clean a carburetor in a Jeep. That's the only thing you have to think about, how to clean the carburetor . . .

To bed at seven, as Taps plays.

Another day of the same thing tomorrow and tomorrow and tomorrow. Think of the boredom, think of it. Eyes right, Yes sir, No sir. Gone are the days of discussion. You just do it. No one argues about Community Feeling or Spirit. If you can't go over the obstacle course the first time, you try until you can. They won't

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Recent Additions To The Library

Ambrose, Kay—Classical dances and costumes of India.
 Bennett, Harry, ed.—The chemical formulary, vol. 9 (Reference).
 Blum, H. F.—Time's arrow and evolution.
 Brennan, Gerald—The literature of the Spanish people.
 Butterfield, Herbert — History and human relations.
 Carr, E. H.—German-Soviet relations between two World Wars.
 Churchill, W. L. S.—The second World War (vol. 5—Closing the ring).
 Fromm, Erich—The forgotten language.
 Geiger, Theodore and Cleveland, H. V. B.—Making Western Europe defensible (pamphlet)
 Greene, Graham—The end of the affair.
 Grunder, G. A.—The Philippines and the United States.
 Hoffman, F. J., ed.—William Faulkner; Two decades of criticism. The Interpreter's Bible, vol. 7—Matthew, Mark (Reference)
 Kenner, Hugh—The poetry of Ezra Pound.
 Langner, Lawrence—The magic curtain.
 Lorant, Stefan—The Presidency; a pictorial history of presidential elections.
 Malone, Dumas—Jefferson and the rights of man.
 National Planning Association—Causes of industrial peace: Case studies No. 9.
 Neibuhr, H. R.—Christ and culture.
 Palmer, E. E., ed.—The communist problem in America.
 Rabinowitch, E. I.—Photosynthesis and related processes, vol. 2, pt. 1.
 Redding, J. S.—On being Negro in America.
 Roth, G. M.—Tobacco and the cardiovascular system.
 Ruml, Beardsley, and Geiger, Theodore—The five per cent (pamphlet)
 Samaschson, Dorothy — Let's meet the ballet.
 Smith, Bradford—Bradford of Plymouth.
 Stanford, Derek — Christopher Fry.
 Stevens, Wallace—The necessary angel.
 Volin, Lazar—A survey of Soviet Russian agriculture.
 Worman, B. H. G.—Clarendon; politics, history and religion, 1640-1660.

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D. Harding's "Tomorrow I Hope" Proves Extremely Successful

by Catharine Osgood Foster

Last night's piece of theatre was one of the liveliest we've seen in Bennington College for quite a while. It was a short play in three acts by Dorothea Harding called "Tomorrow I Hope", directed by Colin Craig, and charmingly acted by Dorothea Harding as Hope, Alan Levitt as Michel, Joan Larson as Hope's sister, Natalie; Norman Leger as Bruce, and Babs Pavell as Laura. The play opens with Hope asleep on the sofa in the living room of a New York apartment, where she has dozed off while reading about Toulouse-Lautrec and the Philharmonic and the latest Christopher Fry play in a shiny high-priced magazine. Hope sits up, the back-stage curtains part, and she begins talking to herself. Then the suspense begins, and a very exciting suspense it is, for it is of two kinds at once. We immediately suspect from Hope's posing and pirouetting that she is an actress, playing her part. But the question is: is this a dream or a rehearsal? The suspense mounts till we are quite sure it is one or the other when a new entrance or a new satirical twist moves the play into a situation of greater complexity and we are again eagerly in suspense for the

answer. By the end of the second act, however, we have met with enough recognizable dream situations to know for sure that that is what it is. The third act shows Hope really awake, acting in the clear light of the real family situation and getting ready to leave for the hundredth performance of the play she is in.

The other kind of suspense is even more exciting, for it is the kind of eagerness we feel while waiting for someone to reveal more and more of her innermost secrets. And they come out, one after another, all of Hope's real feelings and desires, her easy solutions, her high-handed moves into the position of importance; and quietly played underneath the surface of fantastic and funny events is the whole pattern of her fears and inadequacies. The members of her family, all shifted one notch into roles just not quite the ones they play in real life, direct their power drives at Hope and the man she loves, till, at the end of the second act she has to kill them, and herself, with a gun that does not, of course, go off. With all these secrets out, our interest shifts in the third act to the question—what will Hope be like and be doing in real life, in the world of the so-called awake? Will she rebel? Yes, she does. Will she get the man she loves? No, she won't. Will she fall back into the

(Continued on Page 4)



Helen Frankenthaler's *Juglers*

Work At Williams

Reprinted from "The Williams Record"

Among the major misapprehensions entertained by many people, although perhaps more in jest than in sincerity, is the misconception that Williams is a "country club" for tweedy young gentlemen. Nothing could be further from the truth. If this attitude arises from previous experiences, the only answer must be that those days, if not gone forever, are definitely gone for now.

Parents who worry that their progeny have left home for four years of casual living may dispel their fears. Academic standards, both before and after entrance to college, are such as to challenge the best of students. Take the present freshman class. In order to gain admission to Williams they had to attain marks which few other schools require. Yet only a few days ago a startling number of them received final warnings. No one was startled, unless it were the freshmen themselves. Indeed, they had received no more warnings comparatively than last year's freshman class. They are learning what many an "ex" has already learned: You have to work to get into Williams; you have to work harder to stay.

What proof have we that people really work at Williams? The best proof: the actual experience. Tell the senior who is submerged in his major studies that he isn't working; he'll laugh at you. Tell the freshman struggling over a collateral that he has a cinch; he'll growl at you. Although many don't like to admit it for fear of being called a "spook", the vast majority of undergraduates spend the best part of their time on their books.

Editor's Note: They still look mighty tweedy.

Bennington Grad Exhibits Work

Reprinted from "Art News"

Helen Frankenthaler, twenty-two-year-old abstractionist, has a first solo show of gigantic compositions dedicated to the excitement of pigment slashed, sworled and sprayed across the surface, and to a variation of mood evoked by colorist and tactile means. The exuberance of pure blues, orange and yellow, which sets a turbulent pace in *Juglers*, is maintained by the clarity of form on form, while *Painted on 21 Street* is by contrast an airy compound of thin, pinkist ground and splotches of white plaster played over sparingly with whispered touches of color. \$50-\$800.

Seems Odd Doesn't It?

by Olivia Hirsch

This was told to us by two sophomores. It seems that they had driven down to Danny's to get their car fixed and were parked outside his gas pump, when a hearse drove up to the entrance. The driver stopped for a minute, looked around, and then drove in. Five minutes later he drove out again, stopped again, and shouted to Danny! "Hey, buddy, where is the cemetery?"

An Art major tells this one. It seems that a fellow student of hers brought up an immense mural to criticism class. Mr. (x), the professor involved who prefers to remain anonymous, waxed enthusiastic about the marvelous texture in the work and asked her what material she had used. "Oh, said the student, nonchalantly, I used cold spaghetti, Old Dutch Cleanser—and dead flies."

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You're In The Army Now

(Continued from Page 1)

let you drop it. If you can't swim seven miles in icy water, you drown. And if you rebel, and slap an officer, hoping he'll get good and mad, and sock you back, (Anything to relieve the boredom), he'll look at you coolly, perceptibly controlled, and the next day you'll get a message to report to the Commander and you'll spend thirty days peeling potatoes (if you don't know how, you'll learn). The Army is a well oiled machine.

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DRYSDALE'S

Riding Club Sponsors Sunday Hunts

(Continued from Page 1)

the coffee pot or bale of hay, and Mr. Baker, whose wonderful horses are ridden and who is the horse master general, sits amid the toast and coffee cups teasing and entertaining everyone.

All Acting Classes Give Workshop Tues.

(Continued from Page 1)

ing Becomes Electra", with Miriam Tanenbaum and Caroline Crane.

In the interest of inter-departmental integration, a discussion of the performance will follow its presentation. Members of the community are urged to participate and raise questions, in the hope of furthering an understanding of the nature and purpose of the work being done in Drama at Bennington.

WRIGHT-WAY

LAUNDERS

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"Tomorrow I Hope" Great Success

(Continued from Page 3)

old pattern and go on to the theatre and that world of make-believe? Yes, she will. But as she says in the title, "Tomorrow I Hope."

It is not only the situation and suspense that make this play so lively; the style is lively, too. It is personal, immediate, full of pungent references and ludicrous exaggerations of the familiar idiosyncracies and motives in ourselves, in the vocabulary of today, the idiom of 1951. The actors caught the spirit of this style, were skillfully directed to move and posture in terms of it, and were obviously having a great deal of fun doing it, too, especially in the second act where they plan a trip to the moon, sip champagne for breakfast or is it lunch or dinner, listen attentively to the tinkling of time and, in the case of Laura, gloat magnificently at the stopping of time completely.

I am sorry so many members of the Bennington College Community missed seeing this play, for it is an example of the kind of senior project we may be proud of. Besides, it was extremely entertaining.

"Going Places"

(Continued from Page 2)

he explained, but added that his board did not stop there. About 40 college girls from the twenty colleges supplied "inside" facts about their own campus to aid visiting men.

OVERLEA INN

Founded in 1932

When Bennington College Started

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Cap and Bells At AMT Dec. 13, 14, 15

The Second Mrs. Tanqueray, by the British dramatist Arthur Wing Pinero, was first produced in America at the Star Theatre, New York, in 1893. The plot concerns Paula Ray, an attractive young woman who leaves a fickle and carefree existence to marry the wealthy, respectable Aubrey Tanqueray.

Ellean Tanqueray, Aubrey's daughter by a previous marriage, leaves a sheltered life in a convent to live with Paula and Aubrey. Afraid that Paula will be a bad influence on the child, Aubrey sends Ellean to Paris where she falls in love with a former sweetheart of Paula's. Conflict arises over Mrs. Tanqueray, a woman of shady past, being accepted in her new environment.

The Cap and Bells production of this play is scheduled at the Adams Memorial Theatre for December 13, 14 and 15. John Larson, who appeared last year in *The Importance of Being Earnest*, will play Aubrey Tanqueray. Mrs. Clarence Chaffee will be seen as Paula, Martin Conovitz as Cayley Drummler (Aubrey's best friend), and Mrs. Lawrence Bloedel will appear as Mrs. Cortelyn, Ellean's guardian on the continent.

Conovitz acted in two productions last year: as Algernon Moncrieff in *The Importance of Being Earnest*, and as Peter Collamar in *Shadow of a Star*. Also acting in *The Importance of Being Earnest* were Mrs. Bloedel as Lady Bracknell and Mrs. Chaffee as Miss Tickets are now available to the public. Call Box Office 538.

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