

THE BEACON

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Alexandra Crawford Elected N. S. O. Representative

Bennington students elected Alexandra Crawford as their representative to the National Student Organization. The following, a quotation from "The Chicago Maroon", describes the functions of the N.S.O.:

"The N.S.O. will render its greatest service, aside from providing a medium of contact and cultural exchange with foreign students, by compiling and distributing information on specific student problems and by conducting regional and national student conferences on these problems. Among the problems mentioned by the Chicago Student Conference (held in December, 1946) which established the framework of the N.S.O. are:

"The inadequate social and cultural life on most campuses; the lack of sufficient vocational information and guidance for undergraduates; lack of an extensive program of public and private scholarships for would-be students who cannot afford the expense of an education; the problems of discrimination in undergraduate and professional educational opportunity; inadequate health and housing facilities for students; outmoded undergraduate curricula; and problems of weak or undemocratic student government systems."

Although Bennington does not have to cope with most of the problems of the N.S.O., our representative can help solve the problems and voice our opinions at the meetings of this nationwide organization.

Marilyn Lord represented the college at the N.S.O. meeting held in Chicago last winter. She said the organization hoped to present a united front of American colleges and universities. Most foreign countries have similar organizations, and a group of American students who attended the annual student convention at Prague, decided that students in the United States would benefit from a National Student Organization.

Don't forget that Community Council meetings are now "open". They are held every Tuesday evening at seven o'clock in the student lounge. Everyone is welcome.

Mr. Jones to Speak at Univ. of Arkansas Commencement

Mr. Jones will be inaugurated as the new president of the University of Arkansas on June 9th, the 75th anniversary of the university. He will present the main address at the commencement exercises. The trip to Fayetteville, Arkansas will be an important one for Mr. Jones, for with the commencement address he will combine his own inaugural speech.

President Jones will return to Bennington College in time for our own graduation exercises, July 12. He will carry the double role of president at both the University of Arkansas and Bennington College until he resigns the latter on August 1.

Drama Department to Present French Farce June 30

Rehearsals are in progress for the Drama Department's production of "The Leghorn Hat", a French farce by La Biche, which will be presented in the theatre June 30 through July 2. The play has a basically simple situation, yet becomes humorously complex as the story progresses.

The embroilments include the appearance of old loves at inopportune moments, plots to deceive the husband of a naughty wife, a wild chase in search of a hat, and a case of mistaken identity.

The principle members of the cast are Raymond Malon, Edward Thommen, Marilyn Carlson, Sally Abrams, Claire McIntosh, Muriel Seelye, Paul Rockwell, Richard Golden, Betsy Bacon, Richard Baldrige, Marjorie Geltman, Ben Tone, and Raymond Gain.

The sets will resemble a picture frame, and costumes for the production will be styled after the paintings of Henri Rousseau, using an interesting two-dimensional effect. Mr. Fergusson is directing the play, and music for the chase has been arranged by Edward Thommen.

Mr. Ben Belitt to Return to Bennington Literature Department Next Term

Mr. Ben Belitt, a member of the Bennington faculty since 1938, left on a leave of absence from the college in December 1942 to go into the Army. After two years in the service, he became a civilian specialist in the Army Signal Corps. In 1946 he went to California and New Mexico on a Guggenheim fellowship, and in January of 1947, he returned to the University of Virginia to complete his Ph.D. which he had already started here. His thesis is a study of Katherine Mansfield.

Will Teach Several New Courses

Mr. Belitt will return to Bennington at the opening of the Fall Term. He will teach an advanced basic course, *Literature and Belief*, a course on William Blake, Blake and the Eighteenth Century, Language and Literature, and other courses in alternate years. *Literature and Belief* will be a continuation of the work of *Language and Literature*, but the emphasis will shift from the nature of the language to the nature of the cultural tradition. The texts will cover four principal epochs of Western European civilization: Juda-Christian, Greek, Medieval and the Renaissance.

Government Revision Proposals are Discussed at Meeting

Community Questions Alternatives

Florence Sullivan, Chairman of Community Council, opened last Wednesday's Community Meeting with a statement of the original plans for governmental revision which were advanced by the Commission on Community Government. These were (1) maintaining the same structure with certain simplifications; (2) eliminating Community Council and establishing an Executive Committee chosen from the

that the members of her house obey the laws of the Community, to assume management of house details, and to preside over house meetings. Muriel presented three alternatives in regard to the positions of Fire Warden and Community Chest Collector. The House Chairman could appoint two people to fill these positions; two people could be elected by the House or, (and this is the plan which the Commission favors) the House Chairman would automatically take over the duties of both the Fire Warden and Community Chest Collector.

General Meetings and Rec. Council

Ella King Russell's speech dealt with the General Meetings Committee and the Recreation Council. She declared that it was unnecessary to have twelve members, one from each house, on the Recreation Council. She recommended that the Council be composed of only five members, elected from the community at large. Two or three Rec. Council members could be chosen by the General Meetings Committee or by the Recreation Council itself, to serve on the General Meetings Committee, thus uniting the two groups. As the General Meetings Committee now stands, it is composed of four faculty members from the performing arts, a rotating chairman, and two students, selected by the Committee, from a slate submitted by E.P.C. Ella King suggested that faculty representatives on the General Meetings Committee not be confined to the performing arts. They are permanent members now, because they are directly concerned with arranging schedules. This consideration could be taken into account, according to Ella King's recommendations, by having members of the performing arts faculty serve ex officio. She called for a redefinition of both the Recreation Council and the General Meetings Committee. She urged that lectures be used as a supplement to the existing curriculum. She stressed the need for more scheduled entertainment, and concluded her speech by asking for a better combination of education and entertainment, in general.

Woolley House Suggestions

The first comment from the floor came from Cynthia Lee, who acted as spokesman for Woolley House, in presenting its ideas on the proposed revision. Members of this house feel that the girl who qualifies for Chairman might not necessarily make a good House Representative, and vice versa; therefore, they recommended that both

(Continued on page 6)



Cynthia Lee proposes Woolley House plan

community at large; (3) eliminating Community Council and forming an Executive Committee which would draw its members from the body of house chairmen. The Commission has been working on the latter two suggestions.

Plan For Executive Committee

An explanation of the composition and functions of the proposed Executive Committee was given by Ann Pratt. This Committee, composed of five members, would also take over the duties of the Steering Committee, and would thus eliminate twelve people from the government. Members of the Executive Committee could be elected from the community at large, from a slate of House Chairmen, or a compromise could be reached whereby part of the members would come from the body of Chairmen and part from the community. The Committee would assume the executive functions of Community Council. It would coordinate committees, instigate Community Meetings and officiate at them. It would take care of routine mail. It would meet with the House Chairmen and keep them informed of the Committee's activities. It would also be responsible for appointing the student treasurer and fire chief.

New Duties For House Chairman

The functions of the House Chairman would necessarily be altered as a result of this plan. Muriel Seelye spoke on the new duties which the Chairman would be expected to assume. She emphasized the need for initiative which this position demands. It is the House Chairman's responsibility to see

Dance Workshop Tonight

The Open Dance Workshop will take place tonight, tomorrow night and the following evening at 8:30 in the Theatre. All are invited to attend.

The program will include the dances given two weeks ago at the New York Y.M.H.A. by the Bennington Dance Group, and a number of new solos. The soloists are Beth Olsen, substituting for Olga Balasenowich, Pat Birsch, Barbara Corey, Letitia Evans, Ann Hart, Joan Hunt, Amelie Landry and Janet Reibel.

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Pops Concert Aids Scholarship Fund

The proceeds of the Bennington College benefit at the Boston Pops Orchestra Concert, held on May 24, amounted to \$1000. This money will be added to the Bennington College Scholarship Fund.

Gregory Tucker was the guest soloist with the Boston Pops Orchestra under the direction of Arthur Fiedler. Mendelssohn's "Capriccio Brilliant for Piano and Orchestra" and "Ad Lib for Piano and Orchestra" were included in the program. The latter composition is one of Mr. Tucker's own. Contrary to the implication of the title, it is scored, but resembles the improvisation of a jam session by the alternating of solo instruments which take up the theme and vary it.

THE BEACON

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Senior Division Scare

Most Bennington students are always holding their breath. A girl worries while waiting for reports and admission into Senior Division; then she worries over the final confirmation of her admission, and spends the rest of her spare time wondering about her chances for graduation. At this time every year sophomores quake because they might not "make" Senior Division, and the annual nail-biting is an accepted condition on campus.

Applying for Senior Division is not a guessing game. If a student has planned and gone over her work with her counselor, and has watched her development through reports for two years, she can fairly well surmise what her chances are. Nevertheless, she looks around to see which of her friends are applying, and which will be accepted. She feels ashamed or embarrassed if it is advisable for her to wait another term before application. Certainly, this is not part of our educational system, which stresses the point that each student develops as an individual: "The aim of a liberal college is to educate students as individuals and as citizens" —(College Bulletin). The sophomores, as a class, are not applying for Senior Division, but seventy-five or eighty individuals will apply—each with a different record and different aims.

Because the separation of Senior and Junior Divisions is a necessary, important, and valuable part of our experience at Bennington, there is no good reason why Senior Division should be made a threat to the Junior Division student. Senior Division means more intensive study connected with an individual's chosen "major". Although admission into Senior Division is carefully considered, it is not a unique club involving stringent and preposterous requirements.

This is not the only time in our lives when we are preparing for a promotion; it is part of an individual's everyday life, whether or not he has the opportunity of a college education.

Admission or refusal alone will not decide a student's fate—a fate supposedly determined by faculty committees that meet in secret rendezvous late at night. Perhaps we feel destitute because we are left out of the final decision—because it is in the hands of "higher-ups" behind closed doors, and we have little or no control over it.

Acceptance into Senior Division is not a tremendous landmark or a hurdle, nor is it a reward or a dragon that must be slain. Instead, it should be considered along with many other steps that are part of our life, and our life at Bennington. It is a part of the college career, a step that is taken when an individual is prepared.

Book Collection for European Students

A campaign to collect needed books for students abroad is now under way. The books will be sent to Professor Albert Szent-Gyorgy in Budapest, Hungary and distributed from there. Wrapping and mailing of these books will be done by Joan Megnin, Norma Dinnerstein and Ruth Livingston. The cost of mailing will be taken care of by the Bennington chapter of the SDA.

RE: MARX

by Miriam Marx

While perusing through a copy of *Screen Guide Magazine* the other day, a great revelation occurred to me. For, in those pages, behind the face of June Allyson on the cover, I discovered how to be beautiful, healthy and talented. Now, I don't claim that being beautiful, healthy and talented is necessarily the key to a happy life, but those three things are certainly a step in the right direction. For those of you who do not possess fifteen cents with which to buy a copy of *Screen Guide Magazine*, I should now like to give a brief resume of the material found within.

Starting first with HOW TO BE BEAUTIFUL, here are the four essentials: you must have smooth skin, clean hair, perfect features, and a lovely figure. "Certainly", you will probably say, "but that is easier said than done." And that's where you'll be wrong because actually it is just as easily done as said. All you have to do to have smooth skin is to use TRU BODY OIL. After applying it, you will have a skin so soft and smooth that it will actually gleam unashamed in a decollete, or even a midriff. Of course, it is understood that the latter is to be used only on the body. For your face you'll have to use a MINT JULEP COCKTAIL FACIAL. This is a jiffy routine that leaves your skin immaculately clean, fresh and young, and what's more, it's so soothing, cooling and relaxing, that even after working hard all day long, this cocktail will set you up for the fun of play-time hours.

Now that you understand about your skin, I'll tell you about your hair. This is also very simple. All you have to do is to buy a package of MINIPOO DRY SHAMPOO, and you'll be all set. The charm of it is that it cleans your hair in ten minutes without water—no soap, no rinsing, no drying, and probably no hair.

With regard to perfect features, they too, are easily acquired. All you have to do is get a new face. Before doing that, however, you should send away for the book entitled "Plastic Reconstruction." This book will tell you just how easy it is for noses to be reshaped, protruding ears, thick lips, wrinkles and signs of age corrected. In addition, it will also tell you how to get rid of cleft palates, hare-lips, and pendulous breasts. What more could you ask for?

The final requirement for beauty, a lovely figure, is a little more difficult to obtain, but it can be done. The first thing you do is take a WONDER BATH. Without even bothering with exercises, laxatives, drugs, diets or even soap, you will be amazed and delighted to discover your fat and bulges just melting away. By merely resting and relaxing for fifteen minutes in the tub you will be able to bid goodbye forever to those superfluous fatty tissues. (Of course, if you should happen to stay in over fifteen minutes you may shrink to such a degree that you will be forced to use a stepladder in order to clamber out of the tub). After you have slimmed down, you will want to make sure that your legs are not bowed or knock-kneed. Just buy yourself a MORRIS LIMB STRAIGHTENER—comfortable to wear night or day—and you, too, may have straight legs. The final thing you must do before you can be completely sure of a lovely figure, is purchase the new special (up and out) PEACH CUPBRA. As soon as you put it on, you will have an excitingly desirable appearance. In fact, the manufacturers of this product are so convinced of its worth, that they have made a rather startling proposal. That is: "Use it for a week. If you are not delighted, just send everything back and your money will be refunded."

I am sorry to say that there is not sufficient space to finish telling you about all my discoveries. So, for the time being, you will have to content yourselves with just being beautiful, and in the next issue I will tell you how you can be healthy and talented as well.

c/o R. S. V. P.

Letter Box

Dear Editor:

It seems appropriate to mark the close of the season of informal chamber music concerts with a special word of gratitude to those members of the Music Faculty who have given so generously of their time and their talents to make the series possible.

Eleven concerts have already been held during the current College year, with one more scheduled for June 18th.

Participating in these performances to date, have been Orrea Pernel, Emeline Ranaudo, Julian DeGray, George Finckel, Ernst Levy, Paul Matthen, Gunnar Schonbeck, and Gregory Tucker, all members of the College Music Faculty. During one of the Fall concerts Allen Williams, Oboist, and Dorothy Churchill, Violinist, appeared as guest artists.

Among the works performed have been compositions by Brahms, Beethoven, Bach, Stravinsky, Hindemith, Mendelssohn, Mozart, Debussy and Schubert.

Although it seems to be a part of the Bennington tradition that individuals are seldom singled out for praise or special commendation, now and then it is in order to point to some of the advantages which are ours as members of the Bennington College Community. To have had the opportunity to attend the Faculty Concert Series is surely one of those rare privileges. It is well to remind ourselves that Bennington has, as its instructors in music, men and women who are top-ranking performing artists.

A large measure of credit goes to Miss Pernel who has assumed the responsibility of scheduling the concerts in addition to performing in many of them.

It is hoped that these performances will be continued in the Fall and that the rather slim attendance on the part of students will not be interpreted as a lack of appreciation, but attributed, rather, to the demands made on the time of community members.

Anonymous

To the editor of the BEACON:

Complaints have been frequently voiced, especially during the last few weeks, about what appears to be a policy of 'no guests at luncheon'. Sunday noon of dance weekend seems to be a good example: all guests were turned away, the dining rooms were about one-third full, and there was an abundant amount of food left over.

Regularly for just about every weekend of this semester towards the end of the week, one of the waitresses announces in the dining rooms that there 'will be no guests at lunch this weekend'. As far as I can remember, this has been done every weekend without exception and without explanation.

The students are naturally resentful; we have been told that the policy is one of guests permitted in the dining room from Thursday dinner through Sunday supper. Surely, the number of guests never—or rarely—exceeds the number of students away on any given weekend. We assume that food is prepared for the whole community and what is not eaten by students who are away must otherwise be wasted. We feel also that since we pay for all our meals whether we are here or not, we should be allowed to have guests.

It has also appeared to some people that this 'emergency' every weekend is just a rather subtle way of getting rid of all lunch guests: In other words, just establishing a new policy by habit. Likewise, the rumor has arisen that the ban on lunch guests is due to a shortage of waitresses. If this is true I suggest that someone attempt to find out why students are not willing to wait on. Most students seem to be as much in need of money now as they ever were.

I bring up all these points because they are what people have been thinking. I don't intend to accuse the kitchen—or Mrs. Cooke—of any nefarious action, because there may be good reason for the ban on lunch guests. If there is, I think the community should know what the reason is. Until then, most students

WRITE TO US! RSVP is Your column, and we invite letters from you. Interesting articles on any subject should be placed in box 104.



It's So Good to Get Back to the Soil Again

are going to continue feeling resentful and kind of sore about the whole business.

Signed,

J. U.

Dear Editor:

You may not feel equally strongly about it, but I am quite proud of my relation to the King of Beasts. The least obligation a college paper has is to spell student names correctly. When in doubt, look it up!

Linda (Grrrr!) Lion

not Lyons

Dear Editor:

We of Bennington's 7th heaven feel that many of the members of the college community consider the architecture studio as a small desert of obscurity amidst a large oasis of more easily understood art forms. Sparkling among the examples of interdepartment interest, however, is our own view of our surroundings. To us, photography is the hushed splash of a water faucet on the other side of our studio partition; dance, the persistent beat of a drum, and drama but an occasional scream. Nevertheless, there are times when one's thoughts emerge from the world of angles and dimensions to ponder upon how we must appear to "all those others" who daily pass our portal.

Two conditions of which the aspiring architecture student soon becomes aware are (1) that long hours of labor are required in the production of a drawing and (2) that few people are aware of the technical significance of what might otherwise appear to be merely an aesthetic expression. We cannot expect to be able to explain all our odd little symbols and figures in this short article, but we can give some idea of what we are doing at the present time. Hence, we herewith submit a brief resume of our current activities.

Among the seniors, Joy Milam is doing a Florida residence complete not only in design but with working drawings from which the entire building can be constructed. Sally Ann Johnson has designed a ranch house in Arizona, of which she has completed final drawings and is now working on a model. Kathleen Oliver and Ruth Wilson have chosen larger building forms, a small cancer hospital and a little theatre respectively, for which much research is essential. They will present primarily design drawings.

Similarly, the work of the past months in the Visual Art class will culminate in its first design problem begun this week. The project consists of a picnic shelter to be constructed (theoretically) on a nearby site.

The junior class is actively at work on individual projects. Nancy Hauck is designing a Y.W.C.A. for a small town; Jeanne Johnson is doing a pediatrics clinic; Amanda Horton, a nursery school; Mary Lou La Chapelle, a ski lodge, and Mine Simons, a Grange Hall for Hoosick Falls.

An Architecture Student

Donations to Help Fight Jim Crow Laws

In 1946, the Supreme Court of the United States decreed that laws demanding racial segregation of interstate passengers on motor carriers and railroads was unconstitutional. The Fellowship of Reconciliation in conjunction with the Congress of Racial Equality has sponsored a trip through the upper South to determine the extent to which busses and train companies are recognizing this decision. The primary purpose of this journey was to discover the reaction of bus drivers, passengers, and police to those who non-violently and consistently challenged Jim Crow interstate travel.

In order to raise money for the legal defense of these people who are testing the Supreme Court decisions in Jim Crow states, it is necessary to have financial aid. A box will be placed in Commons for all contributions. The money will go to the Fellowship of Reconciliation and the National Association for the Advancement of Colored People.

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Fill out this blank and put it in Box 104, c/o Circulation. Checks are payable to "The Beacon".

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Painting Review: Under 25

The show in the cases on the third floor of Commons is from the exhibit "Under 25" at the Jaques Seligmann gallery. This show is not on a professional basis. It gives art students at Bennington an excellent opportunity to see their own work objectively; there is hardly a criticism we make that does not have direct bearing on our own work, with the exception of one picture which is decidedly above the general average. We are constantly vulnerable to the same pitfalls which most of them have encountered. Though many of the pictures show promise, practically none of them has reached a real decisiveness and control. They tend to over-emphasize the mannerisms of style without getting at the real substance.

East Side of Commons

The small still life, "Ivy and Grapes" by M. Sofferova, No. 9 on the East side, is a weak painting, although it has an over-all pleasing effect. It lacks compositional strength and there is neither contrast nor interaction of color, line or shape. It suggests considerable sensitivity in the subtlety with which it is treated, but it is this same over-consciousness of subtlety which keeps the picture from having any punch.

The next picture, "Curtain Call", by Samuel Hunter, No. 5, is hindered for almost precisely the opposite reason. It has a largeness and strength that the other picture does not have, but it over-emphasizes tension and has accomplished it in a mechanical, almost academic way. It is built on a rotating structure rather than on the horizontal-vertical one used by the two still-lives on either side of it. This type of construction gives the impression of movement exploding from the center, but in this case it is not held by the color. It has nice proportions but they are shown off in a rather rigid way.

The large still-life, "The Black Jug", by Ethel Fisher, No. 3, is one of the most successful pictures in the group. It has a largeness of composition; all the elements are held in place by their relations in shape and color to the basic design of the picture. However, the color doesn't quite sing out; the picture needs a certain sharp accenting in both color and value.

Vivian Steinberg, in her painting of the boy with the marbles, No. 10, has clearly been influenced by cubism and she is trying to get a significant plane structure. But she has an incomplete understanding of plane structure in her painting; the planes do not work with or against each other sufficiently to create space, because they lack variation and accent in value.

West Side of Commons

"Illegal Entry" by Leonard Fisher, No. 4, has to be given credit for getting its emotional message across. However, he has paid too much attention to particular forms to the detriment of the over-all composition; rather than constructing it on color, he has used tints. Because he is not a colorist, the picture would have been more successful if it had been done in black and white. As it stands, the unattractiveness of the color lessens the potency of his expressions.

"The Portrait of a Philosopher" by Dean Bowman, No. 2, is lyrical and direct; it has a definite emotional intention which has been quite well carried through. The nice thing about it is its simplicity and unpretentiousness. It is slight, but quite successful within its limitations.

"The Fantasy in Flight" by M. Munch, No. 7, has no apparent meaning, literally or plastically. Since you can't recognize the subject matter, it has to be placed in a non-objective category, but when viewed from that angle it is completely amorphous—it neither conveys a mood nor contains any color movement or structural form.

"My Church Within" by Nina Moates, No. 3, is a picture mainly interested in mood. She has drastically simplified the forms, which is perfectly legitimate, but in order to sustain such simplicity any artist needs a deep understanding of drawing, an understanding which she has not yet reached. As a result, the picture tends to be boring. There is no real exchange of color; the two shapes merely repeat each other in form and color. She has not introduced sufficient horizontal shapes to complement the verticals.

The landscape, "Spring", by Esther Rolick, No. 8, is literal in a way reminiscent of American Primitives. The purity of color which she achieves in the thick application of paint used for the ground and trees is lost in the blended treatment of the sky. However, she has an unvaried intensity of color which gives the picture a monotonous brightness. It has an over-rich appeal which is suggestive of calendar pictures.

"Center Ring", by Alfred Blaustein, No. 1, comes closer to professional standards than anything else in the show. The surface is lively with variation of tone and color. It uses sharp accents to shape and value effectively. It has achieved a really sensitive use of line and plane and of spatial depth. It has created the rhythm of a circus and has expressed its subject matter through the medium as opposed to the Fisher picture, "Illegal Entry", which expresses its subject matter through a literary rather than a plastic means.

Hulda Curl
Joan Funk

Art at 86

An Interview with Grandma Moses

by Florence Sullivan

Grandma Moses is going to be on the screen. Those who haven't had an opportunity to visit her will soon see and hear the eighty-six year old grandmother, whose many paintings have become familiar to us during the past five or six years. The movie will be a short-subject feature in which she will co-star with her paintings, giving a short talk about each one. In spite of this new bid to fame, Grandma has not "gone Hollywood." "Why I'm not nearly as excited as if I was asked to go out and get breakfast!" she exclaimed. She



Grandma Moses and one of her great-grandchildren

was, however, amazed and fascinated by the sound of her own voice when the sound-track for the film was played back to her. She told us that she could not at first believe that it was she who was speaking.

Paints from Imagination

The small white farmhouse in North Hoosick, where we interviewed Grandma, has been her home most of her life. It has the kind of simplicity and charm which seems to characterize New England and the artist herself. On the walls are paintings done both by Grandma and by her brother. Of particular interest was a picture done entirely with needle and thread instead of the usual brush and paint. Grandma Moses spends most of her time working in oils. Her subject matter is taken from landscape scenes which she remembers from her childhood days or which she draws from her imagination. She never goes outside to paint exactly what she sees, but uses the surrounding country for inspiration and for her colors.

Grandma generally completes from

three to six pictures a week, and works on that many at one time. She studies them out and paints them first in her mind, so to speak. Then she starts penciling in and applying color. "For instance", she explained, "I mix my blue and my white for my sky, then I paint in the sky on each of the three or four landscapes I'm working on at the time. That way you don't waste any paint; it would never do to waste paint." And she added with a sly smile, "I'm Scotch, you know". Mrs. Moses has never studied painting nor had any kind of instruction; nor is she particularly interested in the work of other artists except for the prints of Currier and Ives by which she was impressed when she was young. Rather than art, as such, her real interest seems to lie in people and in the happenings and events which go to make up daily life in a small New England village. She is keenly aware of all that takes place around her. She loves company and seldom is in want of it, as she has four children, eleven grandchildren and eight great-grandchildren.

Grandma Puts One Over

One of our favorite stories concerns a man who saw some of Grandma's work on exhibit in the Woman's Home Exchange as he was passing through Eagle Bridge. This was prior to Mrs. Moses' "discovery." The visitor bought these and then went to Grandma to ask for four more, which he said he must have, immediately. It happened that she had only three at that moment. "So do you know what I did?" Grandma asked us. "I just cut one of them in half. And he never knew the difference until I told him myself years later. Then he was just as mad as he could be and said I had ruined one of my best pictures". Grandma didn't seem remorseful at all, as she laughed at the recollection of her trick.

Grandma Moses' recent rise to fame has carried her to New York several times in the last five years. She enjoys the city for a short visit, but finds the pavements hard on her feet. "Here it is different", she said, "for I'm used to walking in the country and I love it." We soon discovered that Grandma was much more nimble and sure-footed than we ever hope to be as she crossed the uneven hillside with us to where the car was parked. Grandma was delighted to go for a short ride in our shiny convertible—with the top down. She even made a handsome offer for it, but it's possible that there was a twinkle in her eye. We left—after an invitation to return later in the season when the canteloupe melons down the road are ripe—we left knowing the truth behind a remark Grandma made about her age: "I may be old," she said, "but I certainly don't feel it. And I think that's what really counts."

The Palestine Problem

by Sue Bangs

This is the first in a series of articles about Palestine. The opinions expressed on this issue do not necessarily reflect the opinions of the editorial board. We urge more discussion on this topic. Please place your articles in Box 104.—Ed.

The conflict in Palestine today most directly concerns the Zionists, the Arabs and the British. The most publicized antagonism is that between the Zionists and the Arabs. On May 8th at Lake Success, Dr. Abba Hillel Silver spoke for the Jewish Agency in Palestine before the General Assembly's Political and Security Committee and the following day Mr. Henry Catton spoke before the same body representing the delegation of the Arab Higher Committee. Most of the points brought up here are derived from the arguments of these two speeches.

There seem to be five main reasons why the Zionists believe they have a right to establish a Jewish National State in Palestine. First they attach great importance to the Balfour Declaration which was issued by the British in 1917. The Declaration was as follows: "His Majesty's government views with favour the establishment in Palestine of a National Home for the Jewish People and will use their best endeavors to facilitate the achievement of this object, it being clearly understood that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the rights and political status enjoyed by Jews in any other country." This statement was explained by Lloyd George as meaning the eventual establishment of a Jewish Commonwealth, providing the Jews made use of their opportunities and constituted a majority. "The notion that Jewish immigration", he said "would have to be artificially restricted in order to insure the Jews would be a permanent minority, never entered into the head of anyone framing the policy." Thus the Zionists base a claim on the Balfour Declaration.

Secondly, the Zionists remember that the Balfour Declaration was incorporated in the Mandate of Palestine to Great Britain which was issued by the League of Nations, an "international community of the world, of which the United Nations is the political and spiritual heir."

Thirdly, the Zionists maintain they have utilized the area to which they have immigrated to a much greater extent than could the Arabs, and that their presence has benefited the Arabs socially and economically.

Fourth, the Zionists lay a claim to Palestine because of historic right lying in the fact that they ruled a portion of the area long before the Arabs inhabited the land. They consider it Homeland.

And in the fifth place, Palestine is The Holy Land of their religion.

Taking these factors into consideration the Arab case runs as follows: first, the Arabs deny Britain had any right to issue the Balfour Declaration because they maintain that territory was included in the area given to the Arabs in 1915 by the McMahon Pledge. (The boundaries were ill-defined.) For the

(Continued on page 6)

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Interesting Alumnae

Kappi Bunker, a member of the class of '48, has just been promoted to a full-time teaching position at the Town School in New York. She has worked there only six months in the art department and is helping the children develop their own feeling for painting through techniques learned from Mr. Knaths here at Bennington.

Jane Burke is now in New York studying at the Art Students League. She is planning to have a private exhibition late in June which is expected to be a great success.

Ann Breeze is also teaching art in New Mexico at a private school. In her spare time she paints.

Among the ex-Bennington students abroad is Sarah Price Parker. She may be in line for a leading role in one of Yeats' productions planned by the Abbey Players in Dublin. She has been interviewed by a number of producers and as an outcome of one of these interviews she sang, "How Are Things in Glocca Morra?" over the air.

Mary Otis is working in the theatre in Paris and has just completed a new one-act play. She has been able to meet many interesting people there, the most notable of whom is Jean Paul Sartre.

Shirley Cohen, another drama major, until recently was a full-time teacher at Downtown Community School and is a member of Nina Fonaroff's Dance Company.

Nan Bowes has a full time job in Lord and Taylor's art department and hopes to get a fashion illustration position. Meanwhile, she finds time to study art in the evenings at the Buk Ulkreich Studio.

Katrina Van Tassel, '42, has just sold a short story and a book-length story to Redbook.

Literature Seminar Review

The Literature seminar, May 26, presented student writing of a wide variety: short stories, one-act plays, serious and nonsense poetry. The students read their own work for the most part. Some of the poets were not present and their work was read by Ben Tone. It would have been preferable to have the work read by the authors who were familiar with the material.

One-Act Plays

Mary Lou Chapman read a one-act play, "Solitaire". It was an interesting piece of fantasy, the symbolism of the cards and characters contributing to the dreamlike quality. The profusion of color and progression in movement would stage excellently as a dance, while the dialogue would present only a nominal difficulty. The medium of the dance would seem better adapted to the piece as a whole than the dramatic stage.

Joan Funk presented her one-act play, "The Two Miss Angels". The play dealt with "counterpart" with Miss Isabelle Angel as the main character. The dominant emotions are bitterness and loneliness which become intense, as the one character carries all the emotional load. The one-woman memory device is used to present a murdered lover as a motive for a present attitude. The fact that he does not live as a character made the play pointless.

Nancy Andrews' one-act play, "The Box with Strings", was outstanding. It was the only play read which could be presented well on the stage. The author proves herself capable of handling such psychological problems as paternal domination and hatred. The moralities included were carefully followed by perfectly human responses; a wonderful thing to see! The play showed a workable knowledge of technique. Even her stage directions read well!

Short Story

Tina Marquand read her short story, "A Brief Point in Time". It concerned a character, George, his two aunts, a casual friend, a dinner party, and a three volume novel of memories that kept George at odds with himself throughout the entire story. The story was excellent in parts but uneven. Such descriptions as the one of the house in the beginning of the story were good. The author gave an impression of space and movement even though there was no movement in the main character. Such descriptions as the one of the hill were not successful. On the whole, the story needed a good deal of editing.

Poetry

Much of the poetry read was nonsense poetry which was charming but too difficult to review after one hearing. Of the serious poetry, Jean Moffat's poem, "The Road", was considered by this reviewer to be the best of those presented. The proper names used were delightful. There is a great deal of feeling, a real intensity in the poem. Jean's second poem, "Afternoon", was not strong enough to carry the commonplace images she used. A poem without title by Eloise Miller was read. It had some feeling but lacked originality in imagery. The rhymings, due to inversion, seemed labored at times.

The seminar was interesting and well-planned. It showed a concern with modern techniques in all forms of creative writing. All student writing is done at Bennington with an eye toward improvement; some of the work read at the seminar could be improved, but the over-all quality of the writing presented was good.

Jo McCleary

Senior Speaks

I once had a friend who was a senior. As she lay sobbing on the floor insisting she would never graduate, I handed out platitudes after platitudes about 'good student, never any trouble with your work, active in Community Government (she helped give Recreation Council beer parties), etc.' Before I continue with this serious article I would like to remark that she did graduate—with swollen eyes and general nervous strain.

Now I find myself in the same position desperately trying to reassure myself with the same platitudes. But they just don't work. The faculty does not seem particularly worried over my status, but I am, and right now this is what is important. My question is: what is wrong with the senior system? After the trauma of getting into senior division I passed into oblivion for my junior year—that is the year they don't even give you tests such as freshman, sophomore, etc., etc. I have never figured out whether you are just so unimportant or just so dumb. Well, anyhow, I began planning my senior thesis, as did my friends, in the later part of my junior year. I remembered the words that it was not supposed to be a creative masterpiece but a comprehensive work showing 'sustained and independent effort'. I busily plodded away the first term of my senior year, worked on it during winter period and now have approximately nine drafts stacked in my closet which anyone can see. As to the question of is it worth it, I never dare ask. But what is now upsetting me is that a mysterious 'they' is not letting me finish the job. I have a terrible feeling that my thesis must be perfect, flawless, and impeccable and I did not have this idea a year ago.

Undoubtedly a lot of this is conjured up by my own emotionalism, etc., etc., but it does seem feasible to imply that something is wrong with the general system of the thesis. It should not be this important. Another problem is the senior committee that is supposed to read and pass the thesis. It seems to me that frequently it ends up quarreling over your topic, liking or disliking it, and then forgetting the work 'sustained and independent' which you have done. Or in other cases you find yourself writing the last chapter of the book the tutor is just finishing.

A little more seriously, I have deliberately exaggerated my description but the general problem does seem present in the college. I cannot speak for the creative students but only for those afflicted with a thesis. I do believe in doing a comprehensive piece of work and naturally the faculty are the judges of this work, but this is getting to an extreme which should be stopped. Perhaps it is all the emotionalism of the students but I am sure there must be SOME truth behind my ne-r-vous state.

Distraught Senior

The Informer

This week, the inquiring reporter went to the town of Bennington to ask a representative group of townspeople the question: "Is there a misunderstanding between the town and college, and if so, what is the cause of it?" This is the same question as was asked a group of Bennington students last week.

Mr. Ronald Sinclair, owner of the Bennington Bookshop:

"I've always regretted that the Bennington Theatre Guild is no longer in existence. The Theatre Guild started when the college first began, and it was a joint enterprise by the town and the college. It served to bring the town and the college closer together and it was good for both groups. Of course, the college is rather a self-sufficient community, but I don't think there's any real misunderstanding."

Mr. Harry Clark, owner of Clark's Electric Store:

"I've always thought that we were pretty lucky to get the college here. They've always seemed like a nice bunch of girls."

Mrs. Helen Paulson, at the Bennington Bookshop:

"I think that any minor irritations that come up between the two groups are the kind that will arise in any college town, and are certainly not serious."

Mr. Ben Wonson, owner of Jerry's Flowers:

"I have only one thing to say about Bennington girls, I wish they'd pay their bills more promptly!"

Mrs. H. M. Landergren, at the Fashion Fair:

"What the town really needs is better and more complete recreation for the young people in the town. It would be very fine if the Bennington girls could do something to fill this need, and organize or help out with a constructive program of recreation for teen-agers and children. I think this would also be a very helpful way to bring the town and college closer together."

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In Review

"The Flies"

Jean-Paul Sartre is the leading exponent of Existentialism, the new philosophy developed by French intellectuals during the Occupation. His play, "The Flies", is an exposition of this philosophy. "The Flies" has been performed recently in New York by the students and faculty of the Dramatic Workshop of the New School, and has met with great success both as a dramatic performance and as an Existentialist play.

Sartre took his plot from the famous Greek tragedy of blood, sin, and expiation—the Electra story—first used by Aeschylus and subsequently by Euripides, Sophocles, and such modern writers as Eugene O'Neill. It is the story of Queen Clytemnestra who conspired with her lover, Aegistheus, to murder her husband, King Agamemnon of Argos, on his victorious return from the Trojan wars. It is also the story of Agamemnon's children, Electra and Orestes, who, when they had grown up, avenged their father's death by murdering their mother and Aegistheus, who had claimed the throne of Argos.

"The Flies" was first produced in 1944 in Paris during the Occupation, but although the play urged men to commit acts of violence if necessary to establish their freedom, Sartre wove his message so cleverly into the ancient, melodramatic plot, that the Nazis never banned it.

Zeus and Aegistheus, in the Existentialist version of the story, are tyrannical and rule through the power of fear. They represent Petain, superstition; anyone trying to oppress and mystify the people. Clytemnestra is a weak woman, passionate and full of hate in her youth, but never really free because she did not assume the consequences of her deed. Electra, like her mother, is full of hatred. It is she who persuades her brother to kill their mother and stepfather. However, hers is a false will and a false hate and as a result she is overcome by remorse at the end of the play and succumbs to the tyrannical Zeus. Orestes alone remains truly free, and because he is free, neither Zeus nor the flies—the conscience—have any power over him. At the end of the play he says of his crime, "... My crime is wholly mine; I claim it as my own; it is my glory, my life's work, and you can neither punish me nor pity me..." Orestes, the free man, finds the true use of freedom is to help others find freedom for themselves.

The Dramatic Workshop's production of "The Flies" was excellent, stimulating and excitingly new, as its productions so often are. The acting was very good. Particularly outstanding was the performance of Alfred Linder as Aegistheus and the "mob" scene with the people of Argos and the Flies. The sets and lighting were magnificent. Mme. Simone de Beauvoir, one of Sartre's chief disciples, who was recently in New York, said that it was the best public exposition of Existentialism in America.

—Lisa Dyer

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Fashion Fair

Mr. Levy Discusses His Trip To France and Switzerland

Mr. Levy spent three months abroad this winter in France and Switzerland. Most of his time was occupied with giving concerts and with skiing. Among



Mr. Levy skiing in Switzerland during winter period

the concerts were those at which he conducted or played his own music.

When asked about conditions abroad, Mr. Levy said that Switzerland was well-off economically, but that France was heading toward political and economic catastrophe. He said there are two main reasons for this state. First, there is enormous inflation which seems impossible to check. Second, life is being strangled by bureaucracy. French Government has always been over-bureaucratic, and the Nazis superimposed another administration. Many of the new posts created by the Germans have been kept because, unlike the situation in the U. S., it is difficult to remove a government employee from his job. The bureaucracy contributes not only to inefficient government, but to the economic situation. There are in

France greater quantities of many goods, such as cattle and tobacco, than before the war. Yet because rationing is continued there is a flourishing Parallel (Black) Market. Some of it is made legal, as for instance in the case of gasoline. At certain government-approved gas stations one may buy as much gas as one wishes, at a multiple of the price of rationed gas. Most of this black market is, of course, illegal, but is actually sanctioned by top government officials—seldom are steps taken to punish offenders. Thus rationing is kept because it benefits the government and the wealthy, even though it is a great hardship to the poor. Mr. Levy feels that the sooner the imminent collapse of the economic system occurs, the better, because then France can start anew with a sounder foundation.

American Education vs. European

Mr. Levy discussed the difference between American and European University-level standards of education. In Europe the emphasis is almost entirely on the standard. The student in a University can do as much or as little work as he wishes provided he can pass his examinations. The passing marks are decided upon irrespective of the student's abilities and are maintained regardless of his problems. In this country, especially at Bennington, the situation is almost reversed. A student is judged in regard to his or her individual abilities and efforts. There is less attention paid to a fixed standard and more to the progress of the individual. Both systems, if carried to an extreme, can be dangerous. The Europeans may not encourage good students to fulfill their potentialities; the Americans may lower standards to a point where the general level of education will fall.

Faculty Presents Concert

Orrea Pernel, Julian DeGray, Gunnar Schonbeck and George Finckel presented the fourth faculty concert this term on May 21st in the Carriage Barn pit. The program consisted of the Sonata in A Major for Violin and Piano by Faure, Trois Pieces pour Clarinette solo by Stravinski, and the Trio in E Flat by Beethoven.

The tone of the Sonata throughout was true and clear, though a lack of warmth and vibrancy in the first movement was felt by this reviewer. The piano performance was good, especially in the last movement, which seemed the most suited to Mr. DeGray's style. The whole piece was brilliant and moving.

In the short, rhythmic pieces for the clarinet, Stravinski used jazz and blues idioms. While these were interesting to hear, the tones produced by Mr. Schonbeck's clarinet were not as clear as was to be expected.

In the Trio, the ensemble did not have the unity which Miss Pernel, Mr. Finckel and Mr. DeGray usually achieve. The cello in particular seemed out of touch with the rest of the group. However, the light, humorous air of the last movement, by far the most successful of the three, came across to the audience very well.

The audience was rather small, but enthusiastic, with a great many townspeople present as usual.

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Government Revision

(Continued from page 1)

the offices of House Chairman and House Representative be retained. They would invest the House Chairman with the power to appoint the Fire Warden and the Community Chest Collector. The Recreation Council, under their plan, would be composed of all the House Chairmen, while the General Meetings Committee would draw half of its members from the Recreation Council and half from the E.P.C. Woolley House further advocated abolishment of the Steering Committee and establishment, from within the Community Council, of a Secretariat to handle routine mail and other administrative details.

Miss Marshall Cites Confusion

A basic confusion in the conception of the community government was cited by Miss Marshall. She emphasized the importance of making a clear distinction between the various branches of government. She asserted that the distinction between the executive and legislative branches had not been made; that the legislative powers are properly invested in the whole community. Miss Marshall further added that she is anxious to see the position of House Chairman given greater prestige.

The prevalent confusion as to the

functions of all governing bodies was again brought to the front by Mr. Kaiser. He does not believe that either the Community Council or the Steering Committee is at present the legislative body; it is the community as a whole which has this power. According to Mr. Kaiser it is the function of the Judicial Committee to interpret the laws, while the responsibility for seeing that the laws are carried out would fall on the Executive Committee.

As a check on the Executive Committee it was suggested that the Committee be required to meet with the House Chairmen at least twice a month. In addition to their meetings with the Executive Committee, the House Chairmen would continue to meet every two weeks with the Judicial Committee.

Commission to Work on New Suggestions

As the meeting was brought to a close, Muriel Seelye noted the contribution Woolley House had made in presenting its views and urged other houses to follow suit. A plea for a workable system of government that would stick was made by Ella King Russell. It was decided that the Commission would work out the plans suggested and send them to the houses for discussion. Another Community Meeting will be called before the vote, by written ballot, is taken.

The Palestine Problem

(Continued from page 3)

same reason the Arabs contest the right of the League of Nations to have reiterated the policy in its Mandate. The Arabs maintain that the British made conflicting promises and that the pledges to the Jews were nullified by previous pledges to the Arabs.

Regarding the third and economic claim to the area, they dispute the Zionist claim that the Jews have benefited the Arabs and maintain that even were that fact true "such reasoning, if accepted, could justify any aggression by the more advanced against the less advanced nations of the world."

In answer to the fourth claim, the historic one, the Arabs say such reasoning can not be the basis of settling international issues for "it would mean the redrawing of the map of the whole world."

In relation to the religious claim, the Arabs say they too have a religious concern in the area, because Jerusalem ranks close to Mecca and Medina as a holy city of the Moslem world.

Owing to the fact that the Arabs have inhabited Palestine for several centuries I consider it an Arab country in that the majority of its inhabitants have Arab culture, traditions and customs, and I cannot feel that the Zionist claims discussed here constitute a right to establish a National Home in Palestine.

I would like to say that I do not feel that the problem of displaced persons is one which should affect a decision on the matter. I would agree with the Arab statement which said, "The problem is not connected with the refugee problem. The problem of the refugees and displaced persons is not limited to any special religion or race. It is a humanitarian problem and it is the duty of the civilized world to treat it as such." In current discussion the problems are connected but **should not be**.

I would maintain that the displaced persons problem is one with which the UNO should immediately concern itself and, if need be, effect a removal of certain immigration barriers. And lastly, I would give Palestine independence now, while the Arabs have a majority; this independence conditioned by protection and guarantee of the rights of the Jewish communities. I would not agree that the Zionists had sufficient basis for claiming a right to immigration into Palestine for the purpose of establishing a national state.

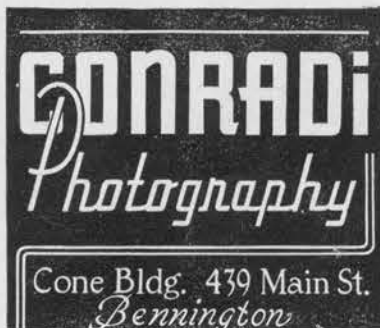
Mr. Tucker to Take Sabbatical

Mr. Tucker, who has been with Bennington since its inception, will officially start his second sabbatical leave on July 12th of this year. Though some of his plans are not definite, Mr. Tucker plans to live in Cambridge, Mass., composing, playing on the Esplanade with the Boston Pops Orchestra, and doing a considerable amount of radio work. He explains that his compositions follow somewhat the pattern of his "Ad Lib for Piano and Orchestra" which he played at the Boston Pops on May 24th, receiving a tremendous ovation. These compositions closely relate to the jazz idiom, and take three or four minutes to play—a unit of time readily adaptable to radio performance. Mr. Tucker will also concern himself with composing for the modern dance. The musical problems in this field interest him a great deal.

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