

The Bennington Biweekly

Vol. 4—No. 3

Friday, October 16, 1953

Faculty Exhibit Provokes Slanderous Comments

by Julia Brandly

The recent faculty art exhibit was very interesting, but I was not so interested in the exhibition as I was in learning that there are individuals in the college who are so afraid of their own prejudices and gripes that they go so far as to use criticism as a shield for name calling and mud slinging. I am referring to some of the remarks written in the comment book placed in the exhibit room for constructive criticism. This book was most enlightening. I can frankly say that I was disgusted with some of the petty, juvenile remarks that I found there.

The controversy over Mr. Feely's work was justified. Mr. Feely's paintings are uncommunicative to those who do not understand them. It is not, however, a reason to confine Mr. Feely to the nursery school or to say that he is unqualified as a teacher. He is an artist expressing himself—and one of the prime motivations of art is the fact that an artist may express himself in any manner, mode, or media which gives him the greatest satisfaction. One of the few comments I found concerning Mr. Feely's work which showed any intelligence was this one, "You judge a work in its own terms." I myself cannot judge Mr. Feely's spots, blotches and lines in their own terms, but he does put for-

ward ideas and is not wholly lacking in feeling and movement. The smallest of his paintings exhibited was the best perhaps because it was calmer than the rest and had a definite center of interest.

The Moselsio exhibit was good, but did not show a great deal of sensible discrimination in the choice of pieces shown. The bad pieces detracted from the good ones which was a shame, because the truly beautiful objects shown did not have the right surroundings to compliment their full excellence.

Mr. Shapiro's feeling for color is refreshing and his movements are good but not very well executed. His "La Garoupe" was especially interesting and well done.

I feel as though his work is not as free or as uninhibited as it could be. He definitely needs to relax more, his line is a little too tight and jerky. I must say I have never seen such quietly terrifying insects before.

We should have more of these exhibits, if not for the sake of those who enjoy art, at least for the sake of criticism, but if people really have objections to the kind of art shown and to the art faculty, they should not cloak themselves under the anonymity of unsigned art criticism. Objections of this sort should be taken to the art E.P.C.

Rural School Teacher

One of the noteworthy privileges of the Bennington student is her opportunity to approach any given subject from several of its practical angles, including that of teaching. In junior or senior year, or both, some of the Bennington students teach art in the rural schools in the vicinity. Their pupils are children who, without their teaching, would probably have no creative art training.

The overall aim of these classes, for the student-teacher, is to gain practical experience in the field; what they aim to do for the children they teach is to instill and encourage in them an awareness of their surroundings, of its colors, shapes and textures. Media commonly used are poster paints, crayon and colored paper. The teachers also experiment with new media, such as fabric and wire, whenever possible.

As subjects for their work, children use people and objects within their own immediate personal experience, sometimes themselves, which results in the revelation of many interesting viewpoints. The pupil's interest is also retained by work on projects related to a holiday or other occasion. At present, painted, drawn, pasted and otherwise decorated Halloween masks are in progress. There is also work in connection with Thanksgiving; at Christmas time, tree ornaments of any design which may be executed by the cut and paste method are produced. At the end of the year, the whole class may join their talents in a mural.

The schools generally supply materials, with the exception of paint and brushes which the student teachers bring with them from the college.

The student art teachers sometimes work with another art teacher at the school, but more often have complete supervision of the classes. They may teach for one or two years, but don't often work with the same groups of children for both years. The pupils are enthusiastic over the work, and for the most part re-

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Community Meetings Compulsory

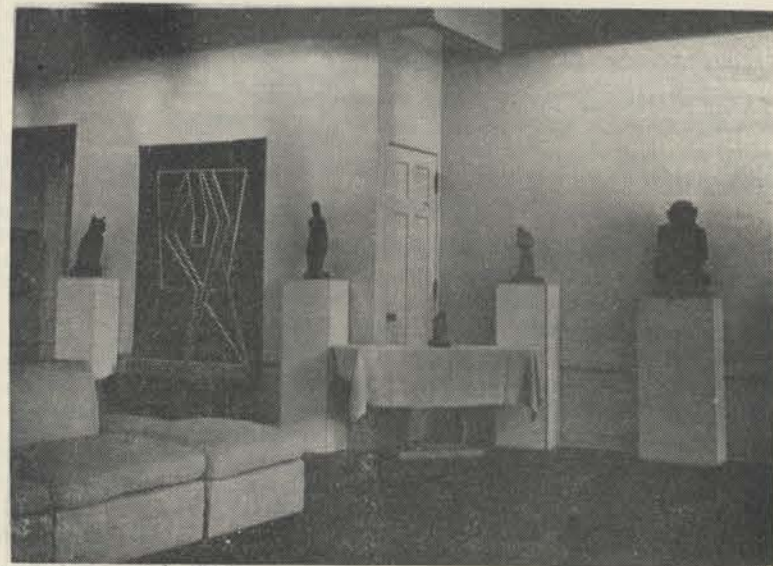
Incoming students have evidently not realized that Community meetings are compulsory. It is the only meeting on campus of this nature, and therefore imperative for every member to attend.

At the recent Community meeting a vote was taken favoring the construction of a swimming pool here at the college. The feeling was practically unanimous and a straw vote showed that the majority were willing to help in the undertaking of such a project.

In a short talk by Mr. Brockway, he announced the program of the General Meetings Committee for the rest of the school year. Ginoris Vizcarra gave the report of the Admissions Committee, in the absence of Miss Stickney. Other committee reports were given by Neisa King, EPC chairman, and Miriam Hermanos, chairman of the Community Chest Committee.

Wanda Peck told of the functions of the Non-Resident Term Committee last term. She also proposed an amendment to the NRT Constitution by which a scholarship would be granted to one student in the Senior Division doing voluntary work during that period.

Simon Moselsio Stars In Saratoga Sculpture Show



A SECTION OF THE SARATOGA EXHIBIT

The sculpture exhibit at the Skidmore College gallery held in Saratoga the first two weeks of this month was the work of a soft-spoken man who came to America almost thirty years ago "for a visit".

Simon Moselsio, the sculptor in question, was delighted with the United States. But more to the point, the United States fast became delighted with him. His first exhibit, in the Weyhe Gallery in Manhattan, was an instantaneous success and led to more showings and sales before he had properly gotten his "land legs".

SCULPTURE SHOWN

His sculpture is in permanent collections at the Whitney Museum, the Weyhe Gallery and the University of Georgia, not to mention numerous private collections owned by art connoisseurs all over the nation. Exhibition spots have included the Art Institute of Chicago, the Cleveland Museum, the Dance International, and the 1939 New York World's Fair.

Enthusiastic about the new materials and methods that Mr. Moselsio used in his work, the Museum of Modern Art arranged a traveling exhibition entitled MATERIALS AND HOW THE ARTIST CHANGES THEM.

Working also with the Harmon Foundation with educational films, Mr. Moselsio took several reels of artists in their studios, demonstrating techniques and showing work-in-progress. These films, which have been shown here at school, are in great demand throughout the country by high schools and colleges and for private art classes.

YADDO DIRECTOR

Besides filling a full time job as sculpture professor, Mr. Moselsio is a director of Yaddo Corporation in Saratoga. Yaddo is the only philanthropic organization for writers, artists and musicians that provides them with private studios, free room and board and the opportunity to exhibit in their own gallery... an opportunity which often widens horizons for these people since the gallery is

visited by art-lovers from all states and all walks of life.

Mr. Moselsio studied at the Royal Academy of the Fine Arts and the Kunstgewerbeschule in Berlin. A pupil of Garbani in the practical carving of stone, the young sculptor was also the Master Scholar of Professor Janensch and won prizes for mural composition and portraiture. Part of his philosophy in teaching, he stressed, revolves around the theory that the student develop from his own ideas. This tenet is less easy to initiate among beginning sculpture students that might be thought. Mr. Moselsio finds that many students are reserved and shy about innovating... experimenting, and tend to cling to some commonly accepted subject (like a dog or cat) for their first "sketch."

TEACHING TECHNIQUES

"The first few weeks of the term it is raining cats and dogs in my studio," he joked. "But when the student gets used to the idea of creating for and by herself, the results are really wonderful to watch."

Endowed with a rare patience, Mr. Moselsio tries to bring the art out of the student, instead of bringing art to her. "It is easy enough to say 'here is a woman kneeling, copy it,'" he said, "but that is not creating... that is only imitation. The human body is the most exciting subject because it deals with feeling, and only if you know that feeling... only if you have studied the human body can you attempt to reproduce it in stone, or clay or oak."

Materials, Mr. Moselsio believes, form the keynote for student understanding of form. The tonal values, planes and composition of all materials suggest what should be done with them just as rocks and stones often suggest forms before they are even touched by a chisel. Combining this conviction with the first teaching theory mentioned above, Simon Moselsio creates while he teaches, and makes sculpture the living, vital art that it was meant to be.

Canfield's Ghastly Gallery

The first floor North suite of Canfield House has sacrificed its peaceful ivory walls to the whims of potential scientists, musicians, and liberal art enthusiasts. Paintings and sketches of various psychoses are represented. Additions are provided continuously to amaze and confuse the observer.

There are analogies of art from Cro-Magnon Man to modern-day cave man. Remarks uttered thus far, have been: "I say, what's this?"... "Sacre Blue, c'est la vie!"... "Ugh." "What a fabulous idea!"... "Hmmm..." "Great!"... "Oh, no!"... and "Aha!" Come and see for yourself. The gallery is open from all hours and free to the public.

Historic Museum Former Church

The Bennington Museum and Art Gallery is regarded by authorities as the most outstanding regional museum in the United States; despite the small size of the building, it contains a broad variety of collections and exhibits.

Originally one of the first Roman Catholic churches in southern Vermont, the building was bought in 1927 for the purpose of preserving relics of the Battle of Bennington, but besides housing such precious possessions as the Bennington Battle flag, which is the oldest Stars and Stripes flag now in existence, and other famous battle relics, the Museum devotes a great deal of space to paintings, sculptures, and ceramics. One gallery contains works by some of the great masters, most of which are from the Collier collection; these include paintings by Van Dyck, Rubens, del Sarto, and Mierevelt, and sculptures by Rodin, Hunt, and many others.

On exhibition in the Museum are some sculptures by Mr. Moselsio and ceramics by Mrs. Moselsio; the Museum is not concerned only with preserving the past, but believes in stressing contemporary works as a contrast, particularly in ceramics. Mr. Moselsio's exhibit includes a deer and a peasant woman, along with several others. Included in Mrs. Moselsio's six exhibits are a horse in Egyptian blue clear glaze, and a cat of clay taken from the famous Bennington kaolin deposit.

In 1937, the Museum started adding works of contemporary Vermont artists, which are exhibited on the first floor. Among this collection are paintings by such well-known Vermont artists as Herbert Meyer, Horace Brown, William Morris Hunt, and Ruth Mould. Also there are several works by Sister Mary Veronica, an Episcopal nun who is considered the greatest contemporary ec-

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Actress Uta Hagen Captivates College

On Monday night, October 12, we had the pleasure of hearing Uta Hagen, well-known American actress, speak on her views of the actor's role in the theatre today. President Burkhardt introduced her by relating the story of her start on Broadway. Given a "certain amount of money" by her parents, Miss Hagen ventured forth to New York to get an acting job without using the influence of her father's name or his acquaintances. When down to her last nine dollars, she changed her mind and telephoned Lee Simonson who arranged a meeting with



UTA HAGEN

the Lunts. This meeting and her subsequent audition for them led to her first break—in the *Sea Gull*—which in turn led to other successes and her present reputation as one of America's leading actresses.

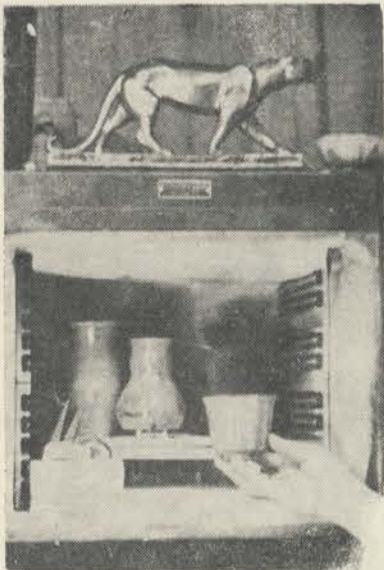
Miss Hagen pointed out that just in the last year she has attained a "full devotion, full respect and real love" for the theatre. To her, at first the theatre was mere-

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A Finger In Every Pot

The ceramics studio, next to the nursery school, is run by Herta Moselsio, a ceramist known for her fine work both here, in the States and on the continent.

Mrs. Moselsio, who studied in her native Germany, has exhibited at the Art Center, Architectural League and Weyhe Galleries in New York; at the Fleming Museum Art Gallery in Burlington, the Syracuse Fine Arts Museum, and many other museums, including the Whitney, Albany History and Art Museum and Newark Museum.



A member of the New York Society of Ceramic Arts, Mrs. Moselsio is presently conducting an advanced ceramics class on Tuesday afternoons, from two until four.

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Architect's Achievements

Included in the art exhibition in commons were Mr. Kessler's architectural drawings for a home which was designed for Mrs. Elsa Golbin in North Bennington. Mr. Kessler stated that unlike the work done by Mr. Feeley, the Moselsios, and Mr. Shapiro, where there is a detachment between the painter and observer, the architect has to deal with many limitations which are stipulated by the contractor and client.

When the project was first assigned, Mrs. Golbin said that the budget limitation would have to be kept at \$12,000, but Mr. Kessler found that it couldn't be done for less than \$15,000-\$18,000. The final cost of the home was \$17,000.

Another limitation placed upon Mr. Kessler was the furniture from Mrs. Golbin's other home which had to be incorporated in the plans. Also, the home couldn't be made into a long form that would spread over the land. It was impossible to open up the view to the north because it was the cold side of the house, and faced another home.

The final result was a one-story form that is situated on a plot of land 175 by 200 feet. The rooms are standard size, so that the architect emphasized the pitch of the roof to give the illusion of a larger home. Instead of separating the dining room from the living room by a door, they are visually separated by cabinets, which also tend to give the illusion of more space.

The home took four months to complete.

At the present time Mr. Kessler is working on a group of buildings for a park in Winston-Salem, N. C. The structures which have been designed are a family picnic shelter, group picnic shelter, a number of day camps for the Boy Scouts, etc., and a children's center which will include a barbecue shed, an arts-and-crafts studio, and a story telling pavillion.

The actual planning of the site and facilities was done by F. E. Allen, who took the 11,000 acres of the old Renold's estate and planned the recreational fields.



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Indian Dance Demonstration

On Monday evening at 7:40 in the theatre, Dr. Sita Poovaiah will give a lecture-demonstration of Indian dances.

Sita Poovaiah was born in Coorg, India. Subsequent to her graduation from Madras University she settled in Bombay in order to participate in political and social work activities.

Although her interest in the dance did not begin at the accepted age when all dancers are expected to be initiated into the art, she and her sisters made up for this lack of early training by their enthusiasm and perseverance. They studied dancing under recognized and respected dancers who had inherited their art through successive generations. Being purists they specialized in the typical dance forms of North India, and with their troupe gave a number of public performances.

FIRST DANCE PHD.

The quest for further knowledge of her art and the desire to give it the proper place in society and in the hierarchy of the arts led Miss Poovaiah away from the glamour of the footlights to enter the portals of dusty libraries. The result was a thesis for a Ph. D. on the "Art and Science of Indian Classical Dancing and its Social Implications" submitted to the University of Bombay. This, perhaps, is the first and only doctorate in this field and she is now recognized as an authority on every aspect of the subject.

Dr. Poovaiah is now in the U. S. on a Fulbright Travel Grant and a Smith-Mundt Fellowship for the academic year. Under the Fellowship she has been scheduled to teach the art of Indian dancing and to lecture on this and allied subjects in various U. S. colleges. Her program, likewise, consists of observation and study of the ethnic dance forms, music and associated arts of America.

She has successfully completed a period at Sarah Lawrence College and the Juilliard School in New York where she earned the title of "Good Will Ambassador" and the consequent request to the State Department that her stay

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BENNINGTON BI-WEEKLY
ADVERTISING PAYS

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SWEATSHIRTS

Art Department Briefs

This year the art department set a precedent for itself. Instead of planning their lecture program in the Spring, as usual, they decided to wait until the Fall so that the students could help with the planning. Therefore, the schedule is still in the tentative stages. Neuman has been placed on the shaky agenda by Mr. Holt, and they are attempting to arrange something now. It is hoped that Elsa Schmidt will be able to give a talk on her collection of Mosais some time in December. Another indefinite plan is a seminar with Sam Hunter in which the main topic will be Toulouse Lautrec. There is also a film planned on Lautrec to be shown at some other time.

Several exhibitions are also in the offing with programs including Adolph Gottlieb—who would present a retrospective show, Bertoi, showing examples of furniture, sculpture, and painting, and Buckminster Fuller. It is definitely planned to have Mr. Wohnes give a lecture using slides showing visual suggestiveness.

Finally, an oriental exhibition comprised of Japanese and Chinese prints, paintings and calligraphy will augment art department activities. This showing to be held from October 19-24, includes exemplary pieces of Chinese-Japanese sculpture. The prints are the work of Toyo Kuni and Hero Shegee. They include a period of fifty years from the latter part of the 18th century to the beginning of the 19th.

POINT OF INTEREST DEPARTMENT

Armadillos normally forage at night.

To remove white spots from furniture, rub with a thin paste of powdered pumice and inseed oil.

Installment plan buying in England is known as the "hire purchase" system.

Rural School Teacher

(Continued from Page 1)

spond noticeably to the classes, even in one term.

The student-teacher is required to make a schedule for the year, and to keep a journal on her classes, which is handed in to her art instructor at the end of the year.

The male rhea, a South American ostrichlike bird has a harem of hens who all lay their eggs in one nest after which he hatches the eggs and raises the youngsters.

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RALEIGH

ERNIE MURRAY AT THE PIANO

The Bennington Biweekly

Published by Students of Bennington College

Friday, October 16, 1953

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EDITORIAL

Social life at Bennington has often been a bone of contention caught in the throats of Recreation Council and students alike. There is no valid reason for complaints about the paucity of social events, receptions, campus tea parties, apple-dunking days, egg-rolling contests and pre-Christmas clam-bakes. Mr. Parry, in affiliation with Rec. Council planned many of these events, and with a wide measure of success.

The only problem in the social-gathering sense that has ever confronted this four-year undergraduate college for women was men. And even that would seem to be a negligible factor with Williams, Dartmouth and R. P. I. in car-jouring vicinity.

All however, is not as rosy as one might imagine. Apathy creeps into the picture. "So there's going to be a freshman dance. Well, maybe I'll go, I don't know yet, I can always make up my mind on Saturday night." The freshman of four weeks knows that the dance will be at the Carriage Barn whether she goes or not, so she waits until the last moment to decide, or makes plans to go away for the weekend.

We can call this the beginning of sustained and independent thinking. Or we can call it a sad commentary on the interesting response of the freshman class. Rec. Council did not make arrangements for a band, beer and buffet dinner just to keep itself amused. They expected to be met half-way by the girls . . . and they were . . . by about fifteen of them, but that's a poor ratio for the sixty-five Williams freshmen who showed up with new white bucks and absolutely no pre-decided opinions about Bennington girls.

Williams' reactions were terse and just a little cynical, i. e.: "This Bennington would be a great place if they only had girls here on Saturday nights." and, "I thought this was supposed to be a dance, not just another stag-line for our frosh tests and indoctrination."

They've had their indoctrination period with Bennington now, and the tally score shows us to be the losers with ungraciousness and indifference as our handicaps. Justifiably, we cannot blame these boys for going away from Bennington and staying away. Or worse yet, coming back with beer cans in hand hollering "anybody wanna date . . . bring your own booze."

Recreation Council's own suggestions for the improvement of this situation allows for the allotment of some of the responsibilities to the freshmen themselves. The fault, however, is not to be laid entirely in the laps of our freshmen. Many were unsure of the details about the dance, or had not been enthusiastically told about it by house chairmen. This reflects upon the appalling lack of communication between the student committee and the campus. But it is more than that an indication of the indifference felt by upper-classmen when it comes to widening Bennington's social horizons by bettering relations with men's colleges such as Williams.

The blase sophomore, the worldly junior, who pooh-poohs neighboring colleges and disdain the Williams retinue do much harm in influencing the freshmen and converting their friends to the same unintelligent views. Socializing is a very important part of academic life, especially in a college as isolated from city life as Bennington. There's not going to be any side-coaching or go girls get 'em plugs from this department. We'd just like to remind you that it's sometimes nice to have a man around the house.

Letter To The Editor

Dear Editor:

I think you are wrong in trying to impose the standards of a metropolitan daily paper on a college publication, especially ours. I think the function of the Bi-Weekly, generally, should be that of COMMENTARY rather than PRESENTATION.

Bennington students have varying opinions on specific subjects . . . witness the notebook of comments in the Student Lounge during the faculty art exhibit. I think that one of the functions of a college paper is that of being a soap-box. I got the greatest pleasure last year in writing indignant letters-to-the-editor, and I know these things stir up thought among

the students. I am looking forward to another such opportunity this year, and I also like to hear opinions from other people. How else are we to know where the members of the student body stand on controversial issues? And it is this feeling that the paper exists as a personal means of communication which creates the possibility for further freedom of thinking around here. And what is more wonderful than having the community aware of its opinions and powers, and using them in a vital way? The Bi-Weekly is a means of keeping the members of the Bennington community from becoming static on the is-

Former Bennington Student Records Coronation Thrills

Ed. Note: The following is an open letter to the Bennington community, written by an English girl who spent her freshman year here in 1948. Although the Coronation is long since past, we feel that her commentary will be of interest to the public at large.

20 Wilton Crescent,
 London, S.W.1
 Sloane 9394

June 1953

Dear everyone at Bennington:

The Coronation's over but the echoes still ring around here and I think they will as long as this person lives. I wanted to send a letter to friends abroad about it, because this was an experience that seemed to belong to all the world.

Best wishes,
 Penelope Conner.

Perspective on June 2nd

"This Coronation of yours is out-of-date", said the Swede at the dinner table. "Beautifully done, of course. And she's a very unusual woman. But it doesn't make sense in this age for a nation to build an idol of a personality".

The candles burned steadily and we played with our glasses. There had been an immediate division among us; not between British and non-British, oddly enough, but between the Swede, with an Australian who looked up in quick agreement, and the rest of us—French, American, English. Suddenly these other two were foreigners because the Coronation that we had all found revelatory had been alien to them.

Of course, there is inevitably this element of personal idolatry in a monarchy. Picture postcards of the Royal Family hang in millions of British homes; there are serial stories of their inmost lives in the popular press, effigies on biscuit tins. We might have had a film-fan cult on the Hollywood scale without these things.

But since the day of the Coronation, shared by so many millions that it was truly a universal experience, the crown has crystallized into an emblem far greater than any personality. To Britishers, it has become more than ever a part of national identity and pride; to the rest of the world as well, it is now so clearly shaped by international ideals that it is the insignia of dedication rather than the sign of personal sovereignty.

I think this was not so before the present Queen's grandfather's time. And it was not felt publicly on any large scale before June 2nd itself. Though the practical preparations for Coronation Day had been going on for many months, its immense impact was altogether spontaneous and uncalculated.

One watched the stands going up in Hyde Park, strange anatomies of naked plank; one was aware of greater crowds of unfamiliar accents at the next table, of street decorations half up and embarrassingly unimpressive.

And all the time, there was the feeling that perhaps such a pageant was absurd—an anachronism—a show that had to be put on for the audience of others, but not for oneself.

I realized a little of its tremendous living force when, on Coronation Eve, I rode in my bus along packed Piccadilly while the rain dripped depressingly down, and saw gay little encampments of people on the pavement, their claim staked for twenty-six hours hence. Two families had set up

sues with which we are confronted daily.

I say keep the newspaper!
 Muggy Lesch

bivouac tents in the aloof porticos of the Ritz Hotel.

I understood more at Hyde Park Corner the next morning. It was eight o'clock. All the stands as far as one could peer had been filled for three hours: the people were motionless, and very silent as one is apt to be at breakfast time, especially when the breakfast itself was eaten long ago. The radio loudspeaker finished its vaguely cheerful band music and started the news . . . "The police announce that the Oxford Circus area is now filled to capacity and the underground station is therefore closed . . . The summit of Mount Everest was reached yesterday".

It was an astonishing moment in keeping with the day. The service in the Abbey followed from there. Here was the truth behind our legend; the old things and the people of history made new again; Chaucer, Edward the Confessor, a debonair minstrel and a doughty knight and a bishop kneeling alone before the altar of his belief, all of them living within this setting and this moment of insight.

The birthright of Crusader's valour and Everest endeavour is there for any imagination's claiming. Time has only such power as we afford it to dull the brilliance of ancestral courage. That morning each person taking part in the service (millions of us, in our own homes) could contain all time suddenly within himself—not only national history, but the longer story of Scriptural faith and discipline and compassion.

The mosaic pieces of the scene moved very slowly. Surely the words of the service will remember its magic for us forever: "The people signify their willingness and joy, all with one voice crying out 'God save Queen Elizabeth' . . . 'We present you with this Book, the most valuable thing that this world affords. Here is Wisdom. This is the royal Law. These are the lively Oracles of God' . . . 'Confirm and establish her with thy free and princely Spirit, the Spirit of counsel and ghostly strength' . . . 'I do become your liege man of life and limb, and of earthly worship; and faith and truth I will bear unto you, to live and die, against all manner of folks'. And the triumphant final Te Deum Laudamus, which sounds still whenever a catch of the breath evokes it.

Until this day there had been a curiously contemptuous suspicion of television among many Englishmen. An aerial above the roof had become something slightly branding—the mark of a low wage bracket to the money snob and of a low brow to the intellectual snob. Here, said the very-urban cartoonists and the self-conscious intelligentsia and the not-at-all-intelligent Mayfairites, lives someone with the sub-

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Social Science Workshop

This term's series of social science workshops was inaugurated last Tuesday, October 6, with a talk by Mr. Martin Trow on "Democracy In a Trade Union".

Mr. Trow discussed the factors and findings in a three and a half year study of the International Typographical Union. This union which is an affiliate of the American Federation of Labor includes printers, composers and certain kinds of typesetters amounting to ninety-five thousand members mainly from the United States and some from Canada.

The study was centered around the internal politics of the Union. Of main interest, is that it continuously has an active two party system. The study was dedicated to the exploration of oligarchy tendencies and the extension of democratic political tendencies.

It was found that the leaders in office were working in the government of the organization and exercised the policy of division of labor. On the basis of this practice, the better service provided by union officials, the less political activities there were among the union members.

The history of the union shows that there have been seven presidents in twenty years. Members take part in choosing candidates and policies. Members also have the right to print publications attacking the union.

The existence of two permanent political parties supports evidence of the practicing of democratic political policies. Regardless of which party is in power the opposition is still strong in their activities which is a factor contributing to the absence of a monopoly as is present in incumbent unions.

As a result of these policies the men revealed that they had a sense of really controlling an important part of their lives.

The results, in general, show
 (Continued on Page 4)

Manager Elliott Resigns From WGBB

WGBB is now at 620 on your dial, due to the addition of a new control board from R.P.I.

The resignation of Barbara Elliott as Station Manager, has moved Dee Phillips up to that spot. Working with her are: Shelly Rubin, Production Manager; Rene Patinaud, Program Director; Rosanne Wallach, Chief Wallach; and Barbara Chofin, Business Manager. The combining of art and promotion in one department has made Mickey Dach the first Publicity Director in the station's history. Under her are: Jan D'Esopo and Miriam Hermanos of the Art and Promotion departments respectively.

There are tentative plans to form a Continuity Staff, also to be

(Continued on Page 4)

DRYSDALE'S

Now Is the Time for New

FALL SWEATERS

NYLON, WOOL, ORLON

Mlle. Mag. Chews The Rag About Junior Year Abroad

For those of you who'd like to switch your campus for the Champs Elysees and coke for coffee, MADMOISELLE presents a report on "Junior Year Abroad." Featuring information on European colleges and universities, the various junior year plans, and the expense involved, the article also brings enthusiastic comments and reports from students, now abroad, on the academic and nonacademic rewards of foreign study.

The October issue of MADMOISELLE magazine takes a good look at the American woman, inside (who she is, what she thinks, where she's going) and out (what she wears and where she buys it to achieve her highly individual, made-to-order look.)

The modern young woman's doubts and confusions about her femininity are discussed by Mark Benney in "Who Is She?" "It is precisely in America," the author says, "where women have enjoyed more freedom than elsewhere, that the difficulties of adjustment are most poignantly felt." He asks, "Can she accept the many and sometimes conflicting tasks society has imposed on her and forge from them a single stable self?" His answers indicate that out of her uncertainties the modern young woman is shaping a new femininity.

The story of one young American woman who, on her own, found herself unable to make the adjustment of which Mr. Benney speaks is told by Lorna Slocombe. In "Should You Be Psychoanalyzed?" Miss Slocombe details her own case history, from the time she went to the psychoanalyst's office burdened with worry and depression, to the end, when she emerged confident of her ability to make a happier life for herself. Her vivid personal account of her analysis is a striking example of how modern science can help the modern woman.

NRT POSSIBILITIES

"Beginners in radio and TV make out better, faster, in cities that are not production hubs", says MLE'S Jobs and Futures Department in an article "Radio-TV, Not New York". The more you know about all the angles of radio-TV, the better you are prepared to develop your own, and the small studio is the best place to grasp the over-all picture of station operations. There you can become a specialist, and it's the specialist who gets the big radio-TV jobs.

The department of dressing up the American girl is handsomely represented this month by items from the American boutiques. The terms boutique has come to mean a shop within a shop where they sell "imagination, beauty, nonsense, and thrills." Here's where to go—"if you haven't a thing to wear." Featuring separates and accessories—the best system ever devised for creating the most clothes with the smallest capital—boutiques are a particular boon for the college girl.

RUSKIN'S COLLEGE TAXI

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4:10 THEATRE PROGRAM

For its first fall presentation, The 4:10 Theatre will present a prepared Dramatic Reading of **Dragon's Mouth** by Jaquetta Hawks and J. B. Priestly, on Monday, October 19, at 4:10 in the college Theatre. The cast will include Robert Alvin, Joyce Clark, Letty Lang and Alan J. Levitt. The community is cordially invited to attend.

Coronation Reviewed

(Continued from Page 2) urban approach who likes his thinking ready canned.

June 2nd did much to alter this feeling. The cleverest and the debiest sought television sets, watched, and were moved. When through a small screen one has seen a vision and dreamed a most vivid dream, it no longer comes easily to make fun of it.

The transmission of an ancient ceremony by a very modern medium did not for one moment ring falsely, as many of us had felt that it might. But then British people themselves are a paradox of many ages; so feudal that they can blow a fanfare on a herald's trumpet and don a cloak of colour without incongruity, so young that they can make a children's party out of a rain-sodden procession, so adult that they can become in their masses not a crowd but a congregation. For one long and illuminated morning in time a whole people paid homage—to something beyond the crown, for the Queen herself had bowed her head.

A Finger In Every Pot

(Continued from Page 3)

The class consists of six students, five college students and the sixth, a rural school teacher interested in the art of pottery making. Each week a project is assigned to be carried out by the following Tuesday. This gives the student the opportunity to practice producing various shapes and sizes on the potter's wheel. In addition to their own work, which includes experimenting with glazes and glazing techniques, each of the advanced students devotes an afternoon to assisting beginners with new skills and helping them finish their work.

The purpose of this is two-fold: the giving of needed help and the practice of teaching, which might pave the way for careers in the field.

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Social Science Workshop

(Continued from Page 2)

that the I.T.U. is an exception to, and therefore contradicts, the belief that oligarchy is inherent in union organizations.

The topic for the next social science workshop will be **Changes in Attitudes as a result of experiences in European countries.**

Mr. Howard P. Smith will discuss his own research project in connection with this topic.

The workshop will be held on October 20, Tuesday at 8:30 p. m. in Booth Living Room.

The community is invited to attend.

Indian Dance Demonstration

(Continued from Page 3)

be extended in order to continue her excellent work here.

SWEET BRIAR SYMPOSIUM

At the invitation of Sweet Briar College she participated prominently in their Arts Symposium held on February 26-March 1. Her schedule included lectures in Art, Religion, Philosophy and Dance Demonstration at this college as well as at Hollins and Randolph-Macon.

However, her lecture demonstrations have not been confined to colleges alone since they have also been given to Art Guilds. Her first performance was at the Pen and Brush Club where her talk and dance has been described as the "opening of unexpected doors on a vast and enchanting landscape". This program led to another at the Woman's Art Club of Norfolk, Va., where her recital was received with equal enthusiasm. She subsequently fulfilled a similar commitment in Washington, D. C.

Her outstanding dance program given during the Indo-American Cultural Week drew an unprecedented crowd. The Consul-General has referred to this performance as one of the eventful highlights of the week as well as having been an excellent contribution to intercultural relations.

Vogue and Vanity

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Manager Elliott Resigns From WGBB

(Continued from Page 2)

headed by Dee Phillips. Former Manager Elliott is now serving in an advisory capacity as a non-voting member of the board of directors.

There have been some more program additions. As a part of Recreation Council's plans to run Saturday night entertainment at the Carriage Barn, WGBB has canceled all broadcasts on that night. A series of disc jockey and spot interview programs will be substituted. These will not come over the air. Any special Saturday programs will be publicized beforehand.

Several new weekly programs have also been added. First there is Shubert Alley, a program of recorded music from various Broadway shows which will be run by Marge Rubin, Bette Shaila, and Connie Golub. Another new show is "Variety", featuring Carol Yeckes playing piano arrangements of popular and semi-classical music. It will be presented on Thursday nights from 7:00 to 8:00. Following this program, from 8:00 to 8:30 the combined forces of Williams and Bennington will present "Drama Workshop of the Air". The first of these broadcasts will be Thursday, October 20. Two short scripts of unknown authorship, "The Secret Sin" and "The Baker's Wife" will be given.

Last, but not least, on Tuesday nights from 7:30 to 8:00, Helen Kopp will present "Chanson Paris", a program of French music.

Historic Museum Former Church

(Continued from Page 1)

clesiastical painter.

The Museum has an art library open to anyone who wishes to use it. They hope for a closer relationship with the college, and future plans may include a contest in ceramics open to Bennington students. The Bennington Museum is an extraordinarily interesting one, and we hope that many of you will find time some day to browse around in it; we're sure you'll enjoy a visit there as much as we did.

Uta Hagen

(Continued from Page 1)

ly a job—a business, an industry. It was considered amateurish and arty to treat this "job" as a creative art form.

Miss Hagen feels that no amount of research in libraries, reading biographies or history books will help an actor in creating a role. He must not copy or imitate, but, like the Stanislavski method, create for himself "the credibility of the character from moment to moment". He must find the real elements of the character by exploring its objectives and feelings. She says that "no actor can act feelings. He must do. Feeling will come as a result of doing."

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