

THE BEACON

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Antioch Work Period Differs from Bennington

Most Jobs Covered All Year by
Alternating Students

Since few American colleges have a non-resident similar to that of Bennington, a "Beacon" reporter wrote to Antioch College in Yellow Springs, Ohio where the students get jobs for "broadening experience and practical training." There are several major differences between the two plans, however, for Antioch study half the year and work the other half. The school year is divided into two 8-week periods and two 12-week periods. Two students usually hold one job, one studies while the other works and then they change.

Antioch is co-educational with about 1100 students. It awards a B. A. or B. S. to its students after five years of study. Most students spend the first year in full-time study and the remaining four, half in work and half in study.

Varied Jobs

Antioch students have all kinds of jobs in many parts of the country. In the Chicago Natural History Museum, students work as assistants to curators. One student has a job with the Overseas Press Club handling luncheon arrangements and tickets and typing book manuscripts for the leading foreign correspondents. Students work in schools, settlements, or do research and personnel work. Upperclassmen usually get jobs that relate to their majors and the younger students get jobs in any field for the experience of getting a job and keeping it.

Twice during his college career, the student examines some aspect of the jobs he has held: for example, its artistic faculties, its personnel and its physical layout. He studies "what is it?; how did it get this way?; where does it seem to be going?" Thus, like the Bennington student, he evaluates his work accomplished over a period of time, and relates it to his academic program.

Introducing New Faculty New Literature Faculty Member a Linguist

For Mr. Francis C. Golfing speaking four or five languages is "doing what comes naturally". Born in Austria, he spent a good deal of his youth in England, France and Switzerland, and later studied in the Universities of Berlin, Heidelberg, Freiburg, Goettigen, Basel and Grenoble. As a result, he acquired a fluent knowledge not only of English, French and German, but *Switzerlanddeutsch* the half breed of the German language in which the German Swiss take great pride, but which is frowned upon by their northern neighbors who speak the thoroughbred language. He hasn't slighted Italian, Spanish, Latin or Greek, and can recognize some words of Czech and other Slavic languages he learned as a child.

Mr. Golfing, with this linguistic background, has had a varied career. He has translated several books and poems, his latest being a translation of Lanza del Vasto's "Pilgrimage" on the life of Ghandi. During a certain period of the war he taught languages to hospitalized English soldiers, mostly amputees, who had returned from the continent and who wanted to communicate with friends they had left behind. In 1939, Mr. Golfing was approached by a local banker of Croyden and was asked to organize and direct a school for children who were evacuated from that area during the blitz of Britain. Mr. Golfing had already had educational experience at the Russell School in Brentwood, England in 1935. Russell, which he spoke of as "a little Bennington" was a very progressive school for students between the ages of eight and eighteen. He also did educational work for the Austrian government in 1937, and the following year, he tutored in languages at Cambridge University.

Mr. Golfing came to this country in 1940 and carried out educational broadcasts in California and Utah until 1943, when he entered the United States Army. He served first as an interpreter attached to the French Air Force and later in educational rehabilitation work in Michigan.

Through his writing which includes two volumes of poems, one of them soon to be published, Mr. Golfing was acquainted with some of the literature faculty at Bennington and became interested in its curriculum and educational philosophy. His schedule here includes three courses in French literature and language and one on "Philosophical Themes in Modern European Literature". Mr. Golfing feels that a knowledge of language is very important for a study of comparative literature. "Many students", he claims, "who don't know a language and must confine themselves to translated material are seriously handicapped". His own interest in comparative literature

(Continued on page 5)

Additions to Beacon Editorial Board and Staff

The Beacon is pleased to announce that three new members have been added to the Editorial Board. They are Ellen St. Sure, Jerome Jones and Olivia Pattison.

The new staff members include Edith Askin, Riva Brown, Sidney Brucker, Marianne Byk, Suzanne Coblentz, Elizabeth Corey, Carol Crane, Joan DuBrow, Joanne Evans, Lynn Fletcher, Barbara Goldberg, Ann Goodman, Joanne Hutton, Cynthia Kelly, June Klersch, Ruth Lyford, Nadya Marquies, Susan Rayner, Mary Rickard, Barbara Smith, Jill Warburg, Virginia Wilson.

Jamboree to be Held in Carriage Barn Election Night

The "Election Jamboree" will be held in the Carriage Barn November second. There will be a huge bonfire in the orchard by the road to Jennings. The Community will meet around it at eight o'clock for singing. A band will be there to help the singers and to lead a

parade up to the Carriage Barn for the "Jamboree".

Electioneering by Major Parties

The five major parties will have booths set up in the pit. They will make speeches and hand out literature advertising their party. Phebe Brown will be the chairman of the Socialist party; Julie Armour, the Dixiecrat party; Sonny Parkoff, the Democratic party; Fanny Parsons the Republican party; and Joyce Perry, the Progressive party. Later in the evening each party will perform a skit.

Election Returns Broadcast

Above all the noise caused by the electioneers, a microphone in the pit and one in the Student Lounge will boom out the election returns. As the evening draws on a Community election will be held to decide Bennington's final Presidential choice. The votes, cast in the privacy of a booth, will be tabulated in time to give the returns over the microphone.

If you are able to hear them over the din, the Bennington Octet will sing and the band will play. Refreshments will be served through out the evening.

To Last Four Hours

The committee has planned an election night of four hours that should leave the Community exhausted and hoarse. Everyone is invited and the committee is sure that everyone will come.

Burkhardt Attends Eisenhower Inaugural

President Burkhardt represented Bennington at the inauguration of Dwight Eisenhower as president of Columbia University on Oct. 12. Dr. Burkhardt is an alumnus of Columbia, having received both an A. B. and a Ph. D. degree from the University.

Wisconsin Looks at Bennington

Bennington College was visited on Oct. 14 by a group of 35 students and two faculty members from the Wisconsin State Teachers College in Milwaukee. The Wisconsin education students were making a two-week field trip through New England, visiting prominent colleges and universities.

Progressive Education in College

The leader of the Wisconsin group, Arthur W. Schoeller, had written to Dr. Frederick Burkhardt, president of Bennington College, explaining that the future teachers were "very interested in stopping at your college to learn more about its unique plan of education." The Wisconsin educator said that his group wanted to see how Bennington College is carrying out the same principles of progressive education at the college level that the Milwaukee institute is working with at the elementary education level.

College Toured

President Burkhardt welcomed the education students on their arrival at the college. They then talked with Miss Shelley, educational assistant to Dr. Burkhardt, and with other college officials. The remainder of the morning was spent visiting various classes and seminars, the nursery school, and art workshops.

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Cooperation Sought

The Beacon wishes to be expressive of the Bennington College community, which is made up of many individuals in different statuses of administration, faculty, staff and student, all cooperating with one another for the purpose of achieving congenial and productive living. Thus far, since the Beacon is a student organization, it has stressed student opinions and activities more than those of the administration, faculty and staff.

We now propose that this lack be atoned for by urging members of the community, other than students, to submit reports and articles pertaining to both campus and outside affairs.

In a column set aside for the administration, questions dealing with campus life could be discussed and a fuller understanding of the administrative point of view on campus activity could be reached.

Faculty and staff should feel free at any time to contribute articles commenting not only on aspects of campus life, but also on such things as the arts and the sciences, which would be of interest to everyone.

It is only when administration, faculty, staff and students are proportionately represented in the Beacon that we will have an all-college newspaper, and we ask the cooperation of every individual to help us achieve this goal.

Scenes and Dances Chosen For Bennington Night

Large Audience Expected at Hunter

On November 8 at Hunter College, New York, members of both the Dance and Drama Departments will participate in "Bennington Night".

The Drama Department will present two scenes: "Way of the World" by Congreve with Linda Borden, Suzanne Lochhead, Coe Norton and Richard Deacon, and "Ah, Wilderness" by Eugene O'Neill with Ann Sharp and Jack Devoe. "Way of the World" is directed by Mr. Lewis and "Ah, Wilderness" by Mr. Alvin.

Alumnae to Participate

The Dance Department will be represented by two students and three alumnae. Barbara Corey and Patsi Birsch will present solos entitled "Out of the Skin" and "Sarabande," respectively. "Pieta" will be performed by Letitia Evans, class of 1948. Two members of the class of 1947 will also do solos. They are "Kansas City Stomp" by Anne Hart and a dance to a Baby Dodds drum solo by Diana Gillman.

About 750 people are expected to fill the Hunter College Auditorium.

Trip to Spain

Spain looks like a country at war. It seems that all able-bodied young Spaniards are in uniform. First and foremost I noticed the armed soldier placed in the corridor of every train in which I rode in Spain. Then I was overwhelmed by the number of dressed up officers overrunning Madrid. And Spain acts somewhat like a country at war. I wonder about the man in civilian clothes on the train who inspected all passengers' passports after customs formalities, including inspection of passports, had been gone through at Irun. I was told by my compartment mates that he was an agent of Franco's gestapo. I was annoyed when I had my travelling companions, an American and an Iroquoian, were prohibited by Franco's equivalent of the SS from photographing the view from the Royal Palace in Madrid. These are the impressions and annoyances of a casual observer; a Spaniard would speak more basically and vehemently, if he could.

Silence Keynote

But silence is the keynote in Spain. We tried to introduce politics into the compartment conversation during the all-night trip to Madrid, but the Spaniards wouldn't say much except that it is wise not to say much. Elliot Roosevelt had been in jail for three days once for saying unpleasant things about Franco, and it took great effort on the part of American representatives to get him out. It was easy, however, to satisfy ourselves that they were dissatisfied with Franco's regime. One of the men had been a journalist in the old days, an anti-Franco journalist, so the only "legal" livelihood left for him was the army.

Troop Review

But whatever one's political philosophy, one must concede Franco's capabilities as a master of ceremonies. I saw him stage his annual review of Spain's armed forces, and came away amazed. He insures the success of this circus by forcing all business houses (factories and cafes included) to declare a holiday, with the understanding that the employees will spend it watching the parade, as well as by gorgeously outfitting his officers and perfecting the marching technique of his soldiers. And it's a fabulous sight beneath the trees of Madrid's widest avenue. The underpinnings of the parade arrived first—two military bands, who seated themselves to the left of Senora Franco's reviewing stand, and a large number of cavalry who formed a cordon encircling the audience and avenue. Then the Big Folks came—generals and admirals and important officers in Cadillacs, wearing uniforms which must have been designed by a couturier, since no military tailor would allow himself such license with braid and ribbon. The admirals and generals wore capes and plumed hats and handled long swords which lacked less than an inch of dragging the ground. For this occasion they had added to their finery a twelve inch



In Review

"The Loved One"

Life and Death at Whispering Glades

It has been said that one can judge the state of civilization by its family life and its funerals. The United States has been subjected to many studies of the former in recent years, but Evelyn Waugh is the first to expose our decadent society by using the latter.

Love in a Cemetery

"The Loved One" is a picture of American society as exemplified by the Hollywood funeral establishment. Dennis Barlow, a young British poet, works at the Happier Hunting Grounds, a cemetery for pets, where one of his tasks is to send to bereaved clients cards reading: "Your little Arthur is wagging his tail in Heaven tonight, thinking of you." Dennis is in love with Aimee Thanatogenos, a manicurist at Whispering Glades, Hollywood's finest graveyard (for humans). Dennis woos his love with poetry, one of his more successful efforts beginning:

"Aimee, thy beauty is to me
Like those Nicean barks of yore . . ."
But Dennis has a rival, Mr. Joyboy, Aimee's superior at Whispering Glades. It is Mr. Joyboy who reveals Dennis in his true colors—plagiarist and an heretic. Perplexed and uncertain, Aimee commits suicide and makes her final exit in a Happier Hunting Ground sheep incinerator, while Dennis thinks happily of the card that Mr. Joyboy will receive every year on the anniversary of her death: "Your little Aimee is wagging her tail in Heaven tonight, thinking of you."

A Perfect Nightmare

Mr. Waugh's book is a perfect blend of the macabre and the hilarious. The last paragraph is an example:

"On this last evening in Los Angeles, Dennis knew he was singularly privileged. The Strand was littered with bones and wreckage. He was adding his bit; something that had irked him, his young heart. He was carrying back instead a great shapeless chunk of experience, the artist's load; bearing it home to his ancient and comfortless shore; to work on it hard and long; for God knew how long—it was the moment of vision for which a lifetime is often too short. He picked up the novel which Miss Poski had left on his desk and settled down to await his loved one's final combustion."

In "The Loved One", Evelyn Waugh glides with grace along the knife-edge of satire. His book is rich, sardonic, and horrifying—a nightmare, but a perfect one.

R. Brown

band of brilliant hue, fuschia, yellow, purple, or blue, stretching from shoulder to waist. The reviewing stand was a box of ascllating ribbons.

Franco's Arrival

Finally the little man with the mustache who was master of ceremonies arrived with his wife in the biggest Cadillac. The bands played and the people chanted "Franco, Franco, Franco!" The children with whom I shared my fourth floor balcony never missed a cue, and I wanted either to join in or run away. This went on for some time while two guards, attired in silver helmets and long billowy capes, one of turquoise and one of fuschia, arranged themselves and their monstrous sabers in a stately position in front of Franco's and his wife's stands.

The parade commenced. First, there were mounted Moroccan troops in three color contingents: silver helmeted, orange caped, and white trousered riders on white horses; silver helmeted, blue caped, and white trousered riders on brown horses; and silver helmeted, red caped, and white trousered riders on black horses. They stayed by Franco's side and watched the less colorful troops—infantry, motorcyclists, cav-

(Continued on page 4)

c/o R. S. V. P.

Letter Box

To the editor:

re: "The Inquiring Reporter"—Oct. 15 issue.

Of the eight girls interviewed, six were interested in hearing lectures on the political issues. What about the rest of the community? If you were to conduct a campus-wide pole, you might find that the results were the same; you might not.

Mary-Low Taylor

Ed. Note: Because the College seems a little poll-weary, we'll skip that method, and conduct a more thorough "Inquiring Reporter" (same question) in the near future. Thanks.

Dear Sir or Madam:

If you faculties and students wish to be individually linked up with English-knowing friends in any of the four Zones of Germany, they are invited to write to the licensed

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"Rich Man, Poor Man, Beggar Man, Thief"

The Cabinetmaker

Mr. "Smith", as he prefers to be called in this article, is by choice an artisan—the kind of which there are few in this modern day of factory production. Bue he is not a member of the old school as far as being a person goes. His shop is on a side street of a side street in Bennington and it is filled from top to bottom and wall to wall with furniture that he has reclaimed, furniture that he has made from the beginning to the end, and furniture that is awaiting his master hand. There is a smaller room just off the main shop in which there is an ice-box always prepared to administer the needs of the appetites of his young visitors, a wall lined with a staggering array of jars filled with varnishes and finishes and gilts and glues ad infinatum, and a cage, equally staggering, in which resides a pet squirrel. Mr. Smith is angular and tall without looking boney, he has a good supply of white hair, but it is usually covered up by a battered trainman's cap which matches exactly the rest of his attire—the striped overalls and jacket that usually appear from the window of a locomotive's cab.

No Publicity, "People Manage to Find Me"

I had met "Mr. Smith" just once before and then only hurriedly. He not only greeted me by name when I arrived this time, but he remembered exactly where my home was and what kind of a chair my mother was looking for to complete the front hall. I asked him if he would be willing to give the Beacon an interview, and with a twinkle fairly jumping from his steel colored eyes, he told me the conditions under which he would be interviewed. "You can't mention any names you know. You see we don't have any telephone here in the shop, (we have one at the house, but I won't answer it). The shop has no street address and we don't advertise. You see that stuff over there? Well, it's my mail. I know which one have checks

(Continued on page 6)

House Minority Leader John W. McCormack 2nd Speaker in Election Series

Congressman McCormack, the House minority leader, was very generous in giving part of his valuable time to speak at Bennington. Right now he is very busy campaigning for re-election as Democratic representative to Congress from District 12 in his native state, Massachusetts.

Both Senator and Representative

Congressman McCormack's political career started in 1920 when he was elected on the Democratic ticket to Congress. Before that he was a trial lawyer, having been admitted to the Massachusetts bar in 1913. Mr. McCormack was elected to the Senate in 1923. He remained a senator until 1926, when he was re-elected to the House of Representatives, where he remained until 1940, when he became the Majority Leader. In 1947, when a majority of Republicans was elected to Congress, Mr. McCormack became the Minority Leader of the House.

New Dealer

He is considered by labor and many progressives to be a fairly liberal congressman. In his speech he urged that we think and act progressively. He appears to be willing to listen to and to respect other people's opinions regardless of whether he agrees with them.

He is considered a reliable supporter of the Roosevelt policies. He stands for, and wants to attain the economic and social objectives of the New Deal.

He drafted the original Social Security Act and voted for all the New Deal legislation. Mr. McCormack considers F. D. R. "this generation's contribution to immortals of all time."

Last Year's Record

Congressman McCormack's record during the past year shows that he takes a progressive stand on most of the bills brought up in the House. He voted against limiting Social Security, against overriding Truman's veto of the Taft-Hartley law and his veto of an amendment to the Income Tax Reduction Bill, which gave heavy tax cuts to the wealthy and less to the poor. He voted for the Republicans' weak Reciprocal Trade Bill, because, as he stated, he had no choice. It was that or nothing. He also voted for the Anti-Poll Tax Bill.

But, he voted for appropriating \$200,000 more to the Un-American Activities Committee. He also voted for the Mundt-Nixon Bill, which was the first bill proposed by the Un-American Activities Committee.

True Democrat

Mr. McCormack considers himself a true, partisan Democrat and places a great deal of faith in the Democratic Party, which he maintains is the most progressive of the two major parties. He admits that the Democratic Party isn't perfect, but he thinks it is better than the Republican Party, which, he claims is not run for the interests of the people. He says, "We can't expect perfection from any party and, anyway, it's the spirit that counts."

First Drama Workshop of 1948-'49 Season

On Wednesday, October 20, the first Drama Workshop of the season was given. The Workshop consisted of four scenes: **Red Roses For Me** by Sean O'Casey; **Anna Christie** by Eugene O'Neill; Shakespeare's **Romeo and Juliet**; and **Way of the World** by William Congreve. Before the performance began, Mr. Allan Lewis told the audience that the scenes were tied up with his course, The Drama as Social History. Each scene portrayed a different problem of courtship, and together they gave an idea of the different dramatic ways in which courtship has been handled in

this whole feeling of complete distaste and unwillingness to accept her career of prostitution a little specious. If his toughness had seemed more superficial, it is possible that the motivation of the character would have been more clearly exposed. At any rate, accepting Coe's interpretation, the part was excellently done, as was the entire scene.

Romeo and Juliet

This scene was undoubtedly the most difficult one attempted in the workshop. It is therefore understandable that it was the least successful. It was



four separate periods. Mr. Robert Alvin then spoke on the ways in which these scenes utilized the dramatic techniques which the students have been studying.

Red Roses For Me

This scene was extremely well done. It built consistently and smoothly to its successful climax. The actors managed to convey several mood changes without imparting any sense of splitting the scene into sections.

One of the main hurdles to be overcome in a scene of this type is the problem of maintaining an accent. On the whole, this difficulty was well surmounted, but at highly emotional moments Patricia Hogan was apt to lapse into conventional speech. In his talk before the performance, Mr. Alvin pointed out that the actress must know her own surroundings and emotions as well as those of the character she is portraying. In this case, it seemed as though Patricia were creating her own emotions perfectly, but had not quite achieved the next step of merging her emotions with those of the character. William Darrid had the dominant part in the scene, and did a fine job of portraying it. Any adverse criticism of the scene must be taken as a very small comment; it is not intended to detract from the really excellent performance.

Anna Christie

Continual praise begins to lose its effect, but Anna Christie deserves good words, even if they become, through use, a little hackneyed. This scene presents a difficult problem because it starts on such a high emotional level and allows no relaxed moments throughout. Another result of presenting one scene from a play, is that the audience has built up no expectations. The two principals managed to create enough belief in the situation and tension between themselves to keep the audience with them.

Mary Lou White did well with a role that could easily have been overplayed. Coe Norton did equally well, but a certain doubt could be raised as to whether or not his interpretation was the most valid one to be found. It seemed as though he injected a certain toughness into the part which not only afforded less of a contrast with Anna, but made

not a bad scene, but it was a very uneven one.

In the first part of the scene, when Romeo and Juliet were parting, Suzanne Sessions played her part effectively, but Jack Devoe seemed to impart a certain blitheness to Romeo which made his characterization seem false. Joan Walls had the right manner, but at times seemed to be hiding behind her posturing, rather than making the correct attitude part of the total character. Suzanne, in this later part of the scene, also seemed to be conscious of maintaining the Juliet manner instead of projecting a living person. It must be said, however, considering that most good Juliets are really too old to play the part and most young Juliets are very bad, that she did a surprisingly good job. William Darrid made a convincing father and Mary Lou White did well with the small part of the nurse. The whole cast obviously understood its lines and successfully surmounted all language difficulties.

One of the problems involved in presenting any Shakespearean scene is that there is a certain Shakespearean manner and diction, which is frequently used by professionals. When each member of a cast uses this manner to a different extent, the all-over effect is one of disjointedness and disparity. An effective compromise between the different levels of technique of the people involved must be achieved in order make a scene of this kind run smoothly.

Way of the World

This slice of Restoration Comedy was an entertaining and cleverly done scene. The whole period was successfully portrayed by such devices as the flirtatious minuet, the bows to the audience, the ostentatious use of fans and handkerchiefs, and the tableau ending.

Coe Norton was a completely successful Mirabell. His speeches were perfectly timed—fast and light, as the period demands, but not so quickly that each word was not understood and enjoyed by the audience. Linda Borden gave an attractive performance, although at times she spoke so quickly that it was difficult to follow her speeches, while at other times, for instance, the enumerations of prerequisites for marriage, they were pronounced with too much emphasis and became monotonous. Her

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Bennington

gestures were particularly good and added a nice commentary to her speeches. Richard Deacon was amusing, but at times his comedy seemed too broad. His part, however, was probably the most difficult as his lines were not terribly amusing in themselves, but needed the humorous emphasis provided by the slapstick approach. Suzanne Lockhead made a most successful entrance and handled her part nicely.

The cast must be commended for its familiarity with the props and manners of the Restoration, a familiarity which enabled them to concentrate on their portrayals rather than their stage business. They must also be thanked for ending the evening on a delightfully light note.

The sets for all the scenes successfully suggested the surroundings without attempting elaborate designs. The costumes were well planned and were particularly good in **Romeo and Juliet** and **Way of the World**. It is impossible to give the deserved credit for direction because it is difficult to know how much of a scene is the director's work, but the fine results throughout the workshop are evidence enough of the strength of the direction.

Cynthia Lee
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DRYSDALE'S

Faculty Members Present Concert

One of the factors distinguishing
artistry from craftsmanship is the part
"power" plays over "material". In the
atomic world, these terms assume a pec-
uliar potent meaning. In the aesthetic
world, they also have a meaning which
is relevant to the criticism of the music
performed at the last faculty concert,
October 14.

Sonata Pathetique

Beethoven's "Sonata Pathetique",
which was played by Mr. Frank, is par-
ticularly appropriate to such an anal-
ysis. There are three obvious facts
concerning the thematic material which
are superficially called typical of Bee-
thoven's style. These are the juxtapo-
sition of two highly concentrating
themes with a rhythmic relationship as
in the first movement, the thematic
connection between movements, and the
total thematic economy employed. But
these facts in themselves are neither
interesting nor enlightening to the ma-
jority of listeners present at the con-
cert. They are merely the tools of
craftsmanship employed in one of Bee-
thoven's thirty-eight piano sonatas. The
reason Beethoven's composition rises
above craftsmanship is that these tools
employed are the result of his own deep
searching for the significance of the
spiritual above the material world. The
more one studies Beethoven's mu-
sic, the more clearly this can be recog-
nized. But enough evidence exists in
the Pathetique Sonata alone to prove
Beethoven's artistry to him who has not
studied Beethoven's scores, but who
did hear the performance given here.
Recall, if you will, the descension into
a dark and demonic place immediate
with the pathos of the opening chords,
and then created again in your mind the
mystic transference into spiritual re-
gions which occurred with the second
movement as it lifted the veils of the
mind to reveal the quest of the soul for
peace. Much of Beethoven's greatness
lies in his personal courage which was
strong enough to express these worlds
common to everyone's experience but
alien to his manifested thoughts.

Misconceptions of Power and Material

The sonata by Debussy for violon-
cello and piano was harder to follow if
one was listening to it the first time
than was the sonata in C minor by
Bach. It was advantageous, however,
to have the two performed on the same
program because together they disproved
two widespread misconceptions of
the function of "power" and "material".
The first misconception is that Bach's
music is abstract and impenetrable; the
second that Debussy's music is a form-
less mass of sensuous impressions. Both
of these sonatas were powerful, but
the power of each was in the music
itself rather than in a preconceived
conception. For that reason, it can be
heard and recognized by everyone.

Style & Form of Bach

Bach's Sonata in C minor was written
in the Baroque style of four movements,
related in key and melodic structure.
The relationship between the second and
fourth movements was noticeable be-
cause not only was each marked "al-
legro", but also there was in both the
feeling of a dance movement. Could
one say, regardless of the fugue form
employed, that the lively hornpipe
which Bach imagined was either ab-
stract or impenetrable?

Debussy's sonata, on the other hand,
was composed in a highly compressed
sonata form which further hearings
would reveal more clearly. Though he
has not used the tonic-dominant key re-
lationship, still he did not presume to
discard the conventional form to follow
the whims of his impressions. The piz-
zicato notes and harmonies were a def-
inite part of the context and not merely
experimentalist techniques used to at-
tain weird effects of color. Debussy
favored the pentatonic scale and wove
his melodies and harmonies into a fa-

Trip to Spain

(Continued from page 2)

alry, artillery (mule powered), even
bicyclists. The infantry wore long white
gloves and swung their right arms high
in Rockette fashion. The two bands and
recorded martial music furnished back-
ground all at the same time. It seemed
to be a musical revue rather than a
military review, and if this spring show-
ing is any indicator to the power of
Franco's war machinery, it is as shabby,
with its outmoded trucks, guns, and
motorcycles, as his officers are resplen-
dent.

Spanish Easter

This parade was the piniata the Span-
iards were allowed to break open after
the rigors of a devout Catholic Lent.
Madrid during the days before Good
Friday is draped in black—all windows
displays, which are lavish, as well as
devout, carry out the theme of mourn-
ing. On Good Friday, the women ap-
pear in long black dresses with black
mantillas shrouding their tall combs for
a night procession that would strike
the fear of idolatry into the soul of a
good Protestant, or memories of the
Ku Klux Klan into the heart of any
negro ex-slave. Priests and black-hooded
riders carrying wooden crosses and
torches wend the streets and alleys
while the onlookers make merry and
eat chocolate bars.

Censorship

Another fear, more secular, and more
noticeable to the outsider, is that of
censorship. Spaniards are not allowed
to see a priest be knocked down with
glasses askew in the Italian film "To
Live in Peace". The only foreign pub-
lications to be found in Madrid are the
Reader's Digest, ancient copies of **Time**
and **Newsweek**, and **Popular Mechanics**,
but no French newspapers (the frontier
had just been opened for trade between
the two countries), which are easily
found in every other Western European
capital. This policy of censorship ac-
centuates Spain's comparative isolation
from the rest of Europe. Madrid, being
a European capital city, would be ex-
pected to speak and understand sev-
eral languages, but only in the most
expensive shops and hotels did I find
anything but Spanish understood. And
ability at sign language doesn't help—
we tried to explain to a taxi driver that
we wanted to be taken around Madrid
to see the sights. We were taken
"around" Madrid—the outskirts of
Madrid.

Inside the city the shops are full
of expensive goods, the people are
either very well dressed or ragged, and
the government officials ride around
in new Ford cars. There seems to be
no middle class; rags or riches, a great
big automobile or the subway. Even
the restaurants have no consideration
for what are usually considered middle
class eating hours—lunch begins at
2:00 p.m. and the evening meal at 11:00
p.m. But if there were a middle class,
they wouldn't have enough money to eat
in a restaurant. That was one of the
reasons I left Spain to return to France.

Jerry Jones

bric of three selections with structural
symmetry and form. Critics have ac-
cused Debussy's world of ideas of being
a small one, but in it he was a great
man, and sometimes he saw beyond its
boundaries.

Common Meeting Ground

The only way to determine the dif-
ference between artistry and crafts-
manship is to consider both the ma-
terial chosen by the composer, and the
power with which he treated it. Bach,
Beethoven and Debussy were crafts-
men, but they also have a point in their
music when the craft fuses into some-
thing greater. This point becomes a
common meeting ground for all those
who join together in listening to their
music whether they be critics, perform-
ers or aspiring students.

Ann Goodman

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Introducing New Faculty

(Continued from page 1)

centers around the Renaissance and late Medieval periods because he believes that during that time there was one cultural unity with myths and legends the common property of all countries.

For the non-resident term, Mr. Golfing plans to complete two books, one of which has already been accepted; they are titled "Studies in French Symbolism" and "Sources of Obscurity in Poetry". When questioned about the clamor made against much obscurity in modern poetry, Mr. Golfing claimed that it had been highly exaggerated. He felt that there is some justification in these charges only to the extent that "a poet today has a large license to be obscure and many second raters have taken unfair advantage of this freedom".

Mr. Hooper Here from Williams College

I found Mr. Hooper, a new member of the mathematics faculty, at his desk studying hybridization. "All sorts of roses" is his specialty in gardening, his hobby.

During the interview, Mr. Hooper told of several past experiences. The following story was of particular interest:

Joined RAF

When the war broke out, he joined the RAF as an instructor in mathematics and was sent to Scapa Flow, a two-hour journey north of Scotland. This was where the British Grand Fleet was stationed. Nine days out of ten there were heavy fogs and the tenth day it rained.

At the time England was not prepared for war. There was not a single RAF plane to protect the fleet, but it was surrounded by barrage balloons. There was a balloon on each of the fifty-seven islands. Ten men, called "balloonics", manned each balloon which was raised and lowered by heavy steel wires. Their job was a tedious one, and to make the time pass more quickly they decided to learn mathematics. It was Mr. Hooper who went from island to island in a fishing boat to teach them.

Book is Best Seller

"I couldn't find a book that would give them a simple outline of the work; so I decided to write some sort of guide myself, and in six weeks I had knocked together a book, **"The River Mathematics"**. Before he had finished proof reading it, the bombing got too hot to teach math, and he was sent to Canada. He had almost forgotten about the book, when soon after, he received a request to rewrite it for the American public. "I changed the lories to trucks, moved down the decimal points (in England they write the point halfway up between the two numbers), and the book appeared just as America was getting into the war." This book sold as a **New York Times** best seller for thirteen weeks.

The River Mathematics is one of five books written by Mr. Hooper. He has recently finished **Makers of Mathematics**, and he claims that "anyone can read it for it was written for the non-mathematics world."

Taught at Williams

After the war, Mr. Hooper taught at Williams and has since been a traveling lecturer. He came to Bennington from a very different system of college life and with misgivings about this type of school. He is, however, amazed at the "extraordinary results which it produces in the maturity of its students. Seriously, I am impressed by the sincerity of purpose here."

Mr. Hall Enthusiastic about Bennington

Mr. Edward T. Hall, Jr., one of the new additions to the Social Science Department, is completely enthusiastic about Bennington. He said that he had been "conscious of Bennington since its inception", that he had always admired its educational policy and that

he found Bennington "a very stimulating place" to be.

Work on Indian Reservations

In 1930 Mr. Hall entered Pomona College in California. After a term there, he departed for Paris where he spent six months studying political science and enjoying the Continental life. Upon his return he entered Denver University. Following two years of anthropological study, Mr. Hall left school to work for the government on the Navajo and Hopi reservations, managing the Indian camps and new construction. He re-entered Denver University and after graduating in 1936, did research in Santa Fe "in the field of motor habits dealing with the amount of right and left handedness among the Indians". Most of his material was gathered by observing the "pinching marks" on a collection of pottery that was produced over a 1000 year span.

In 1937 Mr. Hall received his M.A. from the University of Arizona in anthropology and dendro-chronology. He went back to Santa Fe to the Laboratory of Anthropology to take charge of some archeological excavations. He then joined the Peabody expedition in Awtovi and spent a year and a half as the staff dendro-chronologist, dating ruins.

Served Three Years in Army

In 1941 Mr. Hall completed his requirements for his Ph.D at Columbia University and a year later became a private in the Army Air Corps. After working as a weather observer, he was sent to Engineering O.C.S. Upon receiving his commission, he went to a Negro regiment with which he spent the next three years both in Europe and the Pacific.

Navy Military Government Consultant

After his discharge, Mr. Hall studied for five months at Columbia, doing post-doctorate work. He then was made a consultant for the Navy on human relations and economic resources of the natives of Truk. He remained six months in the Southwest Pacific and then went to Honolulu to write his report on recommendations for governing the Trukese. He was assigned a student to help him with this report and in 1946 the student became Mrs. Hall. Mr. and Mrs. Hall then returned to Denver University where Mr. Hall was given the job of taking over and building up the anthropology department. We understand that he tripled the enrollment at the University's department before he came to Bennington this term.

Mr. Frank's Debut As a College Professor

This is Mr. Frank's first year of

teaching at a college. Previously he has done private teaching in New York City, mainly to advanced students, and at the Music School Settlement there. Also, on his own initiative he taught several men in the army of occupation in Germany, and then in the occupational forces in Japan. In Japan he even organized a choir for the soldiers.

European and American Instruction

Mr. Frank has lived in both Paris and Germany for his music instruction. Artur Schnabel was his teacher most of the time in Germany. Under his guidance, Mr. Frank succeeded in developing his own program and played throughout Europe.

Back in the U. S., Mr. Frank studied composition, conducting, and orchestration at Columbia University. The summer before last, he and three other students studied conducting under Koussevitsky at the Berkshire Festival at Tanglewood, Mass. He made his piano debut in Town Hall last December, and then joined the N.B.C. Symphony Orchestra in August.

Relation Between Performance and Teaching

Mr. Frank returned to teaching after these brilliant years because he felt it a "must" to playing. There is an inescapable similarity between the two. He says that once you find your own angle to your art, you have to give others the benefit of it. This should be in as little a militant and academic vein as possible; purely the aesthetic and musical. The only way this can be done is with a personal approach and complete love by the teacher for the subject.

Bennington Achieves His Ideals

The reason Mr. Frank chose Bennington as his place of teaching was that no one worked for a degree, but studied merely for the training and the musical artistry. The department is not organized in such a way that people become so involved in mechanical facility, which will always take care of itself, that they lose the basic musical intention. The method is more stimulating to him because the students develop a dynamic interest and are bored if the work is easy. This interest also springs from a lack of the negative competition arising from a feeling that they are only good as compared to a standard, not their own potentialities.

What Mr. Frank has encountered so far has persuaded him that he was right in his hopes.

(This is the third of a series of four articles)

Review of "Room Service"

It seems unfortunate that such a poor movie was chosen for the college, especially since the ones we have had up to now have been excellent. Perhaps we have outgrown the slapstick humor of the Marx Brothers or perhaps this is just a personal dislike on the part of the reviewer, because other people were laughing. But could this laughter have been caused by the trite plot and the blond curls of Harpo? Very probably, but another cause might have been the faulty projector. The men's voices were for the most part unintelligible while the heroine's voice sounded like a hoarse, retired baritone's. This was amusing, but the movie itself should entertain and not depend on the projector for laughs.

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(Continued from page 2)

in them and I don't pay any attention to the rest of them. If people really want any work done, they manage to find us." At this point he dusted off a stool, put a clean towel on it, and asked me to sit. He asked me then, if I minded his going right on working, but he stopped to talk anyway. I asked him what he thought of the Bennington methods of education. He paused, and asked me if he could answer that question with the aid of a few stories. I was delighted, so the first one started.

Bennington Differs

After the war one of our high ranking naval officers was court martialed, it seems, because he wasn't following Standard Operating Procedure when his ship and most of the men on it were sunk by a Japanese sub. The S. O. P. in that particular instance was a zigzag course. Later, some navy men were talking over the case, and they agreed that a zigzag course wouldn't have done any good. It worked in the last war but the instruments that a sub has now make the old S. O. P. obsolete for a ship trying to avoid a torpedo. The only reason that the old maneuver was still S. O. P. they decided, was that it had been, ever since submarines came into existence. Mr. Smith said that the navy and the majority of the colleges in the United States were run the same way. "But Bennington is different," and he wholeheartedly approves.

"A lot of the old fogies in town object to Bennington's not having a lot of rules," he continued. "Just how long," he demanded, "can you hold a strap over a young person? If the time didn't come when the new generation knew more than the old, the world would never advance. I just can't stand old fogies. Why, in this case, they'd teach a child to walk by carrying him all the time."

Chivalry and Change

From there, we got onto the subject of chivalry. Cervantes, in his opinion, settled the question for good and always. "Every one can stand a fight", he explained, "but no one can stand to be laughed at, and besides chivalry was all a fake front. The world is changing and the women are the ones who make it change. Women can be capable and still be charming, and Bennington is one of the few places where this theory is accepted. The majority of Bennington graduates practice it. Of course there are a few lunatics and fanatics everywhere. I can't stand those crazy people. They're publicity hounds besides," he barked.

At this point I glanced at my watch, and, as I looked up, I saw one of Mr. Smith's piercing-kind eyes dart back behind a bushy black eyebrow. He said nothing about my apparently rude gesture, and I felt too much like a prisoner hearing his sentence from a learned judge to say a word. He pretended not to have noticed, and talked on even faster. I heard stories in which the chief character first was Booth Tarkington and then a hermit doctor who fished through the ice in bare feet to put spells on the people he didn't like, and to take them off of the people he did. Suddenly he stopped talking and began to chuckle and then he laughed. He jumped up and practically pushed me out of the door and out to the car. "I s'pose that was an awful trick, but I couldn't resist it. Now for heaven's sake, get going or you'll miss the whole class, and be sure to come back again."

—C. Kelley

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Not Politically Affiliated

Concerning political affiliations, WKOB is "on the fence". They sell the same amount of time to any party and up to now have had several Republican speakers and are preparing a program which will include the Progressive Party. When the station went on the air a year ago none of the programs were sponsored, but now they have worked out plans whereby they are trying to have sixty percent of their shows sponsored and the remaining forty percent sustained. The station has a primary coverage of 134,773 people, and includes Pittsfield and Bennington.

34 Shows a Week

WKOB sends out on the average of thirty-four shows a week from its two very modern studios which were designed by the same man who designed the Pentagon building in Washington, D. C. Most of these are musical shows made up of Hillbilly music, polkas, and western songs which have special appeal to many Poles, Italians and French Canadians who live in the surrounding area. There are two daytime serials,

and occasionally dramatic shows which are usually transcribed. They also have a children's program and one of High School students. The station's staff of twelve not only directs and produces their programs, but also announces and acts in them.

Television No Menace

Television will not be a menace to them for quite some time, Mr. Fisher said, since it would be much too expensive to set up a television network in North Adams, or even to have it relayed from Troy or Albany. "Radiomen" feel that their medium is much more useful for the housewife, since she can work and listen simultaneously, and she cannot work and look at television at the same time. WKOB feels that "the airways belong to the people", realizing how important it is to see that the facilities are used to their fullest advantage and to maintain a balance of programs which satisfies the demands of the different elements of the population.

One of 4 Stations in County

WKOB is one of the four radio stations in Berkshire County and operates on the frequency of eight hundred and sixty, which is a clear channel and reputed to be the best signal in the County. "We are very proud", said Mr. Fisher, "that although we have only been on the air for one year, we have won five awards for Public Services."

Student Participation

Mr. Fisher talked about the possibility of the participation of a group of Bennington students on a radio program. He mentioned that he had once heard the Octet sing, and also seemed interested in having some girls from the Drama department perform.

J. Warburg and B. Butler

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