

# THE BEACON

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## Commission Representatives Report to Community at Successful Meeting

### Representatives Discuss Progress and Offer Suggestions

At a packed Community meeting in the Carriage Barn on May 3rd, the Commission on Community Government and Social Behavior met with the Community to present their findings and suggestions, and to discuss them with the entire college.

After the introduction by President Jones, the meeting was turned over to the four main speakers. Mrs. George Franklin, chairman of the trustees, Mrs. Ernestine Cohen Meyer, president of the alumnae association, C. Hillis Kaiser, faculty representative, and Mary Fox Hellweg, student representative, spoke on different aspects of the Commission's problems and findings.

#### Need for Understanding

In her opening talk, Mrs. Franklin stressed the need for a better understanding of Bennington by the outside world, a need intensified by the Paula Weldon case.

"Bennington College is in a peculiar position as a college", Mrs. Franklin stated. "The very fact that we give you all so much more freedom than other colleges lays us open to criticism." She continued, stating that there is a need for more care in behavior here than in other colleges.

One necessity emphasized by Mrs. Franklin was the strengthening and publicizing of the decisions of Central Committee. Outsiders think we can "get away with murder". This was shown in a report made last fall by a public relations firm, which told of the false impression of Bennington held by the public, and the importance of each girl as an ambassador of the college.

#### Other Needs

Another suggestion made by the public relations firm was to change the catalogue to give a clearer picture of Bennington. This would help somewhat to counteract the misconception concerning Bennington that discourages many prospective students.

Our government, according to Mrs. Franklin, tends towards a "bureaucracy". She stressed the need for efficient but reduced representation to handle minor matters, and to see that important decisions are brought back to the electorate.

She also mentioned the need for understanding between trustees, alumnae, faculty and students. "I hope this will inaugurate a clearer relationship between these groups", she said in closing.

#### "Golden Era" at Bennington

"The Golden Era" of Bennington, according to Mrs. Meyer, a member of the second class here, was typified by a close association between faculty and students. She felt too, that since Bennington is larger and more formulated, a great deal of responsibility has been given to the committees such as the E.P.C., a more powerful organ than it was years ago. The Steering Committee, then the Legislative Committee, has also grown in power and complexity, as has the Community Council.

Community meetings, Mrs. Meyer related, were the means of discussing Community problems; house meetings being called only upon specific need for house discussion. There was more responsibility on the part of the house chairman then, and Central Committee

was elected from that body. "Basically, the government is the same", Mrs. Meyer concluded.

#### Faculty-Student Relations

Mr. Kaiser discussed faculty-student relations, the subject being his own choice. "If there is a problem of faculty-student relations at Bennington," he said, "it seems to me we ought to talk about it." He based the question on the conflicting feelings held by alumnae and present students. Is the relationship between the faculty and students more or less strong than it was years ago?

Mr. Kaiser said the initial concept of education as Bennington is closer to the tradition of Western education (Plato's theory) than at most other institutions; there is a closer working action between students and teachers. The students discover that teachers are both human beings and educators, but Mr. Kaiser pointed out that this knowledge can be abused. The teacher, if he is to be good, must be a practitioner as well as a "professor". He must be more a human being and an educator.

#### The Teacher's Needs

To do this, Mr. Kaiser believes the

teacher must have time to work in his field in addition to teaching, or else his ability to kindle the essential "spark" of learning in the student will fail. The teacher himself must learn and grow. To keep the fundamental principle of Bennington, Mr. Kaiser holds that this need of the faculty must be recognized.

#### Student Representative Report

Suggested revisions of the governmental structure of the college were presented by Mary Fox Hellweg. She read a proposed Preamble to the revised constitution, stating the privileges and obligations of the Community. These could be realized through self-government and responsible citizenship. Each member of the Community, as stated in the Preamble, must observe the rules and regulations; where there is no rule, she should follow the acknowledged standards of society. She should also remain aware that the Community of Bennington is a part of another, larger community.

#### Three Alternatives

She offered to the Community three alternatives for simplifying the government. These are open to change and

Continued on Page 5

## Moselsios to Show Movies Tonight; Filmed Abroad

Mr. and Mrs. Moselsio are going to show some motion pictures of European artists at work, which they took when they were on sabbatical leave in 1938 and 1939. These movies will be shown tonight in the theatre. These will represent some of the early attempts of the "Mos" in the field of motion picture photography; previously they had devoted their time to sculpture, ceramics, and teaching.

When they first got to Europe their first trial picture, called "Let's Go to the Zoo", was made in the London Zoo.



Siegler

The next picture is called "The Making of a Stained Glass Window", which, as the name implies, shows the technical work from beginning to end. This will be followed by pictures of Westminster Abbey.

They filmed several artists; among them, Henry Moore. These pictures were taken both in his London studio and at his summer home in Kent. Between "takes", he told them the following—important to keep in mind as a preface to the film: "Although it is the human figure which interests me deeply, I have always paid attention to natural forms, such as bones, shells, pebbles, etc. Each year at the seashore new shapes of pebbles have caught my eye, and out of the many pebbles passed in walking along the shore, I choose only those which fit in with my existing form interest at the time. There are universal shapes to which everybody is subconsciously conditioned, and to which they can respond if their con-

scious control does not shut them off. Pebbles show nature's way of working stone. Some of the pebbles I pick up have holes right through them. When first working directly in stone, the lack of experience and great respect for the material, the fear of ill treating it, too often results in relief surface carving, with no sculptural power." Mrs. Moselsio, in describing Mr. Moore, said he was extremely shy, very warm, and kind.

They also made a picture of Leon Underwood, a well-known English artist. The important contributions he made to the sculpture of today are seldom recognized by anyone except his contemporary artists. He, and a number of other artists, couldn't understand why the Moselsios, as artists themselves, would take pictures of other sculptures.

From England, the Moselsios went to Norway and Sweden; but because of the impending world crisis, they shortened their trip so as to be able to include Germany. Here they had the opportunity of meeting Ernst Barlach, a German sculptor who was persecuted by the Nazis, the latter, not understanding the profound German mystic feeling in Barlach's sculpture, pronounced his figures Russian. He survived for about two years on food that was smuggled to him by one of his pupils and was already dying at the time the Moselsios took the pictures. They are the only people who have photographs of the artist and his work, taken in his studio. Since his death in 1938, the Moselsios have had many requests for this particular film.

Friends advised them to leave Germany during the September crisis, and they proceeded to France where they photographed Kandinski, Baraque, Zodkin, Lipshitz and others.

Both Mr. and Mrs. Moselsio took the pictures, motion as well as still shots, and edited the films. Their main difficulty seemed to be lighting, for electric light was not available in large quantities in Europe at that time. However, their films are very successful and contain a wealth of art material.

## Williams College Forum; Prominent Speakers Discuss Vital National Problems

"The Future of the American Capitalist Democracy" was the subject of the fifth annual Spring Conference of Williams College, successfully held this week end in Williamstown. The co-chairmen Norman Birnbaum and Norman Redlich did a competent job in organizing the running of this conference. A few of the prominent leaders who participated in the discussions were: Charles G. Bolte, chairman of the American Veterans Committee; Gordon R. Clapp, chairman of the TVA; George Kennan, State Department chairman of the Policy Planning Staff; Freda Kirchway, editor of The Nation Magazine; Robert K. Lamb, National Legislative Representative of the United Steel Workers; and Representative Mike Monroney.

#### Two Kinds of Collectivism

In the Plenary Session, Mr. Kennan pointed out that the trend toward



"greater control of managerial and control functions in an economic life" was inevitable. Whether private hands or the government carried it out was unimportant. The important difference was the distinction between the liberal and totalitarian concepts. Collectivism plays a part in a democratic society, but Mr. Kennan is disturbed only when civil liberties and the political liberties of man are submerged in a program of economic control. He feels that a totalitarian government is a desperate government.

Mr. Surface, executive assistant to the president of Standard Oil of New Jersey, defended the "American Way of Life". After declaring free enterprise the most fundamental of all freedoms, he warned against any hampering of our competitive system that would endanger the American capitalist democracy.

Mr. Bolte expressed doubt that a veteran without a home, who has been paying impossible prices since the death of OPA, is happy about free enterprise. The "freedom to starve" that appealed to some of the other speakers did not get too much support from Mr. Bolte. He pointed out that our problem is not a choice of security OR freedom. We have to find "the path to both freedom and security".

#### TVA and Government Control

Throughout the conference, TVA was referred to as an example of effective regional planning. Mr. Clapp warned against using a plan—successful in one place—in another area faced with completely different problems. It was generally agreed that what went for Tennessee Valley might not be an adequate measure for some undeveloped area in China. Most of the speakers felt that TVA represented the form of collectivism that Mr. Kennan thought could easily exist in a democracy.

The British "White Paper" and the subsequent disputes over the nationalizing of Britain's coal mines gave the panel ground for a hot debate. The title

Continued on Page 6



## THE BEACON

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## Critical Articles

There has been some comment—some apprehension—about the critical articles appearing in the Beacon. We have been reminded that in a community as small as Bennington, it is both unwise and dangerous to “stick our necks out”; that feelings can be hurt, entire departments of study can become enraged, and that the general attitude toward the critic and THE BEACON may be unpleasant or hostile. We have been warned that this is not a profitable situation for a newspaper; that we are in no position to alienate or antagonize, and that THE BEACON is not well enough established to take initiative or to be dogmatic.

Our answers are simple. THE BEACON was formed as “an organized means of expression” on the Bennington campus. While it will report certain issues in a purely factual manner, its purpose is also to discuss matters on more than a surface level—to encourage and stimulate the community citizens toward beneficial discussion and action. This could not be done if THE BEACON took a placid, over-considerate, and limp attitude. We are by no means out to “get” any individual or group. We are out for healthy constructive criticism. To print such criticism is the function of a newspaper. We would be hypocrites, sacrificing the aims of THE BEACON, if we merely lauded or by-passed matters which we considered worthy of vigorous attack.

THE BEACON is a force only in that it is a medium of expression. Our criticism is not meant to discourage or embarrass, but to arouse interest, and promote improvement. These two, interest and improvement—are vital to an alive and growing society. Remember, too, that THE BEACON is a reflection and parallel of the College. THE BEACON, as well as the community, will be a flexible, ever-changing body, acting according to its needs and demands.

## Community Meeting

The Community meeting last Saturday was a success. The reports from the student, faculty, alumnae, and trustee representatives were clear and stimulating; the representatives are to be congratulated. Until now, the Community was aware that the Commission was doing something—what, we were not sure. All we knew was that they were trying to pin down and define our problems; that they were forming suggestions concerning their solutions. Each representative stated his “case” in concise terms. We overcame the timidity, ambiguity, and picayune spirit that has been prevalent in past Community meetings. It is hoped that in the future there will be frequent meetings like the one on Saturday.

This meeting was a report; it was not the intention of the Commission to present specific decisions. It was successful in that it acquainted the entire community with the issues involved. The enthusiastic spirit in which these reports were received must have been gratifying to those who are on the Commission. The excitement created during the meeting has developed into lasting interest and concern.

We all realized one thing in particular: that changes have to be made. We realized too, that we are becoming “faculty-student” conscious rather than “community” conscious. If the students assume their own duties and responsibilities, we can be successful as one working organ—free from the fear of forcing ourselves to be at the mercy of faculty-made rules.

With faith in our carefully chosen representatives, and constructive effort on the part of each citizen, the suggestions advocated at the meeting can be channeled, brought about effectively, and put to use. At a future date, we plan to discuss some of the individual proposals. We urge our readers to take part in this open discussion, and let us know how they feel through letters to RSVP. In the meantime, we applaud the good job the Commission has done, and the attitude of our Community.

## c/o R. S. V. P.

## Letter Box

Don't forget to send in your letters to R.S.V.P. and place them in Box 104. This is a good way to discuss topics that you'd like brought out in the open. We welcome your articles.

## RSVP—

The BEACON—

I want to comment on your recent editorial, “Religion in the College Community”.

First, it seems to me that you have clouded the discussion by the use of a familiar propaganda technique, that of attempting to force acceptance of either one of two extreme positions. You certainly pose a most unrealistic alternative to the status quo in indicating that any representation of the religious interests of a minority would immediately threaten the freedom of the majority.

I consider it unlikely that a college which leaves its student free to attend classes or not, to make their own rules and to break them, might now or ever urge a student to attend religious services, much less force her “against her will”. Surely the editorial writer is being funny here.

Secondly, you would apparently deny to those students who may be mature enough to know what they want, the opportunity to have it if they should happen to want a chapel or some other means of religious expression. Here you sound a bit intolerant of the interests of a minority group.

And lastly, your statement that any decision to build a chapel on campus “might effect the Community as a whole”, sounds interesting. I would like to hear more about this.

Because I happen to believe that religious bigotry on one hand and religious indifference on the other are alike in being means by which a free society can destroy itself, I am glad you wrote your provocative editorial.

Sincerely yours,

Bertha H. Funnell

Dear Editor:

It was argued in your editorial “Religion in the College Community” that a campus chapel’s “very existence would bear with it the implication that religion is an essential part of every human being’s life”. Last summer, there was agitation for a swimming pool on campus. Would the construction of a swimming pool imply that swimming is an essential part of everyone’s life? I doubt it.

I agree with the “Beacon” that every girl should be allowed to choose for herself what part religion will play in her life. The “Beacon” might even agree with me that every girl be allowed to choose what part outdoor sports should play in her life.

We have tennis courts so that those who are interested don’t have to go to the country club. Why not provide those who are interested in religion with the chance to worship, without being obliged to go into town?

Sincerely yours,

D. P.

To the Beacon staff and Editorial Board:

May I express my unreserved approval and admiration for the second copy of The Beacon which came in the mail this morning. How could I lay my hands on Vol. I, No. 1? Best of luck in a worthy and sizeable enterprise which I know will keep you up eight nights a week instead of the usual seven.

Toni Chamberlain

(Alumnae Representative to The Commission)

To the Beacon—

Dear Editor:

With respect to the statements made by Mr. Kaiser and Mr. Czaja at the community meeting on May 3rd:

Mr. Kaiser has reason to resent the inor-

## RE: MARX

by Miriam Marx

Some of my more devoted readers may remember a column I wrote a few weeks ago relating my experience on the N. Y. Central. Since the trip was really as ghastly as I made it out to be, I decided that the only alternative was to try some other mode of travel.

Subsequently, I appeared at the used car dealer’s lot, and, within a very few minutes, found myself the proud owner of a splendid little vehicle. It wasn’t exactly what I had visualized since it had no top, and was, I believe, the second car ever manufactured in the United States. However, the dealer (a shifty gent, if I ever saw one) assured me that it was in perfect running condition (he didn’t say how far it would run, though) and that with summer practically here, it would be sheer folly to be concerned over such a minor matter as the lack of a top. Filled with joy at the prospect of owning my own car, I hastily agreed with him, and we both had a good laugh at the idea of anyone being silly enough to care about a little thing like a top, what with summer coming on and all. So, standing



there with the snowflakes gently descending on my head, I paid him his price and drove off.

Impressed with a sense of my own power, I rode down the street, humming a gay little ditty (otherwise known as Mozart’s “Requiem”), and gazing disdainfully at the pedestrians trudging along on their own steam. As I passed over the railroad tracks on the way to college, I stopped for a moment, and demurely thumbed my nose. Three hours and two flat tires later, I arrived at college and exhibited my new possession all and sundry.

As the weekend approached, I became more and more excited about the coming trip to N. Y., and bright and early Friday morning four friends and I piled into the car to begin the journey. The air was cold, and the sky was gray, but the weather man had predicted good weather.

The first twenty miles were uneventful, except that the rear end of the car kept swinging back and forth across the road like an oversized woman doing the Rhumba. At first I thought it was caused by an improper balance of weight, so we tossed out two suitcases, and moved one more person up to the front seat, making a total of three in a space that was obviously built to accommodate one and a half. The only effect of that brilliant maneuver was to wedge my arms so close to my body

that only the fingertips of my two longest fingers could reach the wheel.

Finally, in desperation, I stopped at a garage to have the car checked. Before I knew it, the car, my friends, and I were shooting upwards into space, and, amid shrieks of horror, I leaned over the side to find that we were balancing precariously on an oil rack about twelve feet above the ground. After sitting there, completely motionless fifteen minutes, for fear that the car would topple to the ground if we moved a muscle, we were lowered to the ground. The mechanic shamefacedly informed us that he couldn’t find anything wrong with the motor (in fact he couldn’t even find the motor), so we continued on our way without benefit of repairs.

Shortly after that it began to rain, and for the first time I noticed that we not only had no top, but that we also had no windshield wipers (we were probably lucky just to have a windshield). The situation was complicated by the fact that I wear glasses, and I found myself alternately wiping first my glasses, then the windshield, and never managing to have them both clear simultaneously. A thought occurred to me that someone with a little imagination could probably clean up a fortune by inventing a pair of miniature windshield wipers to be used on glasses.

Surprisingly enough, we made very good time, and, after twelve hours on the road, we were almost in New York. But we kept on and our first stop was the Waldorf. At 8:30 sharp, just as many of its distinguished guests were departing for the theatre, etc. — the majority in evening clothes — we pulled up in the driveway directly behind a Rolls Royce, and gracefully stepped out, wearing blue jeans, leather jackets, and coonskin caps. The doorman’s face turned white (clashing noticeably with his beige and purple uniform), and he could barely summon up enough strength to tell us to move on. But we stood our ground, and refused to budge until our luggage was removed from the car, so he reluctantly called a bell-boy. I then announced that I wanted the “automobile” parked in the garage, and he, realizing that the distinguished guests were watching all this, decided that it would be wiser to accept it all calmly than to start a fight. In an icy tone, he instructed me to pull it up a little ways, and that an attendant would park it. I climbed haughtily back into the car, pulling the door behind me. Unfortunately, however, the latch wouldn’t catch, and, as I sat there slamming it, with a line of Rolls Royces behind me, and a line of Rolls Royces in front of me, the whole door quietly collapsed on its hinges and fell off onto the driveway. One of the male guests gallantly rushed over, picked it up, placed it in the back of the car, bowed curtly from the waist, and returned to his companions on the sidewalk. As I drove off, I turned and saw the doorman standing, his face to the wall, his body racked with sobs and moaning over the terrible humiliation that had been brought upon the Waldorf Astoria. “Next time try the train.”

dinate amount of time he has had to devote to community government, to the neglect of his individual interests. This would be unnecessary under a more efficient setup and should be corrected. Unfortunately there is always bound to be some feeling of this kind, though I hope with less reason in most cases, as teaching is for many artists and intellectuals in our society a subsidiary activity to which they must turn for subsistence.

Mr. Czaja has a point in that the faculty have their own problems and interests and cannot be expected to throw themselves wholeheartedly into every matter that concerns the students. But we have a right to expect some faculty participation in the community in which they live, and interest in the more important problems confronting the students. They would not, or should not be teachers unless they have some feeling for the students and the preparation of future generations for life.

It is true that the staff is not an integral part of the community government, and as Mr. Czaja says, they have no reason to be. They

are not concerned with the college’s aims and purposes. But the fact that theoretically they are a part serves in that they are not excluded, and when something arises that does concern them, such as the kitchen strike of last year, the theoretical framework becomes functional.

Diane Bishop

## Exhibit and Sale of Arts and Crafts

On May 29th and 30th, the Store will sponsor an Exhibit and Sale of Students’ Arts and Crafts. Paintings, furniture, photographs, sculpture pieces, woodcuts and children’s books are a few examples of items, which students may either sell or place on exhibit. START NOW ON YOUR CONTRIBUTION. For additional information, see any of the following committee: Jeanne Johnson, Phyllis Sidenberg, Barbra Corey, Mrs. DeGray.



## Dissenters Speak

Last week the Beacon printed an article "In Defense of Wallace". After inquiring around the campus about student reaction to Mr. Wallace's actions, we found students with no opinions at all, students who admitted that they weren't familiar with any of the issues involved, and students who agreed, questioned or definitely disagreed with the article's stand.

One student interviewed said, "First of all I don't feel that the opinions of Wallace do represent the best interests of this country. I happen to disagree with most of his ideas. Freedom of speech is fine for this country but since a European nation gets most of its ideas of what's going on in the U. S. through newspapers, the speeches of one person in England cannot help but be received as 'American Opinion' no matter how much in the minority he actually is". Another student brought up the same problem of foreign opinions by mentioning the uproar that occurred when Churchill spoke unofficially in this country and was hailed (or condemned) as a British agent.

Then a student who basically agreed with the article's stand brought up an important point. "Even though U. S. prestige in foreign countries may be weakened by having the extreme division of opinion and lack of positive direction in our foreign policy pointed up by Wallace's speeches, I think that freedom of speech should be maintained to the greatest degree possible. Only if it is of real danger to the general welfare, as in times of war, should limitations be imposed. In this case, I agree with the Beacon's article; but I would disagree with the emphasis on the importance of people like Wallace in encouraging others to make themselves heard".

Dissenters will usually speak up. There seems to be an even more important problem of making the large numbers of people who feel they are incapable of either analysing or influencing major political decisions begin to take definite responsibility in defining their own positions on these issues which are vital to our future. We cannot afford to be lazy. Democracy implies responsibility on the part of every individual, and it is evident that many of us are failing in this responsibility even in institutions of 'higher learning' such as Bennington.

If students do feel so strongly about current affairs, then let's hear from them. The Beacon welcomes dissenting opinions. In a few interviews, we came across plenty of meaty arguments. Why don't these people who disagree send in articles and letters? That is the only way in which a paper can find out the opinion of the community.

Norma Dinnerstein



MISS ASHTON? ... ER, MISS ASHTON! ...  
ER ... MISS ... ER ...

## U.S.A. MEETING

U.S.A. has voted to join the Students for Democratic Action Committee. It is an affiliate of America for Democratic Action.

## Norman Rockwell; Lightly Sketched

Norman Rockwell's *Saturday Evening Post* covers are said to have a great deal to do with the large circulation of that magazine. His illustrations are enjoyed by millions of Americans because he has accurately portrayed us in our surroundings.

The other night we decided to call on the illustrator of the famous Four Freedoms. Mr. Rockwell's wife led us through their Colonial-style house, in Arlington, Vt., to the studio out in back. I took the liberty of peering into the rooms while on our way to the studio and found them as attractive and comfortable as *Good Housekeeping* once pictured them.

We found that Mr. Rockwell and his



NORMAN ROCKWELL

Siegler

studio were not at all in keeping with our pre-conceived notions,—both he and his studio were very neat. The converted barn, in which he works, is paneled in stained pine and the large windows are flanked by heavy beige curtains.

### His Method is Different

That evening Mr. Rockwell had been

working on a cover for the *Post* that is to appear sometime in August. He readily admits that he, as well as most of his contemporary illustrators, use photographs for their work. One of the girls, an art major, recoiled visibly, so he explained why photography was necessary to his type of work. Mr. Rockwell, in all of his illustrations, portrays Americans in their native haunts and this work requires a high degree of accuracy. Therefore he conceives of his subject and then has photographs taken of the "props" he intends to use in his picture. Nevertheless he receives letters from people who call attention to the inaccuracies that sometimes appear in a picture. "People", he said, "are fond of writing things like 'I've liked and followed your work for twenty years and have finally caught you! On the cover of the last *Post* the hinge on that barn door' ... etc., etc."

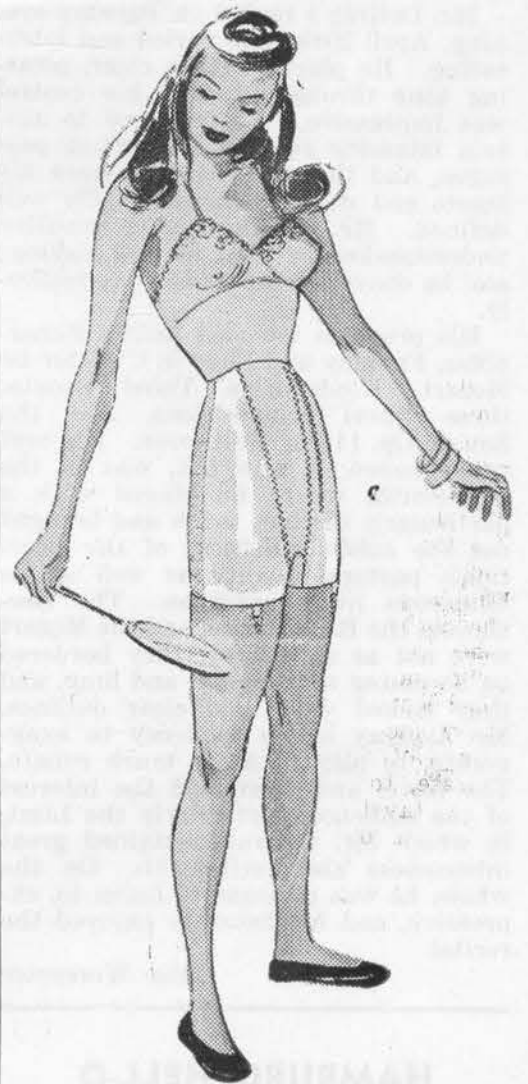
Most of the models that Mr. Rockwell uses are his neighbors and friends in Arlington. One war-bond poster, that of a wounded service man, was posed by a local 4F. Mr. Rockwell also told us that he had to follow certain restrictions in regard to his cover-drawings. For example, pictorial illusions to smoking and drinking are not allowed.

Among many other things, we asked him about his work habits, and later about aspirations he might have had as a gallery painter. He said that he gets up early and is usually at work by eight or eight-thirty in the morning and added that an illustrator can't wait for inspiration. In answer to our question about being a gallery painter, "art for art's sake" type of thing, he said he used to worry about not being a gallery painter. Now, however, he is happily resigned to his own kind of work for it is both satisfying and lucrative. Mr. Rockwell impressed us as being a really successful person in that he, to his own satisfaction, has fused fine art and commercial art.

## Carnegie Hall Concert Great Success

On Friday, April 25th, the Bennington College Chorus took part in the long-awaited Carnegie Hall Concert. The other groups participating were the Williams College Glee Club and the Desoff Chorus. After two joint rehearsals by all three choruses with the orchestra, the Mozart Requiem and seven a capella pieces by Jacob Handl were performed.

The biggest chorus to perform in Carnegie Hall this season received enthusiastic reviews. The two conductors were lauded: "The conducting was shared by Paul Boepple and Robert G. Barrow and in each case the results were the same—beautiful music, beautifully sung". Francis Perkins in the *New York Herald Tribune* felt the performance of the Handl compositions should be praised for, "... quality in tone, consistently clear and musical, finesse in dynamic shading, thorough unity and justness of proportion, and in particular a prevalent and noteworthy lucidity on the part of all three participating groups, so that no detail of the music was lost." About the Requiem he said, "... the choral singing as in the preceding earlier music deserved praise for its tone quality and blending and for its dynamic shading. It was marked by responsive enthusiasm and a general understanding of the expressive purport of the work." Mr. Perkins also praised Paul Matthen, bass soloist: "Mr. Matthen ... proclaimed the 'Tuba mirum' with notable sonority ...". Harold C. Schonbeck of the *New York Sun* wrote about the Mozart work, "There was a clarity in the contrapuntal sections that allowed all the parts to immerse. In addition there was spirit to the singing." At the conclusion of his article the same critic wrote: "An annual performance, assuming that the performance would remain at the same high level, would be something to anticipate."



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## The Informer

All of us, no doubt, have at some time or other found what seemed to be a gap of one sort or another in the curriculum here at Bennington. Often we find ourselves interested in courses which are not available or which are not being offered at all.

Whether or not complaints about these gaps are well-founded, we haven't figured out. However, we ARE interested in what people think is lacking in our academic program and what courses they would like added to the curriculum, if such an opportunity presented itself.

Here are the results:

**Phoebe Brown**—Survey courses in painting, a history of English literature, and some European history.

**Wilma Miller**—Comparative religion.

**Raymond Malon**—History, and a study of psychology in relation to acting.

**Frances Davis**—More emphasis on the family and problems of child-raising in sociology; history, and more really basic courses in political economy.

**Susan Pierce**—Comparative religion, public speaking, and a history of art.

**Mary Rickard**—Courses in introductory, basic psychology, history, history of art, and preparation for marriage.

**Priscilla Dyer**—More courses in science.

**Patricia Potter**—History of art, another general literature course, and a course in fashion designing which would include the evolution of modern dress and also how to make the clothes designed. More one-term courses, especially those beginning in March.

**Phyllis Salzman**—More practical courses, such as journalism and office technique, which can be of everyday use after college; more courses in psychology and particularly in child development; more advanced language courses with a little variety, too.

**Leslie Denman**—We need a foundation in history which is based on facts, not theory, especially for political science majors. Literature courses for those who don't intend to major in literature, a course in music appreciation and compulsory classes in religion.

**Ann Hellweg**—History of art, straight history courses, including the Orient, and civics.

**Mary Burrell**—Frankly, I've been busy enough with the work which is being offered here, but a course in Eastern Thought would be a worthwhile addition to the curriculum.

### DeGray Piano Recital

Mr. DeGray's recital on Tuesday evening, April 29th, was varied and interesting. He played with a clear, pleasing tone throughout, and his control was impressive. He managed to sustain intensity even in the softest passages, and the difference between his legato and staccato was unusually well defined. Mr. DeGray had a sensitive understanding of what he was playing; and he conveyed the moods expressively.

His program included Liszt's Funerailles, Fantasy and Fuge in C major by Mozart, Hindemith's Third Sonata, three Ravel compositions, and the Sonata Op. 110 by Beethoven. His best performance, it was felt, was in the Hindemith, where he played with a particularly distinct touch and brought out the subtle quietness of the selection's pastoral quality as well as its humorous lively passages. The Beethoven, the Bach encore, and the Mozart were not as successful; they bordered on becoming sentimental and limp, and they lacked vigor and clear outlines. Mr. DeGray had a tendency to exaggerate, to play with too much rubato. The Ravel and Liszt held the interest of the audience, particularly the Liszt, in which Mr. DeGray sustained great intensity and excitement. On the whole, he was pleasant to listen to, expressive, and his listeners enjoyed the recital.

Sue Worcester

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### Term-Old Octet Continues Campus Tradition

The Bennington College Octet, with six new members last Fall term, has done admirably in keeping old traditions alive, as well as starting a few new ones of its own. The Octet, composed of Sally Whiteley, Nancy Gregg, Mary Burrell, Sue Pierce, Sally Baker, Pat Griggs, Nina Pattison and Linda Borden, has started on a lively program of Spring term activities.

Serenading newly engaged couples on campus with "Living on Love" has now become an institution.

Some of the old numbers—"Coney Island", "Louisiana Hayride" and "Mood Indigo"—and many new arrangements are in the Octet repertoire.



OCTET SINGERS

l. to r.: Sally Whiteley, Sue Pierce, Nancy Gregg, Pat Griggs, Jean McAllister, Nina Pattison, Linda Borden. Not shown: Mary Burrell.

These include Chinese nursery rhymes, the French version of the song "Passe", and a few songs from Broadway's "Annie Get Your Gun" and "Finian's Rainbow".

Students who would like to hear the Octet might plan to eat in the Red Dining Room on Tuesday and Thursday evenings. There the Octet rehearses and often gives an informal concert over coffee and desert. Also, with the advent of warmer weather, they plan to revive the tradition of singing on Commons lawn after dinner once in a while.

The weekend of May 3 the Yale Octet visited the college. The Octets combined for several songs and produced such selections as: "I Get a Kick Out of You" and "Embraceable You".

Invitations have been sent to five octets from other New England colleges to sing at Bennington over the

### Commons Art Exhibit; Winter Period Work by Students

The spring group show in the third floor of Commons included work done during winter period by members of the art department together with a fine pen and ink study by Richard Baldrige. This was one of the liveliest exhibitions and exceptionally well-installed, except for lack of frames or proper matting. The exhibit was unusually diverse with a majority of work that was capable if not too stimulating. While a befittingly modern tone prevailed it ranged from stark realism to sheer abstraction.

The oils were uneven with some outstanding items and some derivative and sub-standard work. Marilyn Lord's competent still life was one of the most finished pieces of the exhibit, showing clearly a mastery of the "Picasso" type of abstraction and mastery of the medium. In contrast was Sally Winston's still life, in which there was no dynamic play of forms. In fact, no form was evident at all, but rather a sense of implied form achieved by the rich gold and brown pattern and a not-too-subtle play of light and dark values. The painting of Helen Frankenthaler had a good deal of strength in color and composition and a curious quality evident in what seems to be a search for the essence of the still life, although the feeling of completeness is absent from the canvas. Huldah Curl thankfully deviated from the still life pattern. Her canvas was noticeable for its fluid line and luminous quality and was, on the whole, pleasing. Mary Lou Chapman exhibited a technical skill if not a creative attempt. Margaret Mallia's landscape was marked by a dream-like quality which did not have the backing of a well-organized composition.

Janna Pratt's contribution leavened the stiffness characteristic of most of the painting through humor and some keen observation; also to be noted was the experimental nature of the medium. Joan Funk's life drawings in charcoal were large, sure, spirited and characterful examples of work done from a model, but the limitation often found in work of that nature could be seen in the unsuccessfully organized whole. The lithographs of Marilyn Lord did not exploit the medium to its full advantage in achieving subtle values. Their romantic nature was effective and added a creative realization to her contribution.

This group presented itself as a series of studies which was completely appropriate for art students. In the field of art, as elsewhere, it is a long term process to reach maturity. Therefore, we cannot demand finished paintings. However, it would be refreshing to have an original, though immature painting rather than the competent studies we have been subjected to. Studies are not ends in themselves. If students in the art department realized this, they could utilize their studies for paintings—but perhaps we expect too much and should be satisfied with precise marginal notes instead of a rough first draft.

Ruth Livingston

Dance Weekend. So far, Smith, Vassar, Yale, Williams and Amherst have agreed to come. This means there will be six octets here for Dance Weekend activities.

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## "Silo" '47

The latest issue of the Silo seems to indicate a definite trend toward realism. There is a movement away from the abstract themes which have been so prominent in the issues of the past. The present Silo board seems inclined to spare Bennington students the pain of wandering aimlessly around the Absolute, offering them instead the satisfaction of solid ground within their realm of experience. Much can be said in favor of this trend, for it obviously eliminates endless bewilderment; but if carried too far, perhaps there will evolve the problem of creating too small an impression upon the readers of the Silo.

The short stories in this issue show evidence of growing social consciousness, which may or may not be directly related to the college's present striving for a more intense community spirit. At any rate, there is an awareness in them of that land which lies beyond our Ivory Tower, where people are real and life is a practical business, often tedious. The fact that the authors of these stories have kept themselves close to their own experience is commendable and shows a mature acceptance of the limits experience imposes upon their ability.

There is a tendency, however, toward emphasizing the type of story, making the particular talents of the authors indistinguishable, one from the other. There is, it seems, an unfortunate lack of imagination and intuitive interpretation in these stories as a whole. The shift from extreme individualism and abstraction in fiction to a popular type of writing which is creative only as imitation of experience, seems too great a jump, entirely missing the midway point where individualism and imagination fuse with reality.

The value of the poetry in the Silo for the layman increased immeasurably through its apparent trend away from the subjective abstraction of the past. While losing none of its technical merit, it gains a clarity of expression which makes it of more vital interest to the reader.

The selection of art work for this issue was fine. The inclusion of photographs of painting done by members of the community is quite successful in stimulating an interest in one of the major fields which is seldom heard from by the college as a whole.

The trend shown in the latest issue of the Silo may well be an indication of the end of extreme individualism at Bennington. Undoubtedly, this is necessary in order to have a well integrated community. However, I think that the Silo board realizes the danger of underplaying the individual to the point where "the vitalizing power of the individual imagination" is eclipsed by a popular formula for action. Much credit is due the Silo board for its readiness in conforming to changing attitudes on the campus and its continued fine selection of representative material of high standard.

\*J. B.—Winter Silo—1944

### THE FROGS—Eleanor Carlson

The author shows a fine mastery of short-story technique. Every phrase is essential to the development of her theme. The images used rarely sacrifice the continuity of the story. Instead, they seem quite constant in their function as build-ups to the central mood which is, in this case, that of adolescent uncertainty in opposition to the inert gregariousness of human nature. She captures the natural irrationality of childhood dialogue with very little effort. The rhythm of the story offers enough variations for interest, yet never strays beyond the limits of the form she has chosen. Effect is created by indirectly stimulating the reader to assumptions about the situations, rather than forcing the impression by direct narration. She has chosen a subject easily within her scope of experience and has developed it adequately as far as technique and imagination are necessary.

### THE HARBOUR—Barbara Moore from Melville's "Moby Dick"

These few words contain the general theme of her poem: "Where lies the final harbour, whence we unmoor no more?" Although technically polished and consistent in tranquil mood, this poem shows a lack of intuitive perception. There seems to be no direct contact with actual experience. Though the middle stanza is an interpretation of Hell, the imagery and rhythm are devoid of a corresponding power and intensity, which makes

the shift from peace to turbulence unconvincing. The author probably anticipated that the theme be predominant; however, in the finished product it is lost through a seeming preoccupation with technique.

### THE MULBERRY BUSH—Alexandra Crawford

The mulberry bush symbolizes the eternal question of "Why?" which is only answerable through faith. The poem suggests rather than proclaims its meaning. By this method of innuendo, Sandy captures the essence of poetry. She stimulates the imaginative expansion of the reader through a circular rhythm which emphasizes the "round and round" theme of the Mulberry Bush. In this poem the author affirms the theory that the purpose of poetry should not be to offer the certainty of propositions but rather the uncertainty of living. Since poetry echoes experience it cannot be more tangible than life itself. Its profoundest reference is not conclusive but merely speculative; and "the mind of man is far from the nature of a clear and equal glass. Nay, it is rather like an enchanted glass". (Bacon)

### THE LONG SUMMER—Mary Hewitt

This is a large job and involves a great deal of constant effort, the evidence of which is apparent. The presentation of scene and character on the first two pages is rather slow in moving into the general tempo of the story, mainly because of the many details included, which are important only to background and not to the development of the plot. There is a genuine fluency in the organization of Jeremy's relation to the other children. His first reaction of resistance moves into one of acceptance and awe with no break in the rhythm. Jeremy becomes a very real person through his actions which set him apart from the other children, yet do not exclude him from their company. Realization of his personality is indirectly suggested by the children's feeling that he is "so good and so cold-blooded" when playing croquet. It is by such means as this that he is shown as the center of attention. A balance is drawn between his unspoken influence and the tangible results as revealed through a succession of incidents. As long as this balance is held, the continuity remains unbroken. By leaving him alone at the end, the author shifts the entire weight of the story upon Jeremy, and the power of the climax is conveyed.

Eloise Moore

## Commission Representatives Report on Meeting

Continued from Page 1

amendment by the Community. The first is to retain our present form, adding needed simplifications. The second choice would eliminate Community Council, forming instead an executive committee of approximately five members elected from the Community. This committee would take over the duties of Community Council and Steering Committee. House chairmen would remain, but house meetings would be called only when necessary. Discussion of college issues would take place in Community meetings.

The third alternative would abolish Community Council, and elect an executive committee from the house chairmen. This plan would establish a functional "House Council" and an executive committee elected from its members.

Mary Fox also stressed the importance of strengthening Central Committee by giving it punitive powers. She proposed a new name, such as Judicial Committee, that would express its purpose more clearly.

"It is hoped", she ended, "that these suggestions from the Commission will help in forming a suitable working basis for both the educational and functional duties of our government."

### Community Meetings

During the discussion period, the value of having expression of college issues during Community meetings was stressed. Exchange of ideas would not be limited to one house, thus giving the Community a broader scope from which to work.

Another point was also raised: under the present system of meetings, discussion of certain issues and potential decisions had already been taken to the houses by the time the issue came to be voted on in Community meeting. The faculty, therefore, feel it pointless to state any objections or views. By having frequent open discussions in community meetings, rather than mere voting procedures during the meetings—the Commission feels there would be greater opportunity for faculty expression and interest.

### Position of Faculty

Faculty participation in house meetings, formerly a part of the policy here, was condemned by Mrs. DeGray and Mr. Jones, who claimed this usurped faculty time with petty house details. Bigger and better Community meetings, they both hoped, would provide the means of communication of ideas.

A general feeling among both faculty and students was that the position of faculty in government should be made clearer, so that a more judicious and considerate use of their time could be made.

It was pointed out that there was a need for small discussion groups, such as the house, for preliminary talk. Muriel Seelye also mentioned the importance of the BEACON as a means of creating and stimulating interest in campus affairs.

Mr. Czaja expressed his opinion that the conception of Bennington as a "community" in the accepted sense of the word, was a fallacy, since faculty and students are really two separate entities. Mary Fox, in replying to this, pointed out that separate groups existed in all communities, and that while Bennington might not be a traditional community, it was not a traditional college either.

### Most Effective Meeting

Miss Shelley made one of the last and most-applauded comments from the floor. She expressed the need to have the truth told about Bennington, "a first-rate story". She emphasized the value of a clear-cut constitution and policy for outside understanding.

As Mr. Jones brought the meeting to a close, after two hours of debate and discussion, he remarked, "This was a very effective Community meeting. One of the most effective I have ever seen here."

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## "Merchant of Venice" in Williamstown

Clare Tree Major's production of Shakespeare's "Merchant of Venice", sponsored by the Cap and Bells, Inc., of Williams College was presented on April 28. On the whole, it was a good performance, despite a few ups and downs. These were mostly the fault of the curtain-caller who followed the script of the play too carefully to notice that in Act II, the third and fourth scenes had been combined; subsequently he lowered the curtain while the actors were still speaking.

### Acting Techniques Vary

Both Portia and Shylock were excellently portrayed. Olga Balish exhibited talent in her interpretation of Portia. Both her humor and sagacity developed as the play progressed. In the first act, in the scene with Narcissa, her voice had a rather sing-song quality which later disappeared as she gained confidence. Forbes Francis, as Shylock, was the most seasoned actor in the group. He had the perfect control and dramatic intensity that his lines required. His speech "Does not a Jew have eyes?", was superb, and added to the sensitive portrayal of the feeling shown toward the money-lending Jews of the Middle Ages.

Launcelot Gobbo, played by Douglas Read, also improved as the play progressed. His tomfoolery gained momentum and lost the element of self-consciousness toward the end of the play. In the last act when the lovers, Jessica and Lorenzo, are seated on the bench, and Gobbo comes cavorting in with the news that Antonio has been saved, he reaches his climax. The contrast between the love-making and his mad skipping is delightfully portrayed.

Bonar Stuart, as Antonio, Herbert Boland, as Bassiano, and Craig Douglas, as Lorenzo were adequate. Herbert Boland surpasses his companions as far as acting is concerned. John Noel Beebe, as Gratiano, started off poorly and reached the fair mark toward the end of the play. He was stiff and unconvincing in the role of the gay young blade. Special mention should be made of the messenger Tubal, played by Lorne Stewart. Although he appeared only twice, he supplied the play with some of its finest humorous high-spots.

The costumes were Elizabethan; rich in color, and in general in keeping with the entire production. In the court scene Portia wore pink, a novel color note because she is usually dressed in black. This originality was effective. The sets were sketchy and rather haphazard. Two 75 Watt electric light bulbs could be seen through the stained glass window during the court scene. However, the set for the last act was well-done.

Bringing the "Merchant of Venice" to Williamstown may be considered a worthy achievement on the part of Cap and Bells, Inc.

## In Review

"Odd Man Out" is a new British picture starring James Mason. It was directed by Carol Reed who established himself as a master of suspense with his direction of "Night Train" several years ago. His new picture is the story of a man who is the head of a small Irish organization fighting for a cause in which its members strongly believe. This cause is never explained and is not necessarily political. The leader of the group, played by James Mason, shoots a man while attempting to get money to support his cause. The real point of the picture is not to follow his attempt to escape capture, but to show how his action affects the other people in the story.

Because of this aim, the star has much less to do than is the case in most movies. Fortunately the less important characters are superbly portrayed. Worthy of careful mention are at least ten short performances in which the actors are on the screen for not more than fifteen minutes. In part, this may account for the extreme sense of reality which the observer gets.

### Suspense

Aside from his deft manipulation of character delineation in order to create suspense, Reed takes full advantage of the camera medium. His shots of the city taken while the car is moving toward the raid, create the dizzy excitement desired. It is also his use of the camera which makes so realistic the effect of seeing the city through the eyes of the wounded James Mason. This movie creates, far more successfully than the recent "Lady in the Lake", a sense of audience identification with the principal character.

In spite of all these noteworthy achievements, "Odd Man Out" does not use its potentialities to the fullest extent. The first half of the picture sustains constant tension, but in the second half some auspicious cutting would have improved the action. In spite of its length, the picture is not dull toward the end, because here, as in most of the rest of the picture, everything is done so well.

There is hope that the Producers and Directors in Hollywood will see British pictures like this one. Perhaps they will discover that such pictures are a little more successful than the usual million dollar rehash of worn-out dramas. If so, we may see fewer pictures like "Till the Clouds Roll By" and "The Razor's Edge", and find available more movies like "Stairway to Heaven" and "Odd Man Out".

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## Williams College Forum

Continued from Page 1

of this debate was: "Political Freedom compatible with Economic Planning?" Mr. Mowrer, correspondent for the Chicago Daily News, was one of the group who declared themselves willing to starve rather than lose civil and political rights.

The Sunday morning panel dealt with the chance that the U. S. had of finding itself in a predominantly socialist world in the near future. Our foreign loan policy was viewed from all angles. What one speaker spoke of as an economic loan was discovered to be a military loan by someone else. No one questioned our policy of helping to further democracy in backward or devastated countries. Everyone came to blows in trying to discover which groups in these countries were actually democratic. China was discussed in detail. Mr. Locke, vice president of the Chase National Bank brought up a fundamental problem: Contrary to popular belief, goods and capital are not the only things a country, such as China, needs from the United States. According to Mr. Locke, they also need someone to show them how to "manage" if they are to establish sound economics.

Mr. Brook's summary was excellent. His criticism was, that "no one took the time" to present even the skeleton plan which was necessary to a stable economy. Bolte and a few others had mentioned individual moves that they felt were important to the welfare of the nation, but there was no general outline presented at any time. Mr. Brooks gave a positive program of reforms and legislation which he considered essential to long-range planning.

The best summary of the conclusions reached by the conference is a quote from Mr. Brooks' speech: "There can be no peace without world organization, no security without economic planning, no decency without devotion to moral and political requirements to human freedom."

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