

# THE BEACON

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## Faculty Have Varied Summer Plans

Having decided to spend our summer working as a waitress at the State Line in order to collect enough money to pay our two-year-old store bills, we wondered what the faculty were planning to do. As we had noticed several of their names on the black list, we thought perhaps a few of them might turn up as bus boys; so hoping for company we set out to discover their plans.

Mr. Finckel whom we cornered first, plans to be in Maine for two weeks; at a Middlebury Chamber Music Conference for two weeks; and at the Green Mountain Festival for about six days. The latter, held in Burlington, incorporates art, music and drama into its program and according to Mrs. Finckel, the Bennington Quartet may play Levy's cello concerto and / or a Schubert Trio.

Mr. Salvadori was very pleased with the bright red poppy that we brought to him and happily expounded on his scheduled voyage on the Queen Mary, leaving July 9th for Paris. Once in France, he plans to join UNESCO for a year and work in the division of Political Science concerned with progress in the fields of political science in the UNESCO member countries. His family will be accompanying him.

Mr. Kunitz said that he would be doing nothing exciting, just staying "on the reservation and writing poetry." We were glad to find out, as we continued our travels, that Mr. K. would be at no loss for company on campus. Miss Pernel, Mr. Coburn, and Mr. Hanks will also spend the summer at Bennington.

Mr. Belitt will be joining the Bales, Hill, Johnson exodus to Connecticut College where he will teach Poetry and Dance, a special course.

Mrs. Romero is painting 12 decorative watercolors for an art exhibit being held in Manchester, Vermont; keeping up with her nursery school reading and catching up with her home life. Outside of painting, she says she will practically be taking the summer off.

Mr. Schonbeck is travelling through the middle west and will be stopping off at the University of Illinois and the U. of Chicago, where he will be doing research on instruments.

Mr. Mendershausen is taking a long vacation in Spofford, N. H., and will

## Graduation Plans Form

Nancy Andrews, Dorothy Mackie, Jeanne Johnson and Muriel Reid, have been chosen as the Senior Committee for graduation. They announce that plans are now under way. Invitations have been arranged and the speaker on Friday night before graduation will be Dr. Fromm.

Petrie Manning has been asked to take charge of attending to the traditional royal blue robes to be worn at the ceremonies. Ann Hellweg, Kathryn Ballantyne, Ruth Livingston, Janina Kaminski and Mary Lou White will usher. The sixth usher is still to be named.

### Schedule Planned

The schedule as planned to date is as follows: Friday, July 9, 5 p. m., speaker, in the Carriage Barn; 6:30, buffet supper at Jennings, with the Octet singing; and 8:30 p. m., concert, with Mr. Levy conducting a concert version of Purcell's opera "Dido and Aeneas", performed by the Bennington College Chorus and Orchestra. Degrees will be conferred Saturday morning at 10:00 in the Barn Quadrangle, accompanied by the Chorus and the Bell-ringers. The final affair on the program will be a buffet luncheon on Commons Lawn at 12 noon.

be working on articles for magazines dealing with European Reconstruction and the political set-up in Germany.

Mr. Foster—we just couldn't find Mrs. Foster, so we called her home and spoke to her husband with whom we had a charming conversation. As he didn't seem to be able to help us much with his wife's summer plans, we decided to ask him what he would be doing. "Mercy! I work just all of the time", said he. Besides taking

(Continued on page 4)



## Columbia University Honors Burkhardt

At the Columbia University Commencement, held on June 1, President Burkhardt was awarded the Butler Medal. The citation said, in part, "Awarded annually to the Graduate of Columbia University . . . who has shown the most competence in philosophy or in educational theory, practice, or administration." He was also cited for his contributions to the teaching of philosophy at the University of Wisconsin, his labors to make actual the noble vision of a science of man, and his work as president of Bennington.

President Burkhardt is now in California, attending the Second Annual Seminar on Problems of the U. S. Foreign Policy, and visiting alumnae and friends of the college.

## Plans for Dance Workshop

Rehearsals for Dance Workshop which is to be held June 24, 25, and 26 are now in progress.

Letitia Evans will do a solo entitled "Pieta" as a part of her senior project, with music by Hazel Johnson. The dance expresses spiritual cleansing through grief. Letitia is the only graduate senior in the field of dance this semester.

Diana Gellman List, who is now in New York City, will graduate from Bennington College next year. She is returning for Dance Workshop to do two solos as a part of her senior project. One, a jazz piece entitled "That's How I Am", will be danced to a drum solo recorded by Baby Dodds, the famous Negro jazz drummer. Diana's other number is called "1948 Love Song". The music accompaniment is a Sonatina by Oscar Levant.

Group works will be presented by Patsi Birsh, Joan DuBrow, Allegra Fuller, Gail Greig and Janet Reibel.

The program is under the direction of William Bales and Martha Hill with music under the direction of Hazel Johnson. Costume design and construction is directed by Richard Baldridge, and James Thompson is the technical director.

Several music students will participate in the accompaniment of these dances. Mr. Finckel and Mr. Schonbeck have also collaborated with the program directors for this Dance Workshop.

## "Why I Am For Wallace"

The student movement on campus for Henry Wallace has been quite active. An interview with Patton Galloway, student EPC representative from the Political Economy field, brought the following points to light concerning why one student supports the Third Party candidate. Patton feels that Wallace presents a positive program for peace at a time when other candidates hold that war is inevitable. She shares Wallace's belief that "peace is not only possible but mandatory", and that Russia and the United States can live at peace in the same world.

### Against Military Expenditures

"Wallace has strongly opposed the 10 billion dollar expenditures for the U. S. armed forces and believes that money and manpower should be used to raise the standard of living instead of to prepare for war. I believe he is right in believing that intense preparation for war makes war more probable, and that the world cannot afford to invest so heavily in armaments."

Patton believes, too, that Wallace is the only candidate whose policies show a more than nominal belief in World Government. He would make the U.N. an effective organization by giving it an opportunity to use the powers already granted it in the charter (for example, Wallace's proposals to outlaw national armies, replace the Marshall Plan with a U.N. Reconstruction fund modeled after UNRRA).

### Gives New Hope

The Third Party has given new hope to those who cannot reconcile their beliefs with the policies of the existing

two-party system. Patton feels she is in this situation. The Third Party is constantly accused by the press and government of being "Red" and Communist dominated. She feels this is indicative of the general trend to discredit all liberal groups by accusing them of subversive activities. The greatest threat to democracy from Patton's point of view, is the attempt to destroy all liberal elements in American politics by utilizing the "Red Scare" to discredit citizens who criticize the policies of the present government.

### Domestic Policies

Patton realizes that Wallace's platform has been more concerned with foreign than domestic policies, since the critical state of international relations is the most serious problem facing the nation today. It is also in this area that Wallace's views differ most widely from those of the present bi-partisan government. However, his domestic policies are known. He is against sections of the Taft-Hartley Law and other measures which tend to weaken the labor movement in the country. He also opposes the Mundt Bill, recently up for consideration before Congress.

In conclusion Patton said that Wallace recognizes that both the U. S. and Soviet Union are responsible for the "cold war" and that both sides will have to make certain concessions in order to attain lasting peace. While other candidates place all the blame upon Russia, he opposes the U. S. trend toward chauvinism and is the only candidate who sincerely supports international understanding.

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## Chorus Gives Concert in Manchester

The chorus has been traveling again . . . this time to Manchester to bring some medieval music for the Vermont Banker's Association. In addition to a selection of songs from the New York and Boston concerts, Carole Diamond, Ruth Lyons, Doris Robbins, Mary Rickard, and Sally Whiteley presented chamber music of Furer and Purcell.

There was an added flavor to this concert, however. Before the concert started, Mr. Boepple was approached and asked the usual question, "Is there anything I can do for you?" In true Elwood P. Dowd fashion, Mr. Boepple answered back, "How about fifty Manhattans?" The chorus was still laughing when three waiters marched in, each bearing a tray of Manhattans. Appropriately enough, the first song on the program was a drinking song by Binchois, a composer at the court of Burgundy!



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## Editorial

Integration of ideas, an understanding of the similar backgrounds and relatedness of various problems and aspects of man's life, is one of the most necessary tools for approaching the solution of these problems. As to how one achieves this integration, that is a controversy difficult to decide.

The current proposals here at Bennington for an integrated basic course in the social studies-political economics fields seems to me to be approaching the problem from the wrong angle. It is not necessary, desirable, or even, I believe, possible to present a course that adequately covers all aspects of human relationships and all approaches to the general problems that confront man.

In the first place, if there is, as there should be, a conscious attempt upon the part of the instructor in a less general course to indicate the various connections a particular field has with the general culture of man, the integration is thus accomplished, within, perhaps, a narrower compass, but within one that enables the student to investigate at least one aspect of a problem thoroughly, and have some idea of its ramifications, rather than merely to have a vague idea that such questions do exist in the general field of human relationships. Much more, I believe, can be learned from such an approach than from a necessarily hasty and inconclusive glance at all the problems. In science, for example, one proceeds from the particular problem to the general theory, rather than the other way round.

Secondly, I doubt that so general a course can satisfactorily present the material it is designed to cover. If it leaves the student only full of general ideas and the names of the problems, it would be as bad, if not worse, than a course completely without relationship to any other field. Such an integrated course is supposed to give the student an understanding of the world's and man's problems and also weapons to fight them, that is, an approach to them. Since one of the greatest handicaps for constructive action today is the lack of comprehension and the amount of empty talk, I am afraid that such a necessarily sketchy course would only increase the current confusion. Nor can you expect that, through additional courses, students will gain a deeper insight into the ramifications and implications of these problems. This course, after all, is proposed as a basic one for those not necessarily intending to go on in the field. Even for those who do go on, such a summing up and relating of aspects would seem to me to be the culmination of study, rather than the beginning.

This whole discussion is related to what I believe is one of the few weak points in Bennington's system. There seems to be a preponderance of theory and an inadequate study of the backgrounds of these theories and general trends. While I would by no means suggest introducing survey courses or completely factual run throughs of

## No. Bennington to New York with Harold Clurman

We were walking back to our seats from the diner two weeks ago, when we noticed that Harold Clurman was also on the train. We stopped uncertainly in front of him, not really wishing to disturb him while he was reading. He looked up and tabbed us as Bennington girls. "I've just read an appropriate remark. Henry James says he's never seen a really good production of 'Macbeth' and lots of other Shakespeare plays. I agree."

We sat down and scribbled on the back of a menu we had conveniently taken from the dining car. Mr. Clurman was most agreeable. He answered our numerous questions with gestures and flourishes of his hands which we immediately associated with his profession in the theatre. He is a short, stocky man who looks as if he would benefit enormously from a little of our Vermont sunshine.

## Clurman Visits Bennington

Harold Clurman came up to Bennington at the request of Mr. Rella and President Burkhardt. He is producing Mr. Rella's play on Broadway this fall. He thinks the Bennington Drama Department should have one person to teach acting technique, and another person specifically for speech and voice. His advice to Bennington hopefuls—work and study hard at college. Then think twice when you have graduated about choosing the legitimate stage as a career. Advice to the novice—Henry James has the right idea. Don't go directly into Shakespearean drama. Start with the simpler things and work up to the difficult.

## Past Activities

From 1924-1929 Mr. Clurman acted, but he says he realized that he was not well fitted for this profession. He has been a stage manager, and between 1929-31 a play reader for the Theatre Guild. In 1931 he began the Group Theatre which included Franchot Tone, Elia Kazan, Clifford Odets and others. (He is casting for a new Odets play this

textbooks, I do think that there is some means by which not only the ability to think and judge is developed in the students, but by which they are also given a more complete equipment of factual material to work with. Since Bennington, above all else, does teach people how to think and encourage them to use their minds in approaching a problem, it is unfortunate that it does not also give them this firm foundation to work from. It is somewhat like teaching a person the theory of painting, and never giving him paint and brushes to paint with.

This generality is the main flaw that I see in the proposed integration. Integration in itself is supremely necessary, but it is something that must be worked out by the student herself. It cannot be handed to her in a basic course, since there she inevitably learns merely a way of talking about the problems rather than a means of understanding and working with them. Also, each person, both instructor and student, has his own particular interest to take as a starting point, which gives a means of understanding the world, instead of facing it pointblank, empty-handed and empty-headed.

It is only through the development of this particular attitude that the individual's integration of sociological, moral and esthetic forces can be made. Everything certainly does correlate to a certain extent, but it is a relationship that I believe can be best understood through a thorough knowledge of one aspect, or field, and then from that vantage point a more general grasping of the similarities of forces in other fields can be had.

If the purpose or the implications behind this proposal have been misunderstood in this article, the Beacon would be pleased to publish a counterstatement.

S. W.

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

## Letter Box

Dear "Circulation Chairman":

I've been meaning to drop the Beacon a line for some time, stating that I've been receiving two of each issue for the past few months. That publication can stand to be read twice, but I think I can use the same one! Many thanks for looking into the matter.

"The Beacon" is certainly doing a grand job in keeping us who have left Bennington as well as those on campus informed of current events and trends on and off the campus. I read the Beacon through from biggest headline to what's playing at the Gen. Stark and wish I were back there at Bennington!

My very best wishes for the Beacon's continued success.

Sincerely,

Marion Day  
(48)

177 Lorraine Ave.,  
Upper Montclair, N. J.

August.) Mr. Clurman has been to Russia twice, once in 1934 for two weeks and in 1935 for five weeks. He told us he had seen thirty-five plays in those five weeks, and we were most impressed. With all those varied activities, he finds time to write for the "New Republic" and "Tomorrow" magazines. As an added achievement, he has a PhD.

## Future Plans

We asked Mr. Clurman whether he had written any plays himself. "No," he laughed, "I only fix other people's plays." We asked about his immediate plans and found out that he might go to Europe this summer, or might teach techniques of acting in New York with his wife Stella Adler, actress and teacher. (She is now in Europe and has been working with D. P.'s)

We were interested to find out that Mr. Clurman gave Marlon Brando his first job as we had just interviewed Brando.

Catching sight of the Yankee Stadium, we apologized to Harold Clurman for having interrupted him for so long and said goodbye. He told us how much he had enjoyed his visit to Bennington, and wished us much success.

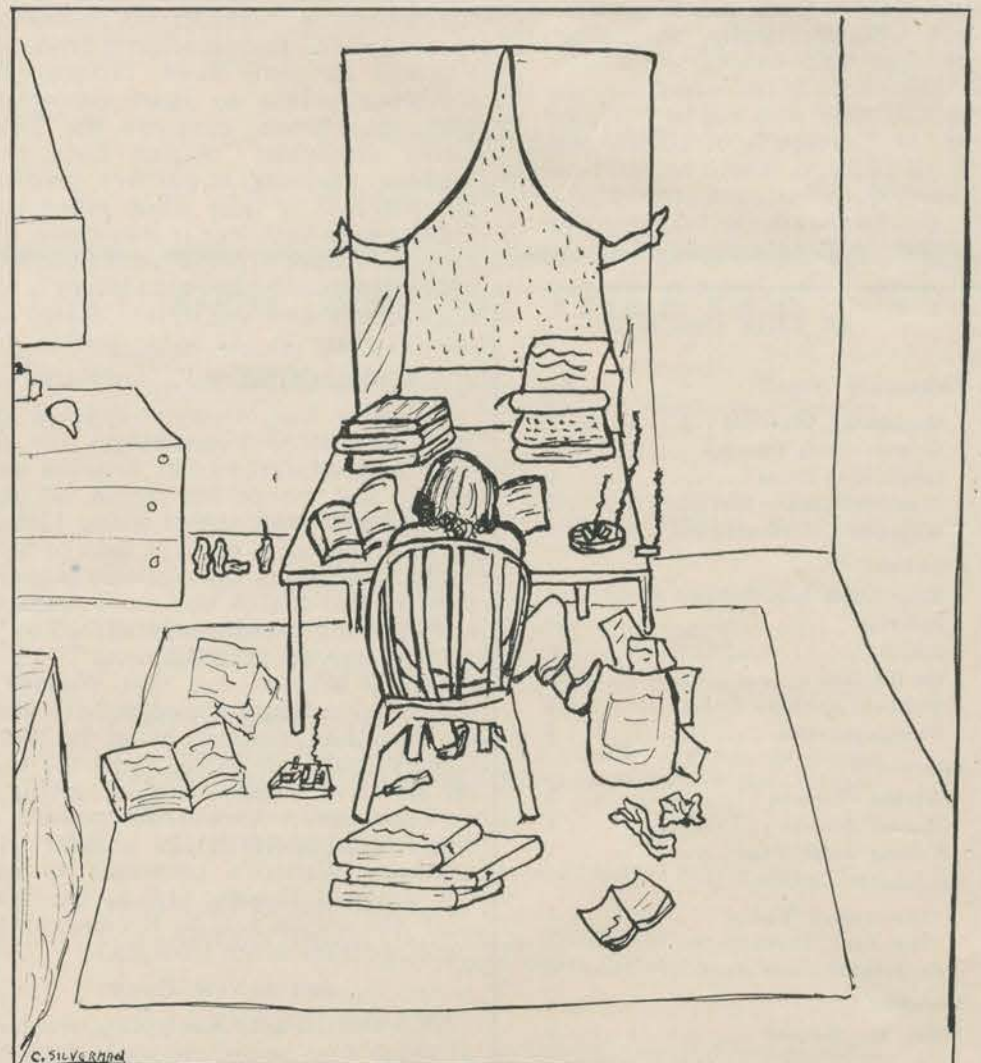
## On the Bias

The following column was received from one of my fellow students who wrote me a note saying that she would like to air a few of her ideas, preferences, and grudges; so I'm turning my space over to her this week.

I, myself, have a few personal biases and, I suppose, a secret desire to see myself in print; so I'm going to spend a few paragraphs letting off steam and spewing out ideas.

In this space last week there was a very interesting article on the possibilities of spending Junior Year in Switzerland, studying at a Swiss University. Many American Colleges have a set-up whereby qualified students are encouraged to study abroad in various foreign colleges during their Junior year. It seems to me that a college which professes to see the value of many activities which are not strictly academic, ought to have some definite plan, which will help students to study in Europe. Rather than attempting to aid students who are trying to work out something of this kind, the College seems to have a lukewarm attitude toward the whole idea. I propose that the administration investigate the Junior Year Plans of other colleges and see if something of that sort might be practical at Bennington.

At the open meeting which Harold Clurman, Broadway director and producer, held when he was up here, he told a number of amusing anecdotes. As there were mainly drama students present, one of them might bear repeating. He had been trying for several days to establish the right mood in a scene in one of his shows. The situation in the scene was that a man and a woman were in the woman's apartment. The man was extremely interested in the woman, and, although the woman didn't want him to touch her, there was a reason why she couldn't ask him to leave, but had to avoid him and remain reasonably polite at the same time. Mr. Clurman tried many ways of getting the right flavor into the scene, but none of them worked. Finally he went up on the stage and fished a dime out of his pocket. He took the dime and dropped it down the front of the woman's dress. Then he said to the man, "Say your lines and while you're saying them, get that dime out, or you're fired." The man didn't get the dime, but the scene went beautifully.



"June—the vacation month—come to the Vermont hills!!"



## In Review

### "THE ARMED VISION"

(By Stanley Edgar Hyman; Alfred A. Knopf, Publishers)

Criticism is by its nature a parasite on the body of literature. The question raised by *The Armed Vision* is that of a secondary parasite and the validity of its life. The primary growth may be justified in many ways, perhaps best on the basis of communication, either in the Edmund Wilson method of translation or the I. A. Richards sense of the poem-audience relationship. Does this carry to the point where it is necessary to translate Wilson's translations or interpret the poem-Richards-audience relationship? I do not think so. The twentieth century has already harvested enough specialization, and the need for breaking new ground is not apparent.

#### Tools of Criticism

However, the book is here, let us look at it. Mr. Hyman explains in his introduction that his purpose is to study the methods of "modern" criticism, but there does not seem to be a specific attempt to discover a significant trend among his examples, unless it is that all of them, in varying degrees, make "the organized use of non-literary techniques and bodies of knowledge to obtain insights into literature." What this means is that each critic utilizes psychoanalysis, semantics, anthropology, etc., in his elucidations and evaluations. This is hardly a revelation and all that it suggests is that criticism is an individualistic process in which a good many tools are available. True, there may be such influences as that of I. A. Richards on almost all contemporary critics; or there may be evidence of an increasing use of psychoanalysis or Marxism; but these actually show no definite methodological trends; they only show an awareness that these are available in a limited sense for literary criticism.

What then does *The Armed Vision* do? It gives us twelve stimulating and informative chapters, each dealing with a particular critic as a representative of a method of criticism. These chapters examine the work of the subject, in general and in detail, discuss the history of the particular method and other critics who have used it or a similar method, then return to the subject for further interpretation and evaluation. This organizational technique is excellent as an explanation of the man and his method, the man and his method in the context of his tradition, and also as a means of allowing the reader to make his own judgments.

#### The First Eight

The first eight critics that Mr. Hyman discusses are examples of clearly defined methods, several of them confined to very limited fields, whereas the last four, Blackmur, Empson, Richards and Burke are all very similar, with their differences in stress and not in method. These are the critics to whom he is most sympathetic and their similarity is that of "eclecticism" or "integration", that is assigning all the material that they believe relevant to the understanding of a piece of literature. His approach to these men is the warmest (the reader is prepared for an admiration of Burke as he is quoted as an authority throughout the book) since he believes that only through a tremendous body of knowledge can the modern critic hope to arrive at a suitable analysis. He has also found that these men have a thorough understanding of Coleridge, Marx and Freud, for example, that gives them balance and depth as opposed to the superficial knowledge of Brooks and Wilson.

The chapter devoted to R. P. Blackmur is an exciting one in which the critic's desire to leave no loose ends in his analysis, his study of word origins, and his superb close readings show the industrious critic at his integrative best. The Empson chapter might very well have been omitted as he is so close

(Continued on page 5)



## In Review

### "The Road Through the Wall" by Shirley Jackson

"The Road Through the Wall", by Shirley Jackson, wife of Stanley Hyman, former teacher at Bennington, and author of "The Armed Vision", is a fluently written story of a summer in a California town. It takes the normal lives of a group of families living on one block, next to the wall that separates them from the more wealthy and prominent social stratum above them, and, largely through the children, whom Miss Jackson handles very well, shows their daily life and implies their future successes or failures. The final breaking of the wall for a through-highway is accompanied by the horrible murder of one of the very young girls and the suicide of the boy accused of having committed it.

The main drawback to the book is not one of technique or ability to write. It lies in the sort of book it is. When a writer decides to present an overall picture of any loosely connected group of people, he runs into the problem of finding a centralizing focus for the reader. Miss Jackson works symbolically with the wall which separates her people from their ideal of worldly success and prosperity. With the falling of the wall comes horror and chaos. However, this unity on the symbolic and thematic level does not appear on the story level, where the reader's interest must first be caught.

Her people are well-drawn, typical of their class and easily recognizable. However, this is their greatest flaw. Only reason you are interested in the average person is because you yourself have had personal contact with him and his affairs. This is not the case with these people and, since they are not exciting in themselves, they are only interesting in a somewhat clinical way as "suburbia". The importance of a centralizing protagonist with whom the reader can identify himself, who can give an outlook and an emotional reaction towards these people to the reader, comes in here. He can be merely the anonymous "I" that Maugham uses, if the author does not wish to emphasize one person more than another. Some focusing action or event can be used, such as those in George Stewart's "Fire" and "Storm", or the explosion in "The Other Children", a book also concerned with a group of loosely connected families, but held together by the disaster. Miss Jackson approaches this solution in the end of the book, in the party, the following search for the missing child and the subsequent action.

Otherwise, the various lives of her people are unrelated, their only connection being that they are more or less of the same class, almost only gradations of the same type, and that they live on the same block. And without an active curiosity about them on the reader's part, their lives seem dull to him. After all, what fun is scandal about people you don't know? What results from this is not a novel really, but a case-book study, which tends to leave the reader emotionally untouched.

S. W.

## Calling Ralph Page

After the square dance held June 11, we cornered Ralph Page, the caller, knowing he is one of the foremost callers in America. Mr. Page, a stocky, middle-aged man, in a plain shirt and khaki pants, was a little surprised at being interviewed, but most cooperative.

He began calling for square dances quite by accident. Formerly a violin and bass-viol player in a dance band, he "got tired of fox-trots" and joined a square dance outfit. One night the official caller didn't show up, so Mr. Page had to step in and pinch hit for him. He's been calling them ever since.

Mr. Page told us that he had just returned from the Ogle Bay National Folk Dance Camp in Wheeling, West Virginia, where he was the head instructor in American Folk Dancing. At the camp, according to Mr. Page, three hundred people spent six days and nights square dancing, starting at eight-thirty in the morning and ending around three the next morning. In the mornings there were classes in both American and European Folk Dancing, while in the afternoons and evenings every one danced for pleasure, stopping occasionally to sing. Mostly, however, they just plain danced, barely pausing long enough to eat. "They were all good dancers," Mr. Page said, "two-thirds of them instructors who were there to learn from each other, while the rest came just for the fun of it."

A propos of our own dancing, Mr. Page said politely, "Bennington dancing is all right, but you should do more of it." If Mr. Page could come over more often, we think he'd have the whole college out dancing.

Elizabeth Johnson

## Williams Commencement

Two hundred and twelve students were graduated in the 159th commencement exercises at Williams College on June 20. Reverend Grant Noble, Chaplain of the college, conducted the Baccalaureate Service earlier in the day, when an address was given by James Phinney Baxter, 3rd. The commencement address was delivered by Governor Alfred E. Driscoll, of New Jersey. General Dwight Eisenhower also spoke a few words.

Undergraduate addresses were given by Edson White Spencer, Kenneth Stuart Templeton, Jr., who won the Dewey prize for the best speaker at Commencement, and Dickinson R. Debevoise, who gave the valedictory address. Wolcott J. Humphreys and Eugene J. Murphy were chosen as class marshals. Honorary degrees were given to Governor Driscoll, General Eisenhower, Col. John M. Kemper, Edward S. Mason, Reverend A. Graham Baldwin, and John P. Sedgwick.

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## The Vermont Soldiers Home

"If you can keep one group occupied mentally with things they like, they're happier and healthier." That was the statement made by General Buzzell, head of the Vermont Soldiers Home, the only State Soldiers Home in Vermont, but only one of the Homes maintained in 34 of the states by the state and federal governments.

The Home was incorporated in 1884 by a group of Civil War Veterans who felt a need for a Soldiers Home in Vermont, and has since provided a shelter for 1250 individual veterans. The majority of those now in the home are veterans of the first World War, a few from the Spanish-American War, and one veteran who was in the Army at the time of Custer's battle. The men, most of whom are in the home because of some tragedy which has left them unable to provide for themselves, have come from varied walks of life . . . from law school graduates to prospectors. The age range is from 87 (the Custer War Veteran) to two weeks (the twin fawns recently born at Deer Park).

The means by which they are kept "occupied mentally with things they like" are varied, but limited because of the difficulty in finding activities that most of them like. Besides card games and pool, there is a small library in the home itself, and the facilities of the library in Bennington, as well as the movies are available. There are also certain manual projects about the place, such as maintaining the grounds and buildings, which are performed by those whose physical ability is adequate. A certain amount of "kibitzing" is also carried on at the small farm which is maintained on the grounds.

The group will probably become more mixed, as General Buzzell said, "Out of this last war, there will be a lot of men who will find their way into homes like this."

## Frommanticism

I've read of neurotics  
And of simbiotics,  
And oh, what a state I am in.  
For now being normal  
Seems dismally formal,  
There must be some way to begin.

Transference neuroses  
(In medium doses)  
Might further my ardent desire,  
Perhaps some repression  
Will cause a regression  
To set my libido on fire.

Oh give me some dreamings  
With sexual meanings  
Revealing my oedipal state.  
I'll play masochistic  
With yearnings sadistic  
And foster a family trait.

Long years of frustration  
Without liberation  
Will add to the lurid design.  
Quick doctor, hypnosis,  
To help my psychosis—  
Good God, whose idea was this—Mine?

Jeannette Winans

## Swim Suits by

# Jantzen

at

## Fashion Fair



## Faculty Have Varied Summer Plans

(Continued from page 1)

care of his poultry farm and doing amateur ornithology work, he will be writing reviews for farm magazines and the N. Y. Times and in general will be adhering to his regular routine all summer long.

Mr. Buhler will concertize in California and New Mexico and throughout the South West where he will be playing mostly contemporary works with occasional excursions into 17th and 18th century music. He will also be giving a Master Class (where professionals come, and give and take courses) in Albuquerque, New Mexico.

Mr. Boepple did not give us his summer plans. We interrupted a class and were met with the traditional Boepple scowl and a "I am busy now—", so we called up Mrs. Boepple and had a pleasant conversation thru which we learned that the Boepples will be moving into a red house in the orchard beside the Feeley's on August 1st and that they hope to take a few weeks' vacation at Lake George, depending on how long the process of moving takes.

Mr. Levy plans to go camping with his boys on Lake George.

Mr. Kessler is staying here and tentatively plans to drive to Cap de Gaspe Bay in Canada.

Miss Johnson is going to teach at Connecticut College, which will be a dance center this summer featuring the talents of Martha Graham and the Bales-Mazlou-Dudley trio. Miss Hill will be the director and Mr. Bales will be teaching and performing also.

Mr. Thommen, whom we had never met and hailed as he sauntered past us in Jennings in tennis shorts, with "Hey—do you teach here?", informed us that he was producing a play in the Niagara Falls Little Theatre of which he is the director. He also plans to take a camping trip in Canada and concentrate on hunting and fishing at Lake Tomagamy with a "canoe and stuff".

Mr. Jackson, we were informed by Sally, will be visiting his wife's parents in Reading, Pennsylvania and Mary Garrett Woodburn (former Bennington dean) at her farm in New York State.

Jim Thompson was in a very festive mood indeed, and decided he'd string us along for awhile, never dreaming that we were writing everything down. He has been invited, so we were told, to live with three damsels from the Drama department, or he may go to Mexico and live on sin and gin for the summer! Suddenly he noticed the pencil and paper and, looking slightly embarrassed, told us that he is going to study theatre in Mexico and is taking along with him a recording machine, water-color brushes and a camera and, of course, a case of scotch.

Mrs. DeGray informed us with a beaming face that she would be canning and making cordial out of the blackberries Mr. DeGray picked when he wasn't playing the piano. This, of course, takes place at their nearby farm, a "very primitive place" we are told.

Mr. Wohnus is going to stay here and fish and spend a week or two vacationing on the Cape.

Nora Hasenclever plans to read correlative reading and "things that I don't have to read, too" for the Cervantes course that she will be giving next year and get a good rest, staying right here on campus.

Irene Hasenclever is going to Cape Cod for a rest.

Mr. Kaiser is leaving college on July 3 and going to Ontario where he will teach philosophy at the Queens University Summer School.

Mr. Feeley is going to paint this summer for his showing at the New School in October, and will be staying in Bennington.

Mr. Rella will be working on early pro-

(Continued on page 5)

## "A Brando Named 'Desire'"

By Helen Frankenthaler  
and Cynthia Lee

Not long ago a Williams date caught us sighing heavily over a full page photo in Life Magazine. "Marlon Brando, who was in 'I Remember Mama' and 'Candida', is moody... unpredictable... forthright."

Irritated and wincing, the Williams youth assumed a pose burlesquing Life's hero: sinewy, sensuous and sensitive. "What's he got that I haven't got?"

### Finding the Answer

Over Long Weekend we decided to answer this question, and finagled tickets for "Streetcar". We pruned ourselves carefully before the Wednesday matinee (looking attractive, alluring



and aesthetic) and arrived in our aisle seats a good forty minutes before showtime.

By the end of the first act, we had a book of answers for Williams. At the second intermission we had a plan. When the play ended, we took action. Scrawling nonchalantly on an envelope, we wrote a note to Marlon Brando and delivered it to the stage manager, who returned a few minutes later, winked, and said, "He'll see you Saturday at two o'clock."

### Breakfast with Brando

We met Marlon backstage before his 2:30 matinee. He snatched his mail from a cubbyhole and rushed off across the stage with a muffled "follow me." We had time as we ran after him to note four men playing poker, who asked Brando if he'd seen the spread in PM. "It was practically a Brando issue," they chorused. "Never read the stuff," his voice trailed back to us.

When he arrived at the stage exit, he stopped and held the door for us, tapping his foot impatiently as he waited. Once on the street, he took us both by the elbows and propelled us into a dingy cafeteria. We found a vacant table for four while he went to the counter to get his meal. When his back was turned we noted that he was wearing a rather bedraggled suit and a wine-colored polo shirt.

He sat opposite us and plunked a plate of eggs and rye toast and a cup of coffee down on the table. After asking if we wouldn't join him in some breakfast, he explained that he'd been out until four-thirty that morning and had just gotten up. He started eating at full speed; so we decided that perhaps it was time to get the interview started.

### Plans for the Future

"Do you plan to continue in 'Streetcar'?" we asked. He replied that he wanted to leave as soon as the producers would release him from his contract, which still has more than a year to run. "I want to go to France and get into French movies," he said, taking an enormous bite of rye toast. "I've been studying French in preparation." We

(Continued on page 6)

## Review of Carnival in Flanders

Carnival in Flanders is an excellent example of the ability of the French movie-makers to take a seemingly normal plot and with one deft twist, turn it into an outstanding comedy situation.

It is the story of a town's predicament when the burgomaster and aldermen learn that the Spanish plan to spend the night there. The town has not forgotten the Spanish conquests and is terrified at the arrival of this battalion of King Philip's army. The burgomaster decides to pretend that he is dead in hopes that the duke and his men will pass through the village without stopping. However, the comic twist occurs when all the men go into hiding and the women decide to take over and tame the conquerors by their own methods.

The characters of the burgomaster, his wife, and the monk were perhaps the most memorable. The burgomaster is a fine study of how to achieve the ridiculous through closely observing traits and human weaknesses. His wife is excellent in her part, adding the highest humor, and is at the same time simple and genuine. She is both strong and weak, first in her decision to do something about the arrival of the Spaniards, and second, in her acquiescence to the charms of the "invader". The priest is perfect in the solemnity which he embodies throughout the picture.

The comedy element is well carried out in the spirit of the burgomaster. It is conceived as a close study of the ridiculous in the fallible individual; a burlesquing of the period of the movie through observation of costume and custom.

Carnival in Flanders is not, however, straight slapstick. It relies more on the good will of the audience to share in the humor of existence. The movie is a tribute to the French perception of really high humor. The photography is utterly charming. One sees scenes which are so exact that it looks as if it were the animation of familiar Flemish paintings.

The picture sets its own speed, and after the American comedies which depend on setting a terrific pace, seems refreshing. It is, in short, the skillful handling of a light and rather ribald story.



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### "The Armed Vision"

(Continued from page 3)

to his master, Richards, but anyone will forgive its inclusion on the basis of Empson's theories of ambiguities and pastorals. I. A. Richards' dedication to poetry in its social aspects (until Basic English forced him "to abdicate as our foremost living critic"), his original thinking and experiments are examined enthusiastically yet objectively.

#### Kenneth Burke

As suggested above, Kenneth Burke is the critic for whom Mr. Hyman has the most respect. Burke's amazing knowledge and his ability to use it to obtain his brilliant, sometimes tangential, insights are relayed to the reader, but Hyman seems fuzzy on the terms and methods peculiar to Burke and the elucidation falls down here when he resorts to quoting profusely. This is not the wisest course; Burke should not be explained by Burke.

In general, the other critics are handled comprehensively and fairly, with the exception of Edmund Wilson who is demolished in a detailed analysis of his imaginative writing that seems spitefully irrelevant. The chapter on T. S. Eliot impressed me as being perhaps the best in the book. The discussion of the contradictions between his verse and criticism is extremely well done. By including Rourke, Bodkin, Spurgeon and, more especially, Caudwell and Empson, he has done these critics a great service simply by bringing them into a more prominent position in the public eye.

#### Co-operative Criticisms

Due to the inability of even the eclectic critic to command the enormous amount of information extant today, Mr. Hyman suggests co-operative criticism in symposiums as a means of covering important figures. This approaches the problem realistically and could prove to be an excellent solution. It is certainly one of the most valuable contributions of "The Armed Vision".

In his conclusion Mr. Hyman quotes F. O. Matthiessen, "I have not yet seen in print an adequately detailed scrutiny . . . of Moby Dick," to which he adds, "he was underestimating badly; we have not yet had any reading that made much sense beyond the most superficial and one-dimensional." Mr. Hyman has proven himself an eclectic critic in the tradition of Richards and Burke (he had to be to write this book); may I suggest that he attempt this study as one that would be infinitely more valuable to criticism than The Armed Vision.

Karl Patten

Editor's Note: Karl Patten, husband of Isabel Cameron Patten, '49, visited at Bennington last

### Faculty Have Varied Summer Plans

(Continued from page 4)

duction plans for his play, "Stars for the Dark Caves" which will be produced in New York this autumn at the Summer Theatre in Huntington Hills, New Jersey.

Mrs. Hirsch is going to rest for two weeks and write on the pre-school child as well as devoting her summer to her three children.

Mrs. Moselsio tells us that she and Mr. Mo are finishing a motion picture. It is an educational film for the Harmon foundation and "is all about pottery from beginning to end, dealing with such things as the mixing of clays and the chemistry of glazes." They will also do research in preparation for six new films which they will make during their sabbatical year in Europe.

Mr. Shapiro is going to run away and join a circus because he read "Toby Tyler Pines the Circus" at the age of 7 and he's had a yen for it ever since.

President Burkhardt as usual managed to make us ill at ease by saying that we looked funny with our sunburned nose, in fact we looked as if we had an alcoholic flush (which we did, but heartily denied). Nevertheless, we did manage to discover that he and the Mrs. are going to a farm in Maine and that he will be preparing for a basic Science course which he is teaching next year.

Mr. Brockway is going to teach at two Friends Service seminars on International Affairs. One will be held at Camden, Maine, the other at Plymouth, N. H.

Mr. Baldrige was making peanut butter sandwiches in the Jennings kitchen with a friend. According to him, he's going to Baltimore to visit. According to his friend, a rather outspoken young man in a seersucker jacket and corduroy trousers and horned rimmed specs, he is going to visit Wallie Simpson in Baltimore and a member of the staff of the Italian embassy in Ottawa. The only reason he's not going to visit the delegate himself, is because the delegate hasn't been appointed yet. All throughout our conversation, Mr. Baldrige blushed violently, only as Mr. Baldrige can blush and as we walked down the hall we heard him say to his friend, "That girl—"

Mr. Mathen is taking a trip through the Middle West and stopping off in Cleveland and Chicago. His chief purpose: to avoid work of any kind.

week. Seeing a copy of the recently published "Armed Vision" under his arm, we asked him to write this review.



"I didn't like it, so I turned it upside-down and started over again."

J. Kanin

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For the Record

Ann Hart, Bennington '47, has recently completed her work with the Thirteenth Internship Group of the National Institute of Public Affairs. The internship included nine months of practical training in Washington, D. C. Ann was a political economy major, and chairman of the community council while at Bennington. She was also secretary and president of the Bennington Chapter of United States Student Assembly.

Her intern assignment was working in the Estimates Division, Bureau of the Budget, and in the office of Congressman Henry M. Jackson of the State of Washington.

She plans to do graduate study in the near future.

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"A Brando Named 'Desire'"

(Continued From Page 4)

asked if he wanted to do any work in American movies.

American Movies

"American movies are not governed by what will make a good picture, but by the dollar sign, as is almost everything American. People never consider how successful an artist you are, but judge you by how much money you make."

Suddenly he looked at a rather unattractive alley cat who was walking across the room, beckoned to him and said, "Cat, come here." When the cat ignored him, he continued, "I don't mean that I'd ask for a salary of fifty dollars if I could get five hundred and fifty, but I don't want a salary to be the standard for success." He mopped up the last bit of egg on his plate.

We asked him how long he had been in New York. He looked down at his empty plate and smiled: "Four years, and you probably think I haven't had anything to eat since I came. What time is it?" We told him that it was twenty past two and he jumped up and started back toward the theater, motioning us to follow. As we ran after him we noticed several policemen eyeing us strangely, obviously wondering if they ought to protect the man we were chasing so earnestly. The chase ended in his dressing room.

It was far from the glamorous star quarters one pictures in a Broadway theater. It was used by the entire cast, and there was a steady stream of actors running in and out, applying the last touch of powder base before the "on-stage" call.

Unabashed, Marlon Brando undressed and put on his costume: a shirt and pants not dissimilar to what he originally wore. He started to apply his make-up when someone yelled, "Brando, your pop's on the phone," and he disappeared.

Never Looked for a Job

In the ten minutes left, we pumped Marlon with a barrage of questions. He told us he had never looked for a job in his life. "After I was canned from military school, I had to make some dough and worked digging ditches." When he came to New York he ran an elevator before Stella Adler "discovered" him and took him on as her protege. We retraced a few steps in the conversation, and asked him why he had been canned. Smoothing a pencil line in his chin, and talking into the mirror, he casually remarked, "Oh, I tried to blow up the school." How? "I made a bomb in chemistry lab and sealed it with Vitalis." Gesturing, he explained how he ran a stream of Vitalis through the corridors and up the staircases; how he blithely lit a match to the bomb which sent a path of flame along the Vitalis trail.

What about the fiancée from South America who Life mentioned? Marlon has known her for five years, and "she only weighs ninety pounds." He said he'd marry her when he "got the nerve."

Marlon Brando took us to the door of his dressing room, applying the finishing touches of his make-up with one hand, and warming our shoulders with the other. We said good-bye. On the way down we realized we'd left our gloves behind, and raced back to retrieve them. We wondered if forgetting the gloves was a manifestation of our subconscious. Guess we really wanted one more look at Marlon Brando.

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