Faculty Have Varied Summer Plans

Having decided to spend our summer working in the Midwest, we were interested in what the faculty were planning to do. As we had noticed several of our professors on the black lists, we thought perhaps a few of them might turn up as our hosts; so hoping for company we set out to discover their plans.

Mr. Finkel when 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 Bennington, incorporates art, music and drama and attracts an audience and according to Mrs. Finkel, the Bennington Quartet may play Levy's 'cello concerto and/or a Schubert Trio.

Mr. Salvadori was very pleased with the new red pedicled population he brought to him and happily expounded on his scheduled voyage on the Queen Mary this summer. In France, he plans to join UNESCO for one year and work in this 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. Karpoff said that he would be doing nothing exciting, just staying home and writing poetry. "We were glad to find out, as we continued our travels, that Mr. K. was not going on another campaign on campus. Miss Pernal, Mr. Coburn, and Mr. Tanksley all spent the summer at Bennington.

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

Mr. Noyes is painting 12 decorative watercolors for an art exhibit being held in New York. He will be keeping up with her nursery school reading and catching up with her home in France. He 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 Chicago, to do research on campus. Mr. Mendershausen is taking a long vacation in Spofford, N. H., and will.

Grades Planned Plans Form

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

Petrie Manning has been asked to act as assistant chairman of the special official blue robe to be worn at the ceremonies. Ann Hellwig, Katharine Carter, Ruth Litzinger, and Janina Kaminiski 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: Fray, Reception in the Carriage Barn; 6:30, buffet supper at Jennings, with the Octet music and marquetry dinner; and at 8:30 p.m., dinner and the program. Mr. Levy conducting a concert version of Purcell's opera "Dido."

The final program performed by the Bennington College Chorus and Orchestra, Dances will be conducted the next morning at 10:30 in the Barn Quaradance, accompanied by the Chorus and the Bell-ringers. The program will follow on the program of the previous day, with a buffet lunchcheon on Commons Lawn at 12 noon.

"Why I Am For Wallace"

The student movement on campus for Henry Wallace has been quite active. Many of the students both in the student council and student EPC representative from the Political Economy field, brought it to the public to light. I must say why one student supports the Third Party candidate. Patton feels that Wallace presents a positive program for peace at a time when other candidates have held 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 in 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 the only way to end the war is to raise the standard of living instead of preparing for it. He believes in right in believing that intense preparation for war makes war more probable, and that the United States 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 Peace. He would make an effective organization by giving it an opportunity to use the powers already in his hand. It would help toward the American war effort. Wallace's proposals to cut military expenditures, replace imperial forces with international armies, require the U.S. to sign a New Hill treaty, and to support the United Nations and international organizations would be an improvement on the existing two-party system. Patton feels that he is in this situation. The Third Party is characterized by the press as the Workers and government of being "Red" and Communist dominated. She feels that this is indicative of the general trend to discredit all liberal groups by accusing them of Communist influence. It is the greatest threat to democracy from Paton's point of view, 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 and the struggle for new nations make 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 Smoot 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. If the other candidate place all the blame upon Russia, he opposes the U.S. to seek toward communism and is the only candidate who sincerely supports international understanding.

Columbia University Honors Burkhart

At the Columbia University Commencement, held on June 1, President Roosevelt devoted the address to the Bintel Medal. The citation said, in part, "Awarded annually to the Graduate of Columbia University, who has shown the most competence in philosophy or in education, theory, practice, or in administration." She was also cited for her contributions to the teaching of philosophy at the University of Wisconsin, where his labor to make actual the noble vision of a science of man, and his work as president of the University. President Burkhart is now in California, attending the Second Annual Seminar on Problems of the U.S. Foreign Policy, and visiting alumni 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.

Leitiva Evans will do a solo entitled "Journal," as a part of her effort to improve her technique with music by Hazel Johnson. The text is a continuous prose piece through grief. Leitiva is the only graduate senior in the field of dance this year.

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 a solo on a jazz 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 composition is a Sonatina by Oscar Levant.

Group works will be presented by Patsy Bish, Joan DuBrow, Allegra Fuller, Gaill 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 Bald. Technical direction is by James Thompson, the technical director.

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

Chorus Gives Concert in Manchester

The chorus has been travelling 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, Doria Robbins, Mary Rick, and Sally Whiteley presented chamber music of Purer and Purcell.

There was an added flavor to this concert; however, before the concert started, Mr. Boepple was in the audience watching the first performance of "The Wonder Wall," which shall be performed with a U.N. Reconstruction fund model after UNHRA.

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On leave of absence

No. Bennington to New York with Harold Clurman

We were walking back to our seats on the train when we noticed that Harold Clurman was also on the train. We stopped unexpectedly in front of him, not realizing that we had disturbed him while he was reading. He quickly checked his table and joined in the conversation with us. One of the girls, "I just read an appropriate book." He was usually very good at his profession, but not so much at the moment. We sat down and chatted on the bench, and I have since found that he was agreeable to talk about his career and future plans.

Clurman Visits Bennington

Harold Clurman came up to Bennington at the request of Mr. Rea and the Bennington Drama Department. He felt that he was well fitted for this profession. He has already made a name for himself in the 1935-31 play in the Theatre Guild. In 1932, he began the Group Theatre and included the famous actors Elia Kazan, Clifford Odets and others. He is casting for a new Oreste that play this Fall.

Past Activities

From 1924-1929 Mr. Clurman acted, and he has always tried to make his plays well fitted for this profession. He has already made a name for himself in the 1935-31 play in the Theatre Guild. In 1932, he began the Group Theatre and included the famous actors Elia Kazan, Clifford Odets and others. He is casting for a new Oreste that play this Fall.

I think that you are the first to know about the future plays. As we have decided to include the famous actors Elia Kazan, Clifford Odets and others. He is casting for a new Oreste that play this Fall.

On the Bias

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 Geo. Sturle and wish I were back there at Bennington! My very best wishes for the beacon’s continued success.

Sincerely,

Marion Day

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

August,) Mr. Clurman has been to Russia twice, once in 1924 for two weeks and in 1935 for five weeks. He could not have stayed in Europe the rest of his life, and he was most impressed. With all those varied activities, he finds the time to write for the "New Republic" and "Towmorrow" magazines. As an added achievement, he has a Ph.D.

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 Gertie DeSylva, 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 Brandt his first job as we had just interviewed Brande.

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 trip to Bennington, and wished us much success.

The following column was received from one of my fellow students who wrote me a note saying that she would like to send 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 it 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 prefers 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 false-warm 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 last week, 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 catch 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 the danger that she could not leave, but had to avoid him and remain reasonably polite at the same time. Mr. Clurman spent several days 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 to the front of the woman's desk. Then he said to the man, "Say your lines as if you had just dropped a 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!"

S. W.
In Review
"THE ARMED VISION"

{by Stanley Edgar Hyman; Alfred A. Knopf, New York; 226 pp.; $14.95}"

Criticism is by its nature a parasite on the body of literature. The question is whether it satisfies the condition of a secondary parasite and the validity of its life. The primary growth may be justified in many respects. It can be seen on the basis of communication, either as the very lifeblood or the very nutriment of the art. If a. A. Richards sense of the poem-audience relationship, "Does this touch one's positive nerve? Is there a need to translate Wilson's translations or otherwise? 'I don't think so."

The twentieth century has already harnessed or has a sort of 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 intro, in general and in detail, discuss the history of the particular method and other critics who have used it. A similar book but not specifically for the subject for further interpretation and evaluation. The Arm is an ideologist in critique is the subject of the book and is the method, and this is a book of a personal judgment, and also as a means of allowing the reader to form his own judgment.

The First Eight

The first eight critics of Mr. Hyman discuses are examples of clearly defined methods and are divided into varied fields, whereas the last four, Blackmur, Emerson, Richards and Burke are all very similar, with this clearly to their finished style and stress, but not in method. These are the critics to whom he is most sympathetic and this similarity is that of "eclecticism" or "integrated criticism" as an armor or an authority throughout the book since he is teaching and in the book, the tremendous body of knowledge can the modern critic hope to arrive at an adequate analysis. It is a yardstick to use only as a kind of measuring stick to find these men have a thorough understanding of Colderidge, Marx and Freud, for example, in the one case more than in the other, or in the depth as opposed to the superficial knowledge of Blackmur and When. The chapter devoted to R. P. Blackmur is an exciting one which the critic, Hyman, explains in his analysis, his study of words origins, and his superb close readings show the intense theoretical research done by the best. The Emerson chapter might very well have been omitted as so done.

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 middle-aged man, in a plain shirt and khaki pants, was a little surprised at being interviewed, but with a pleasant and gen-

The Vermont Soldiers Home

"If you can keep one group occupied mentally with things they like, they're happier and healthier," said the winter resident. And indeed, the home, under the care of Gen. Buzzell, head of the Vermont Soldiers Home, the only State Soldiers Home in Ver-

The Home was incorporated in 1854 by a group of Civil War Veterans who felt a need for a Soldiers Home in Ver-

Frommanticism

I've read of neurotics and of skeptics, and about how I am in. For now being normal does not mean I am in the small formal, there must be some way to begin. Transference neuroses (in medium does) are quite a different desire, and possibly some repression is the same. To set my style of "playing masochistic with yearnings sadistic, and playing a role") is just fine.

Long years of frustration Without liberation Will add to the indulgent, quick to doctor, hypnosis, To help my psychopathy Good, god, what idea was this—Mine? Jeannette Wimaz

Swim Suits by

Aquatzen

J. A. Kneefe, R. (Continued on page 5)

The Beacon
A Brando Named "Desire"  
By Helen Frankenthaler  
(Cornell Leo)  

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

It was a story about Brando's appearance at his home in Beverly Hills, and it contained a photograph of him looking extremely ill. The caption read, "What's he got that I haven't got?"

Finding the Answer  
Over Long Weekend we decided to answer this question, and fangled tickets for "Streetcar." I managed to find myself 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 playwright. When the play ended, we took action. Scouring 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 at 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 if he'd seen the opening of PM. "It was practically a Brando issue," they chortled. "Never read so much stuff," his voice trailed back to us.

When he arrived at the stage exit, he stopped and held the door for us, taking his foot impatiently as he waited. Once on the street, he took us both by the elbows and regaled 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 white polo shirt.

He sat opposite us and plunked a plate of eggs and coffee 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 up until four-thirty that morning and hoped for a long nap. 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" in New York? Yes. 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."

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

It is the story of a town's predilection 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 that 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 clearly 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 charm of "the bishop." 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 certain weight 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 picture is a tribute to the French perception of popular history. The photography is utterly charming. One sees scenes which so exactly that it looks as if they 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 raillery story.

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BENNINGTON, VT.
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.

She plans to do graduate study in the near future.

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"A Brando Named 'Desire'"

"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 hopped 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.

Unbothered, Marlon Brando addressed and put on his costume: a shirt and pants not dissimilar to what he originally wore. He started to apply his makeup when someone yelled, "Brando, your people'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 flappers from South America who life imitated? Marlon has known her for five years, and "she only weights 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 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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