

Sally Eastman Talks On St. Lawrence Waterway

by B. Elliott

The St. Lawrence Waterway was the topic of Sally Eastman's speech to the members of the Bennington League of Women Voters at the YMCA on Monday, May 14.

The talk was sponsored in order to better inform the delegates to the state LWV convention on Saturday, May 19, at which the Bennington women plan to propose the St. Lawrence Seaway and power project for the Vermont League's project for the next two years.

Sally, a registered lobbyist for the Vermont Farm Bureau during the last Non-Resident Term, has been largely credited with the State Senate's approval of the project, and was able to present the audience with a number of facts about the Waterway as a result of her extensive study of the subject.

She first gave a history of the Waterway, from its original conception by Jacques Cartier in 1534, to the present time, outlining the developments and the present needs for expansion. With the aid of a map, Miss Eastman pointed out the spots in the present Waterway that will require work in order to accommodate ocean-going vessels, and to facilitate the proposed power plan. The development of the Waterway, she stressed, is essential for three reasons: Navigation, Power and National Defense.

The dredging of the Waterway to a depth of 27 feet would open the route to ocean vessels and result in substantial reduction in the cost of transportation between the Middle West and foreign ports, and also between the Great Lakes and U. S. seaports. Thus, the costly expense of rail-haul or water-haul in small, high-cost vessels could be eliminated.

She pointed out that the U. S. supply of iron ore is rapidly being exhausted, and for national security, the opening of the Waterway to larger ships would make possible the economic importation of iron-ore from Labrador and other foreign countries. It would also provide a protected inland area for construction of ocean-going ships and a new line of water communication directly into the Midwest and its important cities.

The power program, which is of primary interest to the State of Vermont, will be, like the navigation, self liquidating, and will provide an enormous amount of cheap electricity to all of the New England area, New York State, northeast Pennsylvania, and northern New Jersey. The proposed dam would be the second largest single dam project in the world, exceeded only by Grand Coulee.

All the U. S. presidents, since and including Calvin Coolidge, have advocated the project, which would be a joint federal enterprise with Canada, as have both political parties. However, Miss Eastman said, the proposals brought to Congress in 1934, 1941, 1943, 1944, 1946, and 1948 have all failed to pass, due to the strong dissenting influence of the railroads and private utilities.

She expressed her belief that the railroads would gain, rather than lose business in the long run, using the Panama Canal's similar experience as an example.

(Continued on Page 4)

First-Aiders On Lookout For Lackluster Eyes

by Barbara Elliott

To the astonishment of all (?) members present at the first meeting of the First Aid Course in Booth living room on Wednesday, the three hours passed amazingly quickly.

Presided over by Dr. Hager, lessons in bandaging and treatment of shock became amusing as well as instructive. Couples enthusiastically bandaging each other discovered many "chic" new uses for the triangular bandage, including booties, hoods (to protect one from the wind when walking to Jennings on cold days), halters, and that fantastic arrangement, the hip bandage, which inspired Dr. Hager's comment, "One more of those and you'll have a pair of shorts".

Detection and prevention of shock for victims of exposure, injury, starvation and thirst was one of the most important things discussed. The class was warned to look out for "lackluster eyes, shallow breathing, weak or absent pulse, and pale, clammy skin" as symptoms of this state.

So, if you've had a hard week-end and aren't looking your usual peppy self, watch out, members of the Community! That fiendish character armed with blankets, hot coffee, a triangular bandage, and a First Aid Textbook is after you, and no one is safe for the next six weeks!

Help Drive Starts Monday

\$800 is the goal of the present drive for supporting a foreign student here next year. It is a Community drive so we are asking the students, faculty, and administration to give a minimum of \$2.50 each.

This is an important time to include different ideas and people in our Community. The person will probably be a Greek student, but before the decision is made an attempt will be made to get some applications from the Far East, preferably India.

The Community has been generous in supporting the student for the last two years, and we hope for the same success May 21, 22 and 23.

Seven Houses Acquire Key To Kitchen

Booth, Bingham, Canfield, Kilpatrick, Leigh, Swan, and Wellington requested that they have complete charge of their keys for their kitchens and it has been granted. Winnie will suggest when a kitchen should be closed but full responsibility will be on the house chairman. The remaining houses felt it satisfactory to leave the decision of closing the kitchen up to Winnie.

Notice

College calendars for 1951 have been reduced to half price—50¢—and are available at the Store. With seven months to go, it's a bargain.

Performance Of Mozart C Minor Mass To Combine Talents Of Town, College, Orchestra And Dessoff Choir



Mr. Boepple conducting rehearsal of the "Mozart C Minor Mass."

As most of you already know, The Bennington Community Chorus is performing the Great Mass in C Minor by Mozart this week-end. This mass certainly stands among the greatest works of art ever created, and in view of this fact, it is indeed remarkable that the C Minor Mass is virtually almost unknown in comparison with the Bach St. Matthew and St. John's Passions, and with Mozart's Requiem. Its history is extremely interesting.

Mozart started writing the C Minor Mass for the girl he wanted to marry, Constanze Weber, in 1782. She married Mozart before the work was completed, and a year or so later parts of it were performed in Salzburg. Mozart's bride was the soprano soloist. However, this work, like the Requiem, remained unfinished. It wasn't until after the death of the composer that Alois Schmitt one of Mozart's most brilliant students, completed it by inserting parts of other compositions Mozart had written and had not used. The C Minor Mass contains only ten bars written by Schmitt, and so skillful was he at imitating his master's style that very few musicians, if any, can detect which they are. It is quite remarkable that the C Minor Mass was not rediscovered until the beginning of the 20th Century.

This mass reflects the influence of the late Baroque and early Rococo periods, both in its richness and warmth of melodic phraseology, and in its detailed and contrapuntal use of musical texture. It also reflects Mozart's own faith and conviction in the magnitude of the Christian religion. This piece of music has something to communicate to everybody.

The Dessoff Choirs performed the Mozart C Minor Mass in 1944, and approximately twenty members of that well-known chorus are going to be singing with the "mixed chorus" on Saturday and Sunday. There will be four guest soloists: Ellen Faull (soprano), a member of the New York City Opera Company; Dorothy Stahl (Mezzo-soprano), who was a soloist in the 1944 performance; Paul Matthen, who taught at this college from 1945-1949; and Leslie Chabay, who was also a soloist in the 1944 performance of the mass. Mr. Chabay will be teaching in the Music Department here next fall.

Tickets are on sale in the Co-operative store. It might be said again that this mass is one of the greatest pieces of music of our western culture, and the opportunity to hear it should not be taken casually.

NSA ELECTIONS TODAY

On Friday, May 18, there will be elections for an N.S.A. member. The girls nominated are Yvonne Franz, Letty Lang, Sue Petrone, Lynn Staly, Francine Jupp, and Dixie Dugan. Of these six you should vote for three. There will be sheets with the girls' names on them and the ballot box in the Commons. Voting should be done before five o'clock. The six girls were suggested by last year's committee members.

Statement From Student EPC

by Betsy Winslow

EPC class surveys will be distributed in the period running roughly between May 21 and June 4. Though the purpose of evaluation is the same throughout, the procedure will vary with each division. Some will not have any formal blanks to be filled out, but will be conducted solely as a class discussion. Other evaluation forms will be based on a few general open-ended questions, designed to stimulate the students to write their own individual evaluation of the course. In some classes the blanks may be distributed a week before the class discussions are held, and the students will be asked to take these forms and complete them outside of class. It is hoped that this will bring in more carefully thought-out results.

The purpose of these evaluations is to provide a reliable channel for responsible student criticisms and suggestions. It must be remembered that class surveys are primarily aimed at aiding both the instructor and the student. The evaluation should be a continuous process throughout the year.

Sixty-two Candidates For June Graduation

Among the sixty-two candidates for graduation on June 30 is one girl who left here eight years ago without doing a term paper.

Other facts on the senior class are that only forty-nine are presently at College, the rest are completing studies in absentia. The most popular field of study is the social sciences, which take up 25 students, then art with 15 girls, drama claiming four girls, dance, three, music and science each claiming two, and a split literature and social science study taking the attention of the remaining student.

Sears Discusses Dust Bowl Disaster

Professor Sears started his lecture Monday night by telling a few of his own experiences out west at the time of Dust Bowl Storms in the area which was later known as "The Great American Desert".

It was stated that there were about 72 counties which were seriously affected by these storms and that about 30% of the people were forced to evacuate their homes.

Professor Sears gave a scientific background of the land and explained what was finally decided upon as causes for these storms. This section of high plains, west of the 100th meridian, was originally short grass land with no trees. When the land was plowed up by the farmers the water, which had been held in by the roots, evaporated and the earth turned to dust.

In 1870 a survey had been made of these plains and they were found to be inadequate for farming lands. Congress ignored this report and the Homestead Act of Nebraska was issued and the permission for plowing of these lands was continued.

Periodic draughts occurred, starting in about 1880 and the climate seemed to follow a pattern. This land was used over and over again, and finally it was resold to the banks when the dry years occurred. This prevented payments to the bank. With the advent of the depression, wheat consumption experienced a radical drop and the wheat was left to rot.

Following this period irrigation, dry farming and mechanized farming were instigated.

One problem Professor Sears discussed was that of morals. Man was made to understand that these dust storms were not as they had originally thought as simply "Acts of God", but rather they were a result of man's ignorance.

It also brought about the present day voluntary state control of soil conservation.

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General Information On Jobs, Prizes And Tours Open To Students

If you're looking for a summer school to attend, read on, fellow student! The following places are available:

National University of Mexico—June 25-August 15. Courses: Spanish, Mexican, Latin-American Literature, etc.

Latin American Area Studies Summer Field School in Guatemala — June 22-August 12. Courses: Ethnography, Economics, etc. Eligible applicants: Juniors, Seniors, Graduates.

University of Neuchatel, Switzerland—July 16-August 18. Courses in Literature, Science, Law, and Divinity.

Middlebury College Foreign Language Schools—June 29-August 1. Courses: French, German, Italian, Russian, and Spanish.

Indiana University School of Letters—June 21-August 4. Let-

ter courses: Drama in Full Action, Shakespeare, etc.

Marlboro College Fiction Writers Conference—August 19-September 1. Directed by Walter Hendricks and Edmund Fuller.

Composer's Conferences and Chamber Music Center, Bennington College—August 12-25. Provides for experienced criticism of scores and a program of discussion, instruction, and performance.

Barnard Summer Institute of Radio and Television taught in New York—June 25-August 3. Eligible applicants: young college graduates.

School of Creative Art, Provincetown, Mass. Summer Session—Optional from 1 to 12 weeks. Instructor, Fernando Puma.

Connecticut College School of The Dance—July 9-August 19.

Syracuse University Business Administration Secretarial Training Program—July 5-August 10.

University of Paris Commission on International Cooperation in Education—for academic years 1951-1952.

Yale University School of Nursing for academic years 1951-1952—for graduate students.

University of Connecticut Part Time Instructorships in Department of English—for academic year 1951-1952.

Cornell University Fellowships in Southeast Asia Program. Academic year 1951-1952. Designed for students prepared for careers in Public Service, Business, Engineering, Agriculture, Nutrition, or Academic teaching.

Summer jobs are still opened for all interested candidates:

Camp for Migrant workers in Cayuga Lake, King Ferry, N. Y.—July 1-August 31. Eligible for jobs: Juniors and Seniors.

American Friends Service Committee has Work Camps all over the U. S. Write to: 1374 Massachusetts Avenue, Cambridge, Mass.

Volunteer Summer Work, Grasslands Hospital, Westchester County, N. Y.

Work Camps in Arizona, South Dakota, East Harlem, Puerto Rico, and Alaska.

Experiment in International Living in the U. S. Write to The Admissions Department, The Experiment, Putney, Vermont.

There are other ways to make money—take a gander at these offers for prizes (\$5,000.00):

Mademoiselle College Fiction Contest. Qualifications: stories must have appeared in undergraduate school publications.

For further information see the bulletin boards in the Barn and the Library.

Recent Additions To The Library

Brinton, C. C.—Ideas and Men.
 DeFord, M. A.—Who Was When? 2nd ed. (Reference).

Jackson, Shirley—Hangsamen.

Koos, E. L.—The Sociology of the Patient.

Lowell, Robert—The Mills of the Kavanahs.

Liberman, Sally—A Child's Guide to a Parent's Mind.

Morley, Felix—The Foreign Policy of the United States.

Nelson, Lowry—Rural Cuba.

Osgood, C. B.—The Koreans and Their Culture.

Payne, P.S.R.—Red Storm Over Asia.

Sartre, J. P.—Troubled Sleep.

Schwartz, Harry—Russia's Soviet Economy.

Smith, W. J.—Celebration at Dark; Poems.

Taylor, J. F. A., ed.—An Introduction to Literature and the Fine Arts.

Thomas, Ivor—The Socialist Tragedy.

UNESCO—Study Abroad, Volume 3. 1950-51 (Reference).

U. N. Secretariat. Statistical Office—Statistical Yearbook, 1949-50 (Reference).

U. S. Advisory Commission on Educational Exchange—International Education and Technical Exchange, Report 1950 (Two-way Street).

U. S. Department of State—Our Foreign Policy.

U. S. Public Health Service—Annual Report for 1949.

Waller, W. W.—The Family (revised ed.).

Warner, Rex—Men and Gods.

Welles, Sumner—Seven Decisions That Shaped History.

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The Day Of The Locust

A Novel by Nathanael West

A Hollywood where sport clothes disguise the shopkeeper, a tyrolean hat marks a pugnacious dwarf, where an intellectual salon cloaks a brothel, where Chinese servants become southern darkies to their masters, where cottages are villas, where the masses that come to die hate the living and the living hate life, where color means sham and beauty means decay, is the world given in "Day of the Locust". Bitterly pessimistic and frighteningly real are these cheated people who must disguise life by fantasy, whose only power is the power to destroy and then only when bolstered by the courage of the mob.

There isn't much choice. The rich make a dead horse of rubber to put in their swimming pools and derive casual amusement from crooked cock fights; the poor make their escape in dreams that start as an if, become a probability, and turn into the reality they live by. And then there are the "caught" who have been cheated so early and so well that they have no hope or emotions, who can no longer dream, but only obey, and see what they are told and want to see.

"Only those who still have hope can benefit from tears. When they finish, they feel better. But to those without hope, like Homer, whose anguish is basic, and permanent, no good comes from crying. Nothing changes for them". Around Homer Simpson revolve the Greeners, a broken down burlesque clown and his daughter,

Fay, whose dream of stardom has become so much a part of her that nothing can break it down, and Tod Hackett, a painter from the Yale School of Fine Arts through whose eyes the story is told. He sees the hunger and bitterness and tinsel worlds well enough to envision a painting of the last desperate stage, the burning of Los Angeles, where the flames would burn brightly, and the people who set it on fire would be a holiday crowd.

But he is caught. Only Fay whose dream is so strong that it dominates reality and throws Homer and Tod into the maw of the crazed world can exist without being sucked under. Life has no meaning to her; only her pack of dreams, sustained by her beauty. In these she lives, and no experience can touch her.

West completes his bitter message by unleashing the terrible brutality of the lost, the sensation seekers, the cheated sombre-roed lower middle class in an orgy of violence that annihilates any hope, any beauty and creates only death.

The power of this novel is marred by a pessimism that corrodes the struggle and weights down treatment of the characters; a feeling that all are caught and it is just a matter of time. This prevents West from achieving a richer result for his subject but it does not dull the vivid edge of his universal hell.

G. L.

May 31 Fashion Show to Benefit Scholarship Fund

The models for the Fashion Show being held the evening of May 31 at the Bennington Armory have been selected and rehearsals are already under way. The show, sponsored by Vogue and Vanity, is for the benefit of the Bennington Scholarship Fund. After the show the winner of the door prize, a beautiful suit by Handmacher, will be announced and refreshments will be served. Tickets are on sale at Vogue and Vanity and the Corner Craft Shop in Bennington and the College Pharmacy in Williamstown, and of course, are available at the box office the night of the performance. Admission is \$1.20, including tax.

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Students' Opinions Vary On Quality Of Senior Projects

by Suki Rayner

Three senior projects in Drama were presented on May 4 and 7, representing work completed by Ruth Rigler, Ann Mobley and Anne Sharp. It was an extremely interesting program, the scenes ranging from Saroyan and Wilder to the French playwright, Jean Jacques Bernard.

First on the program was William Saroyan's one-act play, **Hello Out There**, directed and stunningly set by Dorothea Harding. The scene was extremely well realized with Ruth Rigler giving an excellently-restrained performance in a difficult part and Len Lesser a moving interpretation of the Young Man. The scene was particularly distinguished by the consistent building of tension and concentrated communication between the two characters. Unfortunately, the play itself did not attain the same high standard as that of the acting, and was interspersed with such cliché phrases as "Nobody's ever said that to me before" and "I don't know what to say".

Thornton Wilder's amusing **Queens of France** was presented next. By no means an important play, this bit of trivia was directed by Robert Jones and very well acted by Anne Mobley, Mimi Tannenbaum and Colin Craig. Anne gave one of her best performances to date, well-timed, sharply focused, and fully realized in terms of its comedy potential. Her transition from the wayward "Queen" to the regal "Queen" was smoothly achieved.

Jean-Jacques Bernard's **Martine** was the ambitious project of Anne Sharp. Scenes 1 and 3, presented in English and directed by Larry Arrick, cast Anne Sharp as Martine, Coe Norton as Julien, Colin Craig as Alfred, and Dorothea Harding as Jeanne. Coe played Julien with great charm and subtle overtones and Colin's Alfred was slightly reminiscent of Marlon Brando in **A Street Car Named Desire**. Scene 3 was repeated in French with Jill Warburg replacing Dorothea Harding. The French version, directed by Wallace Fowle, showed a completely different style of approach and direction, since it was patterned after the French school of acting.

Anne Sharp must really be commended for giving a very fine portrayal of Martine, capturing the very essence of her innocence and naivete. On stage approximately an hour, Anne's transmission into the French seemed not to phase her in the least and, if anything, she seemed to grow in the part. Altogether, it was a most satisfying evening for the audience, and I am sure the three seniors.

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by Lorraine Lubart

While the Senior Projects of Ruth Rigler, Anne Mobley and Anne Sharp were probably most successful in terms of personal achievement for the three drama students, judged strictly from a sitting on a folding chair in the dark point of view, the presentations were not quite as successful. Except for moments in "Hello Out There" I rarely felt transported into the worlds of the plays. Rather, I was aware too often that I was watching senior projects.

This was particularly true in "Martine". Though it gave me the opportunity to discover that I liked the French version better than the English, not only for its more adept dialogue but also for its more appropriate, disciplined handling, it brought home the fact that these scenes were more in the way of a study than a theatre piece, and I wonder which is more pertinent to the Bennington College stage, a study of theatre or theatre itself. Since I am not a drama student but a member of the theatre audience, I indulge myself here with the latter idea and continue on my original tack.

"Hello Out There" was first on the program dramatically as well as chronologically. Great feeling and depth were manifest in the interpretations of both Ruth Rigler as The Girl and Leonard Lesser as the Young Man. The only thing that bothered me was that I found my attention focused on the attractive set rather often instead of on the play, and I'm not sure whether it was due to an overbearing simplicity in the design or a lack of sustained projection in the acting.

"Queens of France" was light and entertaining. Again the theatre study in Anne Mobley's having two roles, but this time one was not hit over the head with it since her portrayals were so varied and interesting. Mirium Tannenbaum was completely captivating as the duped and scatter brained Madame Pugeot while the appearance of Ceci Crane as the Old Woman, whose costume must have been inspired by one of Bill Sherman's wilder nightmares, was captivating in its own horrible way. Colin Craig was subtle and

funny as Monsieur Cahusac, the confidence man.

The first scene of "Martine" was quite enjoyable. Anne Sharp was convincing as the wide-eyed young peasant, Martine, who falls in love with a man of the world. Coe Norton as Julien Marvan, the man of the world, interpreted his role with a smooth, traveling salesman charm which was very interesting to watch. Colin Craig's performance of the simple, good hearted, long waiting beau of Martine, Alfred Murieux, was spirited and perceptive.

The third scene was not as good. The violent struggle in the beginning between Martine and Alfred awkwardly interrupted by an ill timed, ill placed, ill, "Oh, there you are, Martine", forms the most part of the action while the rest of the scene tapered off into discourse and "the art of the unexpressed", which turned out to be a little too unexpressed. Dorothea Harding as Jeanne Chailland, Julien's fiancé, played intelligently and politely and did quite well with her difficult part. The scene done in French was interesting but not intriguing since just a moment before, they had gone through practically the same thing. Jill Warburg was a new experience, however, and toward the end was quite an enriching one.

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FUR STORAGE

"Zanuck In The Streets" Clever But Over Long

On May 9 through the 12th The Cap and Bells production of **Zanuck in the Streets** was presented at the Adams Memorial Theatre. A student musical revue satirizing the motion picture industry, this production was composed of numerous, twenty to be exact, sketches depicting various aspects of Hollywood movies. (A few foreign films also got a quick going over and gave the cast a chance to try their hand at "sophistication" and "realism" respectively).

The main criticism of a certain spectator, namely me, was that the show was entirely and undubitably too long. Even the soft seats of the A.M.T. could not cushion the blow which resulted from an exceedingly long period of time between the beginning and the intermission and similarly from the intermission until the end.

The music (as I said before it

was a musical) was sometimes good, but in many spots weak and not helped along by some of the singers who could stand a few lessons in diction and enunciation, "Helen of Troy, New York", sung by a quartet, was an amusing song which could have been even better had the lyrics been given a chance to get themselves projected. "Ode to a Toad", though not exactly a catchy tune was well sung and acted by Sue Haslett and Martin Luthy. In the "love song" department both "Somebody Said", sung by Sylvia Sanborn, and "April Fool" sung by Wanda Peck were very effective and credit for music and lyrics goes to Paige L'Hommedieu and Peter Gurney, respectively.

The skits, of which at least five could have been dispensed with, were for the most part well written and acted. Those highlighting the program were: "Bitter Bicycles", written by Christopher Thorn; "The Humming Bird", written by Jack Brady; "Slaughter on Spring Street", and "The Lady's Not for Frying", written by Peter Gurney.

Zanuck in the Streets, had it emphasized the quality rather than the quantity, could have been a more successful undertaking. The sets, though simple, were effective and good with imaginative projections conveying the mood of each scene. The costumes, too, were well chosen and many quick changes were executed by the actors with seemingly little difficulty. The technical aspects of the show were good including some clever uses of lighting.

For a college production, **Zanuck in the Streets** was an ambitious project and contained many good ideas. Although it showed a great deal of work and rehearsal time, the performance lacked the polish and finishing touches which would have quickened the overall pace of the show. A long and perhaps slightly tiring evening, but nevertheless an amusing one was had by many who witnessed the musical revue and all those connected with the show deserve high praise for the hard work and many hours they devoted to **Zanuck in the Streets**.

J. W.

The cast for Anna Sophie Hedwig has undergone some changes. Aside from ten feminine roles in the play, all men are being inducted for the performance. They are as follows: Larry Arrick, Lenny Lesser, Bob Jones, Colin Craig, Al Schulman, Chuck Czarny, Coe Norton and Bob Alvin.

Sally Eastman Talks On St. Lawrence Waterway

(Continued from Page 1)

Chambers of Commerce in such cities as New York, Boston, Baltimore, and Buffalo have objected to the Seaway on grounds of losing trade because of their essential locations being by-passed by the 2,347-mile route which extends from Duluth to the Gulf of the St. Lawrence.

However, Miss Eastman pointed out the fact that the railroads have proven incapable of speedily handling the large amounts of freight which passes through the Great Lakes in the eight months in which the Waterway is open, and that improving the seaway would greatly speed up the passage of commodities such as grain, which now has to be stored while waiting for shipment.

After the talk, the audience asked Miss Eastman questions. She is planning to attend the League of Women Voters' State Conference this Saturday in order to aid the Bennington delegates in presenting the Seaway as the coming project.

Dear Community:

You all probably remember the Spring Dance we gave during Bennington House party weekend. Well—the theme was the Rites of Spring. The decorations which included forestry and parts of a Greek temple were done by Marty Buell and Liz Ivory.

Punch was a special brew of nectar which included orange juice and a few other beverages. It ran out at 12:30 but a miracle occurred and more was provided.

The gods of spring must have liked the altar that was built to them because they were very nice to us. We sold some seventy tickets so there were at least 140 people, but there was a large amount of demi-gods. The faculty turned out in great array. All in all, there was probably 200 people. We made a nice profit so the Rec Council ought to be able to do great things for the Community if we have the cooperation we had at the dance. The band was Bob Adams from that great and cultured metropolis, Boston.

Solveig Peterson

Think we've got it tough? Westminster College has just cut out its mid-year vacation, and students get more teaching in the bargain.

Harvard students have to wear ties and jackets to dinner whatever the temperature climbs to.

Wellesley is deep in the problem of whether or not to extend their 11:00 p. m. curfew two hours.

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"The Titan" To Be Shown May 22 and 23

The first motion picture dealing with fine art to play as a popular full-length feature, **"The Titan"**—Story of Michelangelo—will be shown at the Harte Theatre on Tuesday and Wednesday, May 22-23.

The film was produced by famed documentarist, Robert J. Flaherty, creator of **"Nanook of the North"**, in association with director, Robert Snyder, and Broadway stage designer, Ralph Alswang. Without a single living character appearing on the screen, they have turned the works of Michelangelo and his fellow artists of the Renaissance into a dramatic picture, characterized chiefly by mobility and action.

"The Titan" brings to the screen many never-before-photographed works, including Michelangelo's "Last Judgment" and his ceiling in the Sistine Chapel. There are remarkable views of his "Moses", "David", "Bacchus" and other masterpieces, as well as the great works of Botticelli, DaVinci, Ghiotto and other masters of the Renaissance.

Sacred Music Concert May 22

Mr. Cleve Genzlinger, baritone, and Mr. Frank Cunkle, organist, will present a concert of sacred music in the North Bennington Congregational Church, Tuesday evening, May 22, from 8:30 to 10:00.

Mr. Genzlinger, who teaches voice at Teacher's College, Columbia University, is a soloist with the Robert Shaw Chorus, and at the St. Nicholas Church in New York City. Mr. Cunkle is the well known arranger and organist for Fred Waring.

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