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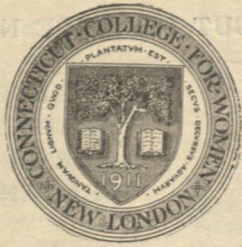
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Night Absence System Adopted

Playlet by Louise Wall '27, Presented

The Amalgamation Meeting held on October 11th was briefer than usual, and of much interest. Dorothy Bayley, President of Student Government, brought the meeting to order and after giving several preliminary notices, put the question of the changed week-end system before the student body. She explained the new ruling, under which the system of week-ends is changed to one of night absences, regulated, as was the old system, by academic standing. However, different from the old system, which required special permission for night leaves in the middle of the week, the new rule covers week-night absences as well as those over a week-end. Night leaves end at ten o'clock of the following night, or on week-ends, after the approved late trains. The rule is a liberal rule, but it is a fixed one. It leaves more to the students' judgment than did the old one, but it offers no more encouragement to cut classes than did the week-end system. It was put to a vote, and unanimously accepted by the student body. The president then turned over the meeting to Mary Slayter, Vice-President of Service League.

The Service League meeting consisted of a number of speeches explaining the activities in which the students are asked to cooperate. Elizabeth Speirs aroused much interest in Felicia by her enthusiastic speech. Helen Little told of the inspiration received at Silver Bay, and Ruth Shultis spoke about the benefits of Junior Month for all those interested in social work. Barbara White urged the cooperation of the students when the dressing of Christodora dolls should begin. Mary Slayter, after explaining the interesting work connected with Thanksgiving Baskets, Girl Reserves, and Charter House, and asking each student to sign up for one activity, introduced Karla Heurich, president of the Athletic Association.

Among other announcements concerning Health Charts and Athletics, she explained that although riding and informal games will be offered in both the spring and the fall, points for making team will be given for only one term. She announced that the Y. M. C. A. has offered the students the use of its pool on certain hours of the week, at a fee of \$10 a season and asked all prospective swimmers to sign up as soon as possible.

Catherine Mar, representing the Debating Club, then addressed the meeting. She urged everyone interested in debating to attend a meeting in New London Hall, with a view to organizing a regular club. She turned the meeting over to Edna Somers, Dramatic Club president.

After announcing that the Club is in search of a name and will welcome all contributions, she introduced a short playlet written by Louise Wall '27. The play, entitled "Masquerade," is the first one written by a student to be pre-

Tennis Tournament In Full Swing

Fall tennis tournament which culminates in the awarding of the Bates cup is now in full swing, with prospects of the finals being played today. There was an especially large entry list, due for the most part to the great number of Freshmen who signed up. The first round was played by thirty-two girls and fifteen draw byes. Those who came through the first round were, H. Bahney, Kindler, M. Villepnand, C. Ganoe, F. Foote, E. Stone, Y. Carns, E. Hart, B. Houston (by default), E. Bahney (by default), B. Sesinik (by default), W. Brown, M. Ewing, C. McGuire, E. Murnane. In the second round the following eliminations were made: Bixler by Kindler (H. Reynolds by M. Villepnand), Bewles by C. Ganoe (by default), M. Fitzmaurice by P. Carns, E. Bahney by M. Kidde, Blondeau by W. Brown, M. Nicols by M. Ewing, Mayo by E. McGuire. The third round will narrow the number down to the semi-finals.

It is hard to make any predictions as to who will joust when it comes to the final round but it is safe to say that the two who have fought their way that far will naturally put up a good fight at the finish.

CHRISTOPHER COLUMBUS FETED APPROPRIATELY

On Tuesday night all eyes were turned heavenward, not in prayer, so much as in careful observation of those aerial objects that are supposed to give clues to what may be expected in the way of weather. "Weather" as a subject of conversation is absolutely taboo. People never speak of it except in a fast desperate effort to avoid the desolation of silence. But in the life of C. C. girls "weather" plays a large part, especially when a holiday is hanging in the balance. And once more the weather played its part well, and there was a holiday. Almost at the crack of dawn there were sounds of people rising, and making those well-known preparations for spending a holiday. Many groups prepared to go to the beaches and the country surrounding New London. Others merely stayed at college, planning to make the golden hours shine, but usually ending by spending the morning preparing picnic lunches, and the afternoon getting over them. On Wednesday all eyes were turned homeward, not in sorrow so much as in that satisfaction that comes with the utter exhaustion that results from a day spent out-of-doors.

sented at college. The program was as follows:

- The Man Dorothy Bayley
- The Policeman Elizabeth Gallup
- Columbine Norma Leibling
- Harlequin Hilda Van Horn

It was an artistic sketch, delicately presented.

It was cleverly written and was acted with a care and intente skill unusual in the presentation of so short a playlet.

Freshmen Show Their Talent

Stunts Enthusiastically Received by Audience

As ordered by the initiating Sophomores, October seventh was Freshman Stunt Night. In this, their first joint effort, the Freshmen showed how well they can cooperate. To prepare in a short time such clever, well-executed stunts as those which delighted the upper classmen on Friday evening, requires whole-hearted team work, and the Freshmen, by their success, have demonstrated admirable class spirit.

The program started with a minstrel show by the Freshmen of Saxton, Reed and Nameaug. The black faces gave a very amusing performance, perhaps the cleverest part being a hit of "marking-time" which was so well done that the audience was almost convinced that a locomotive was starting from the campus and rapidly "getting up steam".

The Freshmen from Thames gave an opera in three acts, or rather three operatic acts, the first a prisoners' chorus in which the green-clad prisoners, shackled to their books, bewailed the hardships of their lot; the second act, an interpretation of that classic, "Maggie, Come Right Upstairs", brought great applause. The Freshmen were shy and hesitated to give encores, but their delighted audience insisted. The third act, "The Final Clinch", despite humorous elements, was a really lovely interpretation of the "Indian Love Song" from "Rose Marie". The setting for this was a very attractive rose-covered wall. Thatcher House gave an amusing scene from a country school. Lacey House presented a circus, with all the side shows, including strong men and tumblers, clowns and a strong and wonderful "wild man of Borneo".

The offering of Schaffer House was a pleasing musical comedy. Freshmen from 37 Nameaug gave an amusing comedy with the scene laid in an elevator. North Cottage gave a clever take-off on New London vaudeville. As a tragedy, Bannon House gave a gruesomely realistic (?) interpretation of "The Shooting of Dan McGrew". The voice and manner of the reader were exceptionally good. Humphrey House helped the Sophomores to "see themselves" by a witty burlesque of Initiation Night. Branford and Winthrop gave an advertisement skit, "Pirates Preferred", which brought shouts of laughter. A literal interpretation of "The Wreck of the Hesperus", carried out in a thoroughly original fashion, brought the program to a close.

Ruth Cooper then led the Sophomores in the singing of a pledge of friendship to the class of '31. As they left the gymnasium, the Freshmen were given lollipops as rewards of merit.

A tea will be held at Charter House, Tuesday, October 18, from 4 to 6.

Everyone is invited to come and see an exhibition of the work done there last year.

Drama In Its Influence On Democracy

First Convocation Dramatically Presented

The first lecture of the Convocation series was given with a vividness and concreteness and was so interspersed with humor that it held the attention of the critical student body from beginning to end. The lecturer, Louis K. Anspacher, drew his ideas from his own experiences as writer, playwright and actor. His subject was "The Drama as a Social Force in a Democracy."

Drama, said Mr. Anspacher, is the great expositor of conflict of will. This conflict is the skeleton on which drama is built. In order that there may be suspense as to the outcome of the conflict, the characters must be fairly evenly matched; the villain must be given a chance. It was for this reason that in Shakespear's play, Caesar was portrayed as being less great than in history. The historical Caesar was too overwhelmingly powerful to be dramatic. In the same way, Alexander the Great is too strong a figure for the conflict necessary in drama; and it will be noted that no plays have been written about him. The only drama of Napoleon shows him weakened by domestic relations; he could conquer the whole world but not his family.

Drama is the most biological of the arts because it visualizes the evolving struggle of life. Such plays as "A Doll's House," dealing with a great social problem, exert much influence. Drama is based on the events of the times. "All great drama," said Mr. Anspacher, "is hopelessly contemporary; it is written for the times and by chance wins immortality."

Another element in the social force of the drama is its large audience. Where the church influences five hundred, the dramatist speaks to ten thousand. "And after a man has held people's hearts in the hollow of his hands for an hour they will never be quite the same again." The audience is a collaborator in the play; the public writes its own play over the dramatist's text.

To know about the spiritual forces in people's hearts, study their drama. History gives facts, but drama is expressive of the soul of the people. With "Henry V," Shakespeare created a national consciousness in England; Moliere gave universality to the French people; and Beaumarchais did more to bring the French Revolution home to the hearts of men than did Rousseau, Diderot, or Voltaire.

Great thoughts come from the heart. The head acts only once in a while, but the heart acts always. Drama appeals primarily to the heart and only secondarily to the intellect. One drama, "Uncle Tom's Cabin" did more to put feeling against slavery in people's hearts, than did all the intellectual tracts written by Garrison or Wendell Phillips. Galsworthy and Shaw,

(Continued on page 4, column 4)

Connecticut College News

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CONVOCATION SERIES BEGAN IN INTERESTING FASHION

Our Convocation series has opened most auspiciously. The first lecture, given by Mr. Louis K. Anspacher on "The Drama as a Social Force in a Democracy" possessed the qualities which we demand in a lecture but do not often find. It was well-organized, of general interest, concise and pithily phrased, and was delivered with such force, such keen humor and such dramatic effectiveness as to impress it forcibly on the minds of those who heard it. It combined an interesting lecture with a dramatic presentation of the subject—the result being naturally an approximation of the ideal lecture. With so fortunate a beginning to our Convocation series we are naturally encouraged to attend the lectures which are yet to come.

The enthusiasm and dynamic force which Mr. Anspacher possessed seemed to show an unusual degree of personality. So many men who have devoted their lives to a certain field of work show an intellectual detachment in their discussion of it, and so many people choose to adopt an affectedly biased attitude toward that in which they are most interested that it is refreshing to meet some one capable of evincing such a strong enthusiasm. Mr. Anspacher's enthusiastic force did much to create his interesting personality.

PET PEEVES

"Let Them Sign Up!"

Fain would I not mention this subject that lies so very close to my heart. It pains me not a little that it should come to this. Before I came to College I oft was accustomed to beguile my time in dreaming of that Utopia, that land of promise, that fount of eternal intellect that well-head, symbol of inexhaustible learning. Oft in pleasant reverie have I quaffed deeply of that cup of knowledge, but alas, in real life 'tis not for such as I. In vain I climb the highest steep of the confines of our venerable library in search of the wealth of treasure that my august professors intimate lies buried there, and find it not.

Many a cold and dreary night have I whiled away my time seeking the elusive reference books that should waste away on the shelves like dreaming damsels. 'Tis rare that I find them. In sore distress I wend my way to the fair Queen Arthur of the table round which gave the center of the Spacious Hall to trace in sooth the much desired book. Alas! Alack! She knows not whether it wanders. Vainly she searches the confines of her catalogue to seek out the card that proclaims the last applicant for the book's favor. The fair book, like the dreaming damsel of yore has been spirited away leaving not the faintest trace. Who is there would be so cruel as to deprive her fellow-scholar of the pleasure of an hour's company with a book, even though it be the well-nigh unattainable reference book? None other is so much in demand, nor so little enjoyed. These weighty tomes extend their insidious influences even "unto the third and fourth generations" of those who read them, and wax ragged in the battles of those wits who seize upon them. They are the keys to knowledge, the supplements to the learning expounded by grave and glorious professors.

That it should come to this. Let the robbers on the highways of learning at this Utopia be generous and lay aside their mean instincts of stealing from the innocent students their much needed reference books. Let them sign up! Ay marry, let them sign up!

PRIZE OFFERED FOR STUDENT PLAY UPHOLDING FAITH IN LIFE

The startling number of suicides among college students during the past year has led a patron of the Repertory Theatre of Boston to offer \$1,000 for the best American play which shall hold up faith in life to the youth of America. The announcement of this prize has been made by the trustees of the Repertory Theatre through whom the award will be made. The competition is open to any person who shall have been a student in any college, university, or dramatic school in the United States at any time during the calendar year of 1927.

The committee of final award will consist of Winthrop Ames and David Belasco, theatrical producers, Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America and head of the newly organized society, The Church and Stage, Dr. John H. Finley, former commissioner of education of New York State and editor of the New York Times, and Mrs. Frances Jewett, representing the trustees of the Repertory Theatre of Boston.

All plays to be considered in this

WALTER DAMROSCH HEADS THE AMERICAN JURY FOR SCHUBERT CENTENNIAL CONTEST

Musicians and musical students of twenty-six nations are already at work in the Schubert Centennial Contest, building on the sketches which Schubert left for his Unfinished Symphony. One hundred and seventy-six composers are represented in the first registrations, of which ninety-seven are American. In addition to the preliminary national prizes, totaling \$10,000, there is a Grand International Prize of \$10,000, which will be awarded to the one best work from the zone prize winners. Thus, the International Prize Winner is assured of \$10,000 plus a zone prize. The method of selection, the jury system, and all other details have just been published in a pamphlet available by writing: Schubert Centennial Committee, 1819 Broadway, New York.

The financial guarantor is the Columbia Phonograph Company, organizers of the Schubert Centennial, which announces that the \$20,000 in prizes will be paid in all events, and that there are no strings to the offer, which is made to encourage modern music in a return to melody. The competition is for an original work in two movements, composed in the romantic, melodic spirit of Schubert's work, in the hope that a worthy continuation may be had of the Unfinished Symphony. In furtherance of this aim, the recently discovered enlarged sketches left by Schubert are made available to all contestants, who must use Schubert's instrumentation.

Each zone has its own jury of five artists. The American Jury as thus far constituted is: Chairman, Walter Damrosch, Conductor New York Symphony Orchestra, composer, and lecturer; Henry Hadley, American composer and conductor of the Philharmonic Orchestra; Frederick Stock, Conductor of the Chicago Symphony Orchestra; Albert M. Stoessel, Composer and Conductor of the New York Oratorical Society and of the Worcester Festival.

The New York University, Department of Music, has been named the artistic bureau for the contest. All works submitted for prizes should be addressed to the Department of Music, New York University, New York City.

The Prize-Winning compositions will be officially given the widest publication and performance. All American entries must be received before March 31, 1928.

competition must be of sufficient length to provide a full evening's program. They must be in the hands of the trustees of the Repertory Theatre by midnight of December 31, 1927, or have been placed in the mails by that time. The rules of the competition further provide that each play must be typewritten on one side of the paper only, that each play must be submitted anonymously with the name and address of the author in a sealed envelope attached to the manuscript, and that the play should be addressed to the Prize Play Committee, the Repertory Theatre of Boston, 264 Huntington Avenue, Boston, Mass. Manuscripts will be returned, after announcement of the play award, if return postage is enclosed. A person may submit more than one play, but each play must be submitted under separate cover.

The donor of the prize has imposed the condition that the award shall be given for a play, the purpose of which

THE BOOK SHELF

"LOST ECSTASY"

By Mary Roberts Rinehart

The time is drawing ever nearer when those of us who have always surreptitiously admired Mary Roberts Rinehart for her ability to tell a good story will be able to come out in the open and applaud her for being able to write a good book. The story instinct has always been the paramount one with her, but in her new book, "Lost Ecstasy", she has become so interested in the people about whom she has been writing and in their problem, that she has been willing to let them dominate their story and so she has written a better book than ever before.

For her plot in "Lost Ecstasy"; she has taken the favorite one about the Eastern society girl who on a trip west draws comparisons between her white collar suitor and a handsome, arrogant ranch hand, to the obvious disadvantage of the former. The society girl, fearing that marriage to her rather inane suitor would result in a duplication of her parents' lost ecstasy, marries the ranch hand and lives out west with him, only to find that "Ranching sure ages a woman . . . It's all right for the men; it keeps them young. But for a woman—" Well, there you are; it's a story you've read a dozen times before. But somehow or other it becomes a different story as Mrs. Rinehart tells it, partly because she has made her characters live, instead of merely fitting them into her parts, partly because she herself knows so well the locale of the western part of the story and partly because she writes cleverly and easily.

Two different reviewers in writing of "Lost Ecstasy" claim to find in it a new Mrs. Rinehart, suddenly gifted with a cleverness and insight not shown hitherto in any of her works. I do not altogether agree with them in that. But Mrs. Rinehart is improving certainly. She has always written smoothly; now she is writing cleverly and some day, we may hope, she will write significantly.

shall be to inspire faith in life in the youth of America. The writer may employ comedy to teach the joy of living, or tragedy to reveal the value of a human life. Emphasis will be put upon the spiritual in distinction from the material values of life.

In addition to the prize of \$1,000 a scholarship in the Repertory Theatre Workshop will also be awarded to the successful contestant. The prize play will be produced in the Repertory Theatre of Boston during the season of 1927-1928, and will become the property of the Jewett Repertory Theatre Fund, Inc. Any income derived from this play will be used to promote the drama in accordance with the purposes of this fund. If two plays shall be judged of equal merit, the trustees will award two scholarships and will divide the prize of \$1,000, or if in their judgment the plays are of exceptional merit, two prizes of \$1,000 each will be awarded.

The Repertory Theatre of Boston, which this fall celebrates its 40th week of repertory, was founded by Mr. and Mrs. Henry Jewett and their associates, is owned by an incorporated fund, the Jewett Repertory Theatre Fund, and is conducted by a board of trustees as a civic theatre without private profit. It is the only civic repertory theatre in America, exempt from city, state, and federal taxation as an educational institution. In its scope the theatre is professional.

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FEMINISM IN THE CHINESE REVOLUTION

(The following is an article furnished by the League for Industrial Democracy, written by Paul Blanshard who has just returned from a second trip to China where he studied labor and revolutionary movements.)

Revolutionary ideas have at last invaded the Chinese family, the ancient fortress of Oriental reaction. Chinese women are unbinding their feet, disobeying their mothers-in-law, and bobbing their hair. These are the three symbols of the most extreme advance of Chinese feminism.

The last two years in China have seen a tremendous growth in radical ideas among women, but it should not be imagined that Chinese women approach in any way the freedom of women in the West. They are still morally and economically a subject sex struggling for the things which their American sisters have already won.

They are exploited by capitalists and exploited by their husbands. They work in the factories 12 and 15 hours a day for 20 or 30 cents a day and consider themselves lucky to get work at that wage. Working in the home their lot is even more pitiable. They have none of the labor-saving devices of the Western housewife and all of the duties of rearing huge families in poverty and filth. Birth control is unknown in China among the working classes. The first purpose of every woman is to bring a son into the world to perpetuate the family glory.

In the student parades of two years ago I had seen the modern Chinese girl take active part, championing the Nationalist cause. I had met the girl pickets in the great general strike of Shanghai of 1925 and had found them as clear-visioned and courageous as the men. Some of the women leaders had already died for the Nationalist cause.

The Women's Union of China is an organic part of the Nationalist movement and, for a time last summer, it became one of the most important

parts. It stands with the men's groups for abrogation of the unequal treaties, for the destruction of the militarist control of China, and for the establishment of a unified socialistic democracy. But in addition to this general political program the Women's Union has a domestic and sex program of its own. It fights for the freedom of Chinese women in the home.

It stands for the right of free marriage. Today the women of China do not possess that right in ninety per cent. of Chinese homes. Their husbands are chosen for them by their parents. They are married off without consent often before the age of 15. They enter the home of their husband's parents to act, in many cases, as a servant for a spiteful and exploiting mother-in-law.

The Women's Union asserts the right of the Chinese woman to love and be loved in a normal relationship of free choice. It opposes child marriages and advocates genuine courtship along Western lines. Today such courtship is almost unknown except among the girl graduates of mission schools and the sophisticated daughters of the rich who have travelled in Europe and America.

When Chiang Kai-shek recently went to Japan to ask for the hand of a new wife, Miss Soong, he revealed the rapid change which is going on in the love life of Chinese women. Ten years ago Chiang would have had his marriage to Miss Soong arranged by his parents without paying any attention to the party of the second part. Today he asks the lady first, and then the future mother-in-law.

The Women's Unions of the Nation-
(Continued on page 4, column 2)

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CALENDAR

Saturday, October 15—Service League Dance.

Saturday, October 15—Tennis finals.

Sunday, October 16—Vespers.

Tuesday, October 18—Charter House Opening.

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FEMINISM IN THE CHINESE
REVOLUTION

(Concluded from page 3, column 3)

alist movement stand also for the right of a wife to get a divorce. This, too, is a revolutionary innovation in family life. The husband has had that prerogative in the past but not the wife. She has been a work-horse, purchased and paid by financial dickerings with her parents.

In the villages of China the program of free divorce advocated by the Women's Union has met with bitter opposition from husbands who insist on the ancient Chinese right of beating their wives with or without provocation. Leaders of the union have been massacred in Hunan after frightful torturing. They have been accused of advocating free love and of staging naked parades. Some of these stories have been widely circulated by missionaries in China to injure the Nationalist cause.

The feminist movement of China stands for nothing in the realm of family life which the most respectable woman's club of America would not advocate in similar circumstances. I traced down stories about sexual orgies and naked parades in Hankow and found that they were like the stories of the nationalization of women in Russia, the fabrications of imperial-

SERVICE LEAGUE TO GIVE
DANCE

First Saturday Night Dance Tonight

The first Service League dance of the year will be held in Knowlton House this coming Saturday night at 8.00 P. M. It is a regular Saturday night dance, such as was given from time to time last year, and everyone is very cordially invited to attend, whether or not she has an "escort" for the occasion. The orchestra will be Howard Pierce's from New London. Everyone please be sure and come!

ists and counter-revolutionaries who sought to play upon the foreigners' panic in the face of an uprising of the masses.

There is one thing, however, which makes the Chinese feminist movement more inspiring than any feminist movement in the West. It is allied firmly to the masses of the workers and peasants. Its leaders are organizers of labor unions as well as women's clubs. In fact the labor unions of women and the Women's Unions work hand in hand for the economic emancipation of the Chinese women as workers.

DRAMA IN ITS INFLUENCE ON
DEMOCRACY

(Concluded from page 1, column 4)

both dramatists, were the great influence in having a redistribution of the soil in Great Britain. The great dramas of Ibsen are the truest types of drama because he uses it exclusively as a social force.

The "law of creative purchase" works in the theater as elsewhere. Every time anyone buys a ticket, he is casting a ballot. People could stop the run of any play by staying away from the box office; if the people patronize bad or vulgar art, they create bad or vulgar art.

Drama, stated Mr. Anspacher in conclusion, is a great factor in enlightening and influencing people, and has been one of the chief forces producing progress.

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