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### Connecticut College News Vol. 7 No. 5

Connecticut College

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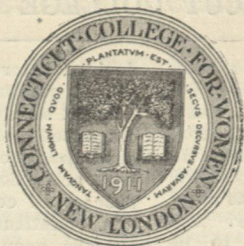
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## "THE" CONCERT BY THE NEW YORK PHIL- HARMONIC ORCHESTRA.

On Saturday evening, November 5th, a program of exceptional value was presented by the New York Philharmonic Orchestra. With careful consideration for the artistic balance of the program as a whole, Mr. Stransky chose Beethoven's classic Fifth Symphony as the opening number. Beethoven himself has given a clew to his own conception of this immortal work, in that it pictures the struggle of the individual with Fate, the alternations of hope and despair, and the final triumph of universal brotherhood. The first four notes of the opening number are graphically suggestive of "Fate knocking at the door." The four movements of the symphony as an entity are further suggestive of being present at the work of Creation, out of which suddenly bursts the new world, radiant with eternal sunshine, and welcomed by the jubilant sound of celestial strains, as if all the sons of God shouted for joy.

As to Mr. Stransky's interpretation, together with the orchestra's rendition of this work, any attempt to review them analytically would be quite out of keeping with the masterly results attained. The entire rendition was of that perfection as to admit of no unprofitable comparisons with similar performances by other renowned orchestras, whether in this country or in Europe. All three choirs of the orchestra possess in full the prerequisites of their respective functions, as evidenced by the limpid purity of the wood-wind, the noble mellowness of the brass, the *verve* and finish of the strings. Similarly, Mr. Stransky as interpreter and conductor displays that rare instinct which only the exceptionally endowed virtuoso in this field may hope to attain. Scholarly in his deference to the best of classic traditions, unhesitating in initiative when initiative is compatible with classic tradition, masterful in authority, graceful in every motion, Mr. Stransky justly merits his eminence as an ideal conductor.

With intentional contrast of the most striking kind, Mr. Stransky planned to have Beethoven's symphony followed directly by Rachmaninoff's Symphonic Poem: "The Isle of the Dead," Beethoven having been born in 1770, Rachmaninoff one hundred and three years later. Two objectives were thereby attained, the one educational, the other, emotional. A classic symphony was thus immediately succeeded by a modern symphonic poem, the outgrowth of the classic symphony. Similarly, pure classicism and transparent musical form were succeeded by a work of sombre tone-coloring, involved rhythmic pattern, together with the exploitation of the monothematic school of musical thought. Rachmaninoff is a tone-poet of vivid imagination. He has done more than translate into tone the pictorial substance and the enwrapping mood of the famous canvas of Boecklin, the Swiss painter. For in this music, Rachmaninoff himself is both painter and psychologist.

Continued on page 4, column 2.

## "A GLIMPSE OF BEAUTIFUL GARDENS" GIVEN BY MISS ROSE STANDISH NICHOLS.

Landscape gardening is a subject about which few of us possess the necessary information to talk intelligently; yet, when "someone who knows" speaks to us we feel that the matter has a distinct and peculiar interest. In her lecture on Tuesday afternoon, Miss Rose Standish Nichols made us realize more than ever the fascination of gardens. Beginning with the twelfth century, she told of the garden in the middle ages. The illustrations taken from old manuscripts were very curious and likewise very interesting. There were pictures of gardens in France, in Spain, and in Italy. Miss Nichols explained that in England as early as the 15th century there were many designs for gardens and also much interest in gardening. In connection with one of the Italian gardens Miss Nichols, pointing out the effect of hedges, emphasized the fact that pleasant shadows are quite as necessary as brilliant flowers.

The gardens of the 16th century began to be more elaborate than those of earlier times. Labyrinths were favorite adjuncts and this taste extended into the early part of the 17th century.

Coming up to the present, Miss Nichols showed slides of the oldest garden in England—that at Hampton Court.

Then came views of other English gardens displaying effective treatment of walls, gateways, and vistas. Some of the loveliest pictures in the collection were water-scenes in beautiful spots.

In addition to the English views there were also many pictures of American gardens, well-planned and carefully cared for. In conclusion Miss Nichols told of wild gardens and especially emphasized the use of rocks and low stone walls such as we have in New England.

## LATIN PLAY TO BE GIVEN FOR ENDOWMENT FUND.

A western college some years ago presented a Greek play and the headline in the local paper was: Gives Play Written 2000 Years Ago. This brought the comment from a rival college, "That's about as near as College ever comes to being up with the times!"

We are all interested when the Dramatic Club presents a new play, a play written perhaps by one who was, a very few years ago, a college student like ourselves. And we are especially interested in the announcement that it may give this year a play written by one of its own members. But there is also an interest attaching to an old play, if it is old enough. We like to see how much the same, human nature has been in all generations. Four years ago Connecticut College gave a Greek play in translation, and several departments and many individuals combined to make it a great success. Two performances were given with a total attendance of

Continued on page 3, column 2.

## HARTFORD ORGANIZES CONNECTICUT COLLEGE CLUB.

The Connecticut College girls in Hartford are, like everybody else, tremendously busy. With a few exceptions, all of them are holding some position in the business world. But we are told that the busiest people always find time to get things done, and we are in hopes that this can be truly said of us. We have been thinking about the Endowment Fund for some time. Now we are ready to act.

Two weeks ago all the girls who were not going to the Yale-Army game met in Alison Porritt's tiny apartment, and sat on the floor in correct C. C. fashion. At this meeting the Connecticut College Club of Hartford was formally organized with Florence Lennon '19, as president, Zevely Green '20, as secretary, and Ruth Avery '19, as treasurer. A Bridge party was planned as the club's first activity, and Miriam Pomeroy '19, was appointed master of ceremonies for this event, which is to take place on Saturday afternoon, November 12th.

The next meeting was held at Esther Batchelder's house on Saturday, October 29th. Prizes were made for the Bridge party, and new officers and committees were added to the list.

Miriam Pomeroy is to be the permanent chairman of the Program Committee; Alison Hastings Porritt '19, is to be publicity manager; Ellen Carroll '20, and Marion Gammons '20, are a committee of two on a moving picture exhibition; Betty Williams '20, and Jessie Williams, Ex. '22, are a committee of two on a C. C. dance.

Everybody is helping out on the Bridge party, so it should surely be a big success. Ruth Wolcott '20, is chairman of the Refreshment Committee; with Ellen Carroll and Norma Regan '19, to assist her. Esther and Laura Batchelder are the committee on prizes. Betty Williams is making the tally cards. Peggy Pease '20, is in charge of the check room.

Plans were made to hold regular meetings of the club, and to accomplish all sorts of interesting things for the Endowment Fund.

A recital by Mr. Bauer has been given for the Endowment Fund, in Bristol, November 3rd, at the Federal Hill Auditorium. Grace Cockings '19, was in charge of this recital, at which a large amount was raised for the Fund.

## MISS HIRTH TO CONDUCT ROUND-TABLE TALK.

### VOCATIONAL WORK IS STARTED.

Miss Emma P. Hirth, Director of the Vocational Information Bureau of New York of which President Marshall is one of the Advisory Council, will be a guest of the College from Thursday, November 10th to Saturday, November 12th. She will conduct Round Table Talks in Branford living room. English and Languages will be the topic Friday at nine and at three, Economics and Sociology will be the

Continued on page 3, column 3.

## THE STORY OF THE MENAECHEMI TO BE GIVEN NOV. 19.

The scene is a street corner in the ancient city of Epidamnus, where stand two houses, one the home of Menaechmus (I), and the other of his too attractive neighbor, Erotium.

Act I. Morning. Peniculus, a parasite or diner-out, who depends on wit and flattery for subsistence, is approaching the house of his patron Menaechmus (I), hoping for an invitation to dinner, just as Menaechmus (I) himself comes out berating his wife in the following terms: "*Portitorem domum duai, ita omnem mihi rem necesse eloqui est, quidquid egi atque ago.*" (I've married a custom-house officer, judging from the way everything—all I've done and am doing—must be declared.) Today, for spite, he will dine with a more accommodating lady, and he has even taken his wife's best "palla" as a present for her. At his request, Erotium consents to include the parasite, though her cook says as he starts for the market that this means providing food enough for ten. After the luncheon invitation is arranged, Menaechmus (I) and Peniculus go to the forum to transact the forenoon's business.

Menaechmus (II), after a long voyage in search of his brother, lost when a child, comes up from the harbor, with his slave Messenio and his baggage, looking for an inn. Messenio, wearied with the search, strongly advocates returning home to Syracuse, and in particular warns his master against the clever swindlers, for which he says Epidamnus is noted: "*Propterea huic urbi nomen Epidamno inditum sit, quia nemo ferme huc sine damno devortitur.*" (This city got its name of Epidamnus for just this reason, because almost no one stops here without damage.) Meanwhile the cook, returning from market, mistakes Menaechmus (II) for the expected guest, as does his mistress also; and their urgent invitation to him, a stranger, to come in and dine, as well as the fact that they call him by name, seems to justify the reputation of the town. Menaechmus (II) however after taking the precaution to give his purse to Messenio, decides to swindle the would-be swindlers by eating the meal prepared. He directs Messino to take the baggage to an inn, and to meet him again late in the day at this same street corner.

Act II. Afternoon.

Peniculus returns from the forum, lamenting his bad luck in having become separated from his friend Menaechmus (I), and detained in the crowded forum until too late for the appointment. He meets Menaechmus (II) just leaving Erotium's house after the banquet, carrying the palla which Erotium has commissioned him to have retrimmed at the embroiderer's. In anger at the loss of his dinner, and at Menaechmus's cool denial of any acquaintance with him, the parasite revenges himself by going to tell the whole story of her husband's perfidy to the wife of Menaechmus (I), at her home. Meanwhile Erotium sends a

Continued on page 2, column 1.



## Connecticut College News

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### THE STORY OF THE MENAECHEMI, TO BE GIVEN NOVEMBER 19.

Concluded from page 1, column 4.

maid after her guest with a bracelet, a former present from the same source, which she wishes altered at the jeweler's. Menaechmus (II) departs rejoicing at the unexpected spoil thrust upon him by these apparently crazy strangers, just before Peniculus emerges from the house of Menaechmus (I) with the now thoroughly enraged wife. At this juncture, Menaechmus (I) in a very bad humor because he has been detained all day at the law courts comes moodily along, hoping that his tardiness at luncheon may be excused because of the recent gift, and is suddenly confronted by his wife and parasite. "Quid ego nunc cum illo agam?" (How shall I act toward him now?) says the wife. "Idem quod semper: male habes." (The same as always—make him miserable) answers the parasite dryly. The husband is charged with the theft of the palla, which he has committed, and also with having eaten all the luncheon, which he has not done, and finally his wife announces her ultimatum that he shall not enter his own house again until he returns the missing garment. So he offers to buy Erotium a still finer present if she will return the palla now, and, upon denying that he has recently received it back from her, he is excluded with anger from her house also. As he departs in one direction, Menaechmus (II) enters from the other hoping to meet his slave here as he had appointed. The wife seeing her husband as she supposes brazenly parading the street with the stolen palla over his arm, summons her father to take her part against such an unnatural wretch. The father is forced to conclude from the denial of Menaechmus (II) of all knowledge of his home or wife that his son-in-law has lost his mind, and, finally, Menaechmus (II) falls in with this idea and pretends to be violently insane as an expedient to rid himself of this puzzling and troublesome conversation forced upon him by strangers. When they are frightened away he hastens off to the ship.

Act III. Evening.

The father comes back with the doc-

tor, in whose office he has had a tiresome wait, explaining his son-in-law's alarming symptoms as they come. Menaechmus (I), thoroughly disgusted with the day's bad luck, arrives in time to be questioned by the physician, and his extreme impatience gives color to their suspicions of his sanity. The physician orders four slaves to be summoned to carry the patient to his house and goes on in advance to prepare for his treatment. Just as the slaves are about to carry him off, Messenio the slave of the other Menaechmus, coming in as ordered to meet his master, effects a rescue, and then puzzles Menaechmus (I) by asking for his freedom and by the assurance that he will get the purse at once. As he returns from the inn with the purse, he meets his real master who has ventured back to the rendezvous but who naturally knows nothing of the rescue and the promise of freedom. Before long however Messenio catches sight of Menaechmus (I) coming from the house of Erotium. "Pro di immortales quid ego video?" "Quid vides?" "Speculum tuum." (Good heavens, what do I see? What do you see? Your mirror!) (This reminds us of "Methinks you are my glass and not my brother." Comedy of Errors, V, I, 420.) A little skillful questioning on the part of Messenio reveals their relationship. The brothers, reunited, decide to leave Epidamnus, and to reside henceforth in Syracuse, the home of their childhood. Messenio closes the play with an announcement of the auction and an appeal for applause.

### PRESS BOARD BEING ORGANIZED.

In days gone by, if a girl wished to earn a little pin money to keep herself in hair nets and hot fudge sundaes, she sat down, wrote a letter to the editor of the *Bingville Gazette*, or the *Baystate Biennial* or any other well-known local or long-distance sheet, and asked if she might be the correspondent and purveyor of *Connecticut College News* on his paper. If he said that she might be, she sent him items of more or less importance like—

"Connecticut College Institutes New Course.

Students Throng to Join the 'Get-Thin-Or-Bust' Class."

Such luscious tidbits would be greedily seized upon, even if only hinted at in a general way in an article, and frequently emblazoned on front pages, far and wide over the country side, copied rapidly by all leading and some mis-leading newspapers.

If this state of affairs should continue, it would not be long before Connecticut College would be known as an institution for strange curricula and stranger customs—a place where young ladies in quest of an education, frankly smoked pipes while strolling to and from classes, and conducted themselves generally in a scandalous manner.

And so, with the growth of the College, and particularly at the initial step of the drive for Endowment, the need has become increasingly pressing for the organized control of the distribution of college news to outside papers.

All the large colleges have Press Board. We are in the throes of forming one. The nucleus will at first be small, but it is necessary that it be of a high calibre. Six, or maybe eight girls, chosen by competition, may be able to handle at present, the news which the college wishes to send out. Each member will be the official correspondent, endorsed by the college—for one or more newspapers. Sound judgment, a fine sense of discrimination as to good and bad news—accuracy in making statements, and a

decided interest in writing are the required standards for membership.

Local as well as college news will be dispensed to local newspapers. A card index of every student, showing her activities in college, is in the process of completion.

A constitution will be drawn up, a charter secured, officers elected, and very soon we hope to see the Press Board established and filling a long-felt need.

Mr. Edward F. Loomis, a newspaper man of wide experience and ability, who is at present publicity man for the Amherst Endowment Fund and who will serve in the same capacity for Connecticut, has given a great deal of valuable advice in this matter, and will act as advisor after its formation.

### DR. COERNE LECTURES ON SYMPHONY CONCERT.

Dr. Coerne, of the Music Department, delighted a large audience of students and townspeople Wednesday, November 2, in the gymnasium, where he gave an interesting and instructive talk on the program given by the New York Philharmonic Orchestra, Saturday, November 5.

After giving a few facts concerning the life of Beethoven, the master tone-poet, Dr. Coerne analyzed the four movements of the fifth Symphony, playing parts of it on the piano. He characterized it as the struggle of the individual against fate, represented by the three note motif, and the triumph of universal brotherhood expressed at the end. The first and fourth movements were played on the victrola.

Dr. Coerne also played the Introduction to the Third Act of "The Mastersingers," and part of the Overture to *Tannhauser*, by Wagner. He then gave his attention to "Parsifal," Wagner's crowning masterpiece. It represented the triumph of Christianity over Paganism. The story of "Parsifal" was illustrated by very interesting colored slides.

It is hoped that this lecture will be but one of a series. The enthusiastic reception of Dr. Coerne's lecture indicated the need for such talks, and the pleasure of those present.

### INTERESTING FACTS ON FOREIGN STUDENTS.

Among Vassar College students are four from France and one each from Sweden, Russia, Serbia, England, China, Italy, Porto Rico, and Chile.

English is a compulsory subject in all the Greek schools in Constantinople.

English is to be given as much emphasis as French in the German schools.

The University of Wisconsin attracts more Norwegian students than any other American institution. A Norwegian Club House is maintained.

Twenty colleges and universities in the United States have offered to the American Chamber of Commerce of Mexico City scholarships for Mexican youths.

Graduate students from twelve countries are attending the Wisconsin College of Agriculture.

There are twenty-four Belgian students in eleven American universities under the Education Foundation of the Relief Commission.

One hundred and thirty-six Japanese students are being sent by their government to study in Germany.

Forty Serbian students are attending British universities.

Among scholarship winners at Harvard are students from Cuba, France and Russia.

Vassar College has founded five scholarships for Czecho-Slovakian girls.

Of 6,072 Japanese in San Francisco, 216 are students.

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**DRAMATIC CLUB GIVES  
 SUCCESSFUL PER-  
 FORMANCE.**  
 SUCCESSFUL PRESENTATION.

In the gymnasium, on November the fourth, the Dramatic Club presented three plays—"The Golden Doom," by Lord Dunsany, "The Shepherd in the Distance," a burlesque pantomime, and "Riders to the Sea," a tragedy by Synge. This is the initial attempt of the Club to put on plays coached by its own members—the first step in a scheme which will, in its entirety, give to the college an organization similar to the Harvard Workshop. Despite the crudeness in places, the attempt would certainly seem to justify the continuance of the plan.

The scenery, consisting of three different sets, was quite distinctive and most appropriate for the spirit of the different plays. For the first, it was a time-mellowed marble with a suggestion of the vast magnificence becoming to a King's palace. The second, with its very round windows, very blue sky, very white walls, carried out the fantastic idea. The dreariness, the plain fireplace, the slatternly atmosphere of the third seemed characteristic of an Irish cottage.

Beneath the charming naiveté of "The Golden Doom" there lay a moral—that pride must be sacrificed for true greatness. The lighting effects in this might have been very excellent had there been more smoothness, less uncertainty and fewer sudden changes. The train of the First Prophet worried the audience as much, if not more, than it appeared to worry its wearer. The acting of Alice Ramsay, Julia Warner and Eleanor Hunken quite carried the play across. Eleanor Hunken, a new Sophomore, with her well-modulated and well-controlled voice, did surprisingly well in the role of King.

The second play—"The Shepherd in the Distance"—was a truly charming pantomime done to an accompaniment by the "Maker of Sounds"—truly charming until very near the end. Why, Oh why, tuck on the two final scenes? The audience was delighted at the drop of the curtain before them and it needed no more. They jarred its sense of the artistic and seemed a decided slur upon its intelligence. But even they could not spoil the enjoyment of the whole—its originality with its balloon ball on the end of a paper maché chain, the chiffon bonds, its capering goat, its ragged beggar. The accompaniment of the action to the Sounds, rather badly done in the Prologue, but fine from then on, was perhaps most effective in the march of the beautiful Princess and her ever present line of attendant and slaves, and the mad wrath of the wild haired beggar.

"Riders to the Sea" gave more opportunity for serious acting than either of the others, being a rather harrowing play concerning the deaths of the men in the family of an old woman.

Michaeline Namovich made a most convincing "Maurya." The audience was grateful to Melvina Mason for her clear enunciation in the opening of the play during that time when there is more noise than at any other. Eileen Fitzgerald's brogue was clever enough to make the want of it in the other characters more noticeable.

The scenery and acting of this play, which lacks in itself the power of "The Will O' the Wisp," were of such a quality as to make it most impressive.

**LATIN PLAY TO BE GIVEN FOR  
 ENDOWMENT FUND.**

Concluded from page 1, column 2.

almost nine hundred, and members of the classical faculty from Smith and Yale came to see it, as well as teachers from other parts of Connecticut. This year we are attempting something more ambitious—to give an ancient play in the original language. Before, it was a Greek tragedy in English; now it is a Roman comedy in Latin. Again special costumes and scenery are being designed by the Department of Fine Arts. Again it is attracting interest outside of New London, and professors from Columbia, Yale and Wesleyan have expressed their intention to attend. Teachers of Latin from the Walker School at Simsbury, and Rosemary Hall at Greenwich, have applied for tickets. The play will be given for the Endowment Fund which fact offers an additional reason for patronizing a performance which in itself promises to be well worth seeing and hearing.

The play chosen is *The Menaechmi* of Plautus, a play first acted probably about 200 B. C. It is sometimes known in English as "The Twin Brothers", or "The Two Menaechmuses", as it is concerned with the amusing complications of two brothers, each called Menaechmus, who have been separated since early childhood, and when chance brings them to the same city, are repeatedly mistaken for each other. This is the play which suggested to Shakespeare the plot for his Comedy of Errors, and to read the Comedy of Errors before November 19 would be a good way to prepare to understand and enjoy *The Menaechmi*. An explanatory prologue will be given in English. The cast and rehearsals are under the charge of Dr. Erma Eloise Cole of the Classical Department.

**MISS HIRTH TO CONDUCT ROUND-  
 TABLE TALK.**

Concluded from page 1, column 3.

subject Friday at ten and at two, Science and Mathematics will be taken up Friday at one, and Saturday at three. These meetings are for Juniors and Seniors. She will also hold personal conferences with all those who are interested.

Miss Hirth is the visiting Vocational Advisor for the Connecticut College Appointment Bureau. This is the first one of several visits which she plans to make throughout the year.

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**"THE" CONCERT BY THE NEW  
 YORK PHILHARMONIC ORCHES-  
 TRA.**

Concluded from page 1, column 1.

He evokes for his auditors the unruffled sea, the solemn approach of the barge with its quiet passengers, the forbidding and timeless haven which it nears. A strange and oppressive power is exerted by the monotonous wave-like figure in five-eight time for harp and muted 'cellos, which continues persistently through the opening section of the tone-poem, this persistent use of the unusual five-eight rhythm being typically of Russian origin.

The concluding portion of the program embodied excerpts from three of Wagner's representative dramatic works: the "Good Friday Spell" from "Parsifal;" the Introduction to the Third Act of "The Mastersingers;" and the Overture to "Tannhauser." Of all modern orchestrators Wagner is perhaps the most illuminating and inspired. The consistent development of the so-called *Leitmotif* is one of his most salient contributions to dramatic continuity in musical expression, even though his contemporaries, Berlioz and Liszt, had experimented along similar lines.

Mr. Stransky and the New York Philharmonic Orchestra were equally felicitous in their interpretation and rendition of the Wagner excerpts as they were with the Beethoven classic and the number representing the modern Russian Romantic School.

So impressive was the attitude of the exceptionally large audience toward our guests, that the latter responded at the close of the program with the very unusual courtesy on the part of a symphony orchestra of playing as an encore the music to the Third Act of "Lohengrin."

**ENTERTAINMENT AT  
 THOMPSON, CONN., FOR  
 C. C. ENDOWMENT FUND.**

MISS FLORENCE D. WILEY ENTERTAINING.

On the 19th of November, Miss Florence D. Wiley is planning to give an entertainment at Thompson, Conn., for the C. C. Endowment Fund. Several college girls are helping in the performance which is being given in the interest of Windham House. Ann Slade will render two pieces on the piano.

Pierrette and Pierrot.....Cyril Scott  
 Serenade .....Sinding

Helen Barkerding has offered to sing the following selections:  
 Minor and Major

Charles Gilbert Spross  
 The Day is Done

Charles Gilbert Spross  
 Ritournelle.....C. Chaminade

Secret Languages.....Fay Foster

Two short plays, "The Maker of

Dreams," and "The Will O' the Wisp," will complete the evening's performance.

**The Maker of Dreams.  
 Cast.**

Pierrot.....Caroline Francke  
 Pierrette.....Virginia Eggleston  
 The Manufacturer.....Mary Snodgrass

**The Will O' the Wisp.  
 Cast.**

White-Faced Girl.....Caroline Francke  
 The Country Woman  
 Michelina Namovich  
 The Poet's Wife.....Iola Marin  
 Serving Maid.....Melvina Mason  
 Jessie Bigelow, Manager of Properties.

**BOOK STORE.**

Back the Book Store for the following reasons:

1. It is a college institution and should be boosted as such.

2. Supplies are sold at the lowest possible price to cover the cost of shipment and pay for the students conducting the store. Because of the lack of profit the book store can undersell any other.

3. It is boosting the Endowment Fund. Buy Connecticut College Chocolates and Connecticut College pencils. The book store, moreover, stands ready to order anything which seems not to be found on its shelves—whether it be books, music, or pictures. We hear, too, that shortly there will be an imposing array of banners, pennants, and pillow tops on display that will revive the penny-bank system.

**THE SOCIAL CALENDAR.**

November 12th—Sophomore Hop.

November 15th—Lecture. "The New Humanism," by Dr. George Sarton, of Belgium, Associate in the History of Science, Harvard University, Associate of the Carnegie Institution of Washington, Editor of "Isis," an International Review devoted to the History of Science in Civilization.

November 15th—Dramatic Club Meeting in the Gymnasium.

November 19th—Latin Play, The Menaechmi of Plautus.

**FRESHMAN OFFICERS  
 ELECTION.**

Miss Margaret Ewing, of West Grove, Pa., was elected president of the class of 1925, and Constance Parker, of Newton, Mass., vice-president. Persis Hurd, of Wellesley Hills, Mass., was elected secretary.

Simmons—An arrangement has been made whereby members of Simmons College in combination with other organizations, will be enabled to hear five special concerts by the full Boston Symphony Orchestra of one hundred musicians under its regular conductor, Pierre Monteux.

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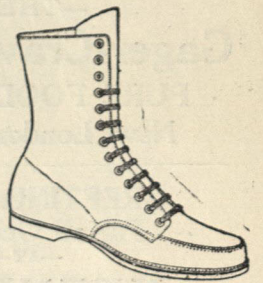
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