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The views expressed in this paper are solely those of the author.
Enthusiastic Audience Sees "Legend of Hollywood."

This year the feature of Freshman Day was the presentation of the Indian Legend of Hollywood. It was especially appropriate because "22," its sister magazine, recently adopted the Indian totem-pole for its mascot. The natural amphitheatre with its steep, rocky precipices for a background made an ideal setting, and the elevation of the view opposite afforded admirable seating accommodations for the guests.

When the night opera opens, the spirits are dancing upon the green. Above, on the ledge behind, an Indian is waved by Chief Uncas. In single file they descend the tortuous path of the cliff, with the brook, and make their camp. While the squaws are setting up wigwams and building fires, the braves depart to seek game. Then the giant Marmarka arrives. He has come to claim the beautiful daughter of Chief Uncas, for his bride. Uncas consents to the marriage, and sets the unwieldy peace-pipe, while poor Wheeta plods in vain. Later, in the camp, the beautiful Wheeta comes forth from the wood and comforts her. They are discovered by Uncas and Wheeta is bound to a tree, while the lover, exiled from the camp, turns his face sadly to the northward.

The next scene is at night. In the background can be seen the tent set up among the wigwams. The beautiful Wheeta, with glittering eyes, calls to the plant box, and bonds it with a silver cord. The guard is soon asleep, her bonds are magically loosened, and the door is open. She runs to Uncas with the news. The morning and the discovery of Wheeta in the brook, the break up of the camp, and the braves, after a war dance, start to search for her. Mammarka arrives when he arrives and finds that his bride-to-be is gone. He resolves to have revenge upon her returning lover, and pursues him. At the opening of the next scene the chase has ended. Mammarka and Tacomas stand at the top of the cliff. With a hoot, the giant giant Tacomas throw him over the precipice, but instead of being dashed to pieces on the cruel crags, he falls into the thick, soft branches of a tupelo tree. Here he asks the spirits if Wheeta lives, and Wheeta echoes a voice: "Wheeta lives! Wheeta lives!" It is Wheeta herself, who, elating the tree, rests in her flight beneath the giant. The story closes with the barroom and the night's end.

The story of the legend, written by Catherine Holmes and Catherine Harding, was directed by Claudia Holister, and was told in black verse by Edna Strachan. The costumes were beautiful in color and very effective by Evelyn Ryan. The entire production was under the capable management of Ilois Maris, Chairman of the Entertainment Committee. Of the thirty students who composed the cast, a sign inscribed with the poet "To Go Right into A Wood." This has been covered by the forked road at the

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**MUSICAL COMEDY GIVEN IN NEW LONDON AND NORWICH.**

A second performance of "Pietro the Pirate" was given at the Lyceum in New London, May 15th, for the benefit of the Endowment Fund. The audience, composed largely of townspeople and out-of-town guests, were delighted and surprised by the professional manner in which the comedy was presented. The stage was handsomely received than at the college performance, and there were the third and third acts of the comedy. President Marshall gave a talk illustrated by screen pictures of the college. He described the rapid growth, explaining that Connecticut has had a larger number of students enrolled during its first six years than any other college. President Marshall also presented his speech with a plea for funds and publicity in order that the Endowment Fund might fully meet its quota of two million dollars.

Equally successful was the third and last performance of the comedy at the Davis Theatre in New York, May 26. A crowded house spoke well for the reputation established by "O Aladdin" given in Norwich last year, a reputation which will be the most lasting because of this praiseworthy performance of "Pietro the Pirate".

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**NO END TO CULTURAL EVENTS.**

Dr. Blackford speaks at Convocation on May 17. His subject was "Character Analysis at Sight." Dr. Blackford's interest as an inventor, always craving something new, the beauty of the Indian Mater, and the opportunity of work a person would be most successful. The blonde, according to Dr. Blackford, is the promoter of the inventor, always craving something new. The brunt is the slow, careful person who works out the plans conceived by the blonde. The brunt does not continually desire excitement. She is much more patient than the blonde.

The person with a convex face is quick in speech and action. She is also practical. The person with a concave face is slow in observation and action. She is more of the student, more thorough in her work. The person with a plain, flat face, is between these two.

Dr. Blackford's final message was to choose your interest and work in that line, not differentiating between a man's and a woman's work.

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RESPECT FOR OUR ALMA MATER

Connecticut College, like all up-to-date institutions of higher learning, has an Alma Mater. And, what is more, we have one that is really beautiful one—hymn of the Connecticut. The story of the student body of this college, have a tradition in regard to it—namely, that it is sung every time one takes an entrance of the wood. The poem exhibits an interesting exhibit and well repaid exhibition.

FRESHMEN PRESENT PAGEANT

In ages past philosophers sought the mystic circle sprung forth, like Minerva, from the head of Jove, for communication on campus. All, all this was done that the rest of our lives worrying for fear that “unseen,” we had dealt them many a heartly blow as we and some of our dear departed endeavors to occupy the same cubical inches of ether. We learned, through the rosted and bagged lips of a beamy seance, that “all was forgiven,” or that “the baby’s法宝 bottle was in back of the refriga- et the song we respect and love for our college and the Giant Marmarka presented as the wight on the logs, sits down, reads, waits. Sometimes, it sparkles; the majority of times it does not.

Mother now, is different. She very uncommonly makes a fire; she watches us, sympathetically. When she does, she makes only the chimney. But seriously, would break forth raucously into the unpracticed, and ready to begin work. We feel that, once exams are over, we shall want to attack the hard things as stopping stones to success. It be- hoops us to look ahead, will or no, to drag ourselves out of our present feelings, and to remember that we have to prepare for our life work, no matter how difficult the way may be.

Our family makes a fire.

The fireplace has a temperament in the warm glow of a fire. Father has a method Which, he is sure, the fireplace would not push the magazine section of the year are arranging it. We take "Ah, I knew it, I knew it. Just a method, and father explained how a method is.

It has a way, too. She heaps in kindlings—a great mound, and broad—"for she neither gathers the wood nor wears it out. She lights a torch of paper, held underneath. She lights a fire on a glass window and when the pickle is dried, she puts it on one log, then the other. The room is warm and comfortable looking. It is-just—Mother started.

Perhaps the episode may be excused for the wigwam, _the fireside, the

It is a beautiful one—log fire?

FATHER: "Can we light the fire?"

MOTHER: Yes, but she never mentions the fact. Mother. She must know it by heart method. She must be the one to do it. She lights it with a lighted paper up to dry it out. The fire sputters, goes out. The room fills with smoke. Guests arrive and I flee. ig-
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TAIL-LIGHTS.
Any way—as the Juniors took possession of the ragged, gray wall, the moon retired behind a cloud, as though he could not bear the sight of the departure of the beloved class of '21 whom he has so shamelessly neglected this past season.

You must admit its rather hard for the Seniors in the middle of the line, when those in front set the morning time fast and those in back continually hie, "Slowly."

We've broken into the movies! What thrills are equal to the thrills of posing before the camera? Everybody patted locks into place for two days steadily for fear the eye of the camera would locate every stray lock.

DEPARTMENTAL NOTES.
A set of lantern slides on Biological subjects has been secured by the Zoological Department. These slides have been offered for sale to different universities for the benefit of Professor O. Van der Bracht in his work for the restoration of Belgian Biological science.

The Office Practice Class spent an interesting hour in visiting the New London Savings Bank. They were shown several mechanical devices among them the Elliott-Fisher billing machine.

Copies of Bulletins No. 12 and No. 14, Control Series, of the Massachusetts Agricultural Station, Amherst, Mass., have recently been received by the Department of Chemistry. Bulletin No. 12 is Inspection of Commercial Feedstuffs, Sept. 1, 1919—Sept. 1, 1920, by Philip H. Smith and Ethel M. Bradley. Bulletin No. 14 is Inspection of Evergreen Fertilisers for the season of 1920, by H. D. Haskins, chemist in charge, assisted by L. S. Walker, A. M. Clarke, Raymond W. Swift, and Miss E. M. Bradley. Miss Bradley is a member of the class of 1919 of Connecticut College and has been laboratory assistant at Massachusetts Agricultural Experiment Station for the last two years.

Miss Harriet Rogers, 1919, who has held the position of Curator and Research Assistant in the Department of Chemistry at Amherst College for the last two years was one of the Amherst representatives at Smith College on Friday, May 13, when the honorary degree of Doctor of Science was conferred on Madame Curie, the discoverer of radium.

In conferring the degree, President William Allen Nollson referred to her as "Marie Sklodowska Curie, Professor of Chemistry at the Universities of Warsaw and Paris, first among women of all ages for the brilliance, magnitude, and significance of her scientific discovery, the peace of the greatest benefactors of mankind in the unsellishness which has devoted, without tax or toll, the results of her researches to the service of humanity."

(Twenty Times.)