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### Connecticut College News Vol. 9 No. 4

Connecticut College

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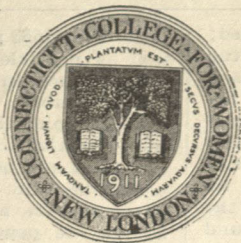
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Connecticut College, "Connecticut College News Vol. 9 No. 4" (1923). 1923-1924. 22.  
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## DR. BEEBE ADDRESSES CONVOCATION.

### Fascinating Tropical Life "Revealed."

Doctor William Beebe, who spoke at the Convocation of Tuesday, October 23rd, should have brought courage to the hearts of those who are contemplating a trip to the tropics. Dr. Beebe, who is the Director of the British Guiana Tropical Research Station of the New York Zoological Society, interested us so much with his story of lizards and sea lions that any fears we had had heretofore regarding the wild and dangerous life of the jungle were calmed. We discovered that the vampires, the scorpions and centipedes are harmless, that there are, in fact, few of the supposed "horrors" of the jungle.

The slides brought before our eyes a land of many beautiful flowers which, as Dr. Beebe assured us, tho it is not commonly understood, are unsurpassed in color and variety. We saw the mother possum carrying her many children upon her back, and the lizards; also strange and remarkable fish, electric eels, red and green frogs and cannibal fish, which are a real danger of the jungle.

The "movies" revealed to us the interesting life of the queen of ants and her soldiers and workers. We saw the ants destroying leaves and carrying them back to their homes. It is often that whole gardens are thus devastated in a single night. Far down into the home of these ants we were able to see, through the eye of the camera, the queen who having once shed her wings spends the rest of her life laying eggs.

A reel taken in the Galapagos Islands of the Pacific was then shown. There dwell mocking birds, huge tortoises, yard length lizards, and sea lions. The tameness of these creatures is amazing and almost unbelievable but there it was, demonstrated before our very eyes.

Throughout the pictures Dr. Beebe told us of the work, of incidents having to do with the filming of these animals, of the romantic history of the islands. It was there that Lord Byron brought the King and Queen of the Sandwich Islands to be buried, and there one of the many scenes of the War of 1812 took place.

## PRESIDENT AND MRS. MARSHALL ENTERTAIN THE FACULTY.

President and Mrs. Marshall were at home to members of the Faculty, Friday evening, October 12th. This was the first opportunity that the Faculty have had to mingle socially since the opening of College, so many interesting vacation experiences were exchanged. Particularly enjoyable were the brief talks of Dean Nye and Mlle. Ernst, embodying phases of their summer's experience in Europe.

Mr. Bauer gave several delightful piano selections. The Autumn decorations of the house and the warm hospitality were in delightful contrast to the cold, foggy night outside.

## DR. GALLUP PREACHES AT VESPER SERVICE.

### Discusses "The Noble Self-Sufficiency."

On Sunday evening, October 21, Rev. Wallace Gallup, Professor of Biblical Literature, spoke for the first time at the Vespers service. He based his sermon on a text from St. Paul:—"I have learned, in whatsoever state I am, therein to be content." But Dr. Gallup pointed out that the better translation from the Greek is, "To be self-sufficient." "Content" is too often used to describe a passive attitude toward things as they are, without thought or desire to make them better than they have ever been. "Self-sufficient" is also open to misinterpretation, as people mistake a cheap egotism for the true self-sufficiency which the wise recognize in themselves as coming from an inner power whose source is God. Anyone familiar with Paul's life and words know that it was his convictions of the indissoluble union between himself and Christ which made him self-sufficient "in whatsoever state" he was. This intimacy with God is what all of us need.

## Lloyd George Visits America.

Ex-premier David Lloyd George, accompanied by his wife and daughter, arrived for their first visit in the United States, not long ago.

He is being warmly welcomed by the American people. On Wednesday night he addressed the largest audience that he has faced so far, in the great International Amphitheatre in the heart of the stockyard district of Chicago. Ten thousand people listened to his declaration that:—"Vengeance is justice without wisdom." Ten thousand people heard his plea for leniency in reparations and the rescue of Europe from the commercial disaster which would follow the ruin of Germany.

It is difficult to tell whether this great political figure appeals more to the American capacity for admiration or to American curiosity. We love lions of any sort and those who have been immediately concerned with the Great War have occupied much of our attention in the last few years.

The press, theoretically, at least, reflects the opinion of the popular mind and here there seems to be a diversity of opinion as to the significance of this visit from England's great Welshman. While "Time" hails him as "Caesar", the "Nation" expresses another view:—

"Mr. Lloyd George has come to the United States presumably to make money. It is a habit that many Englishmen have, and Americans should be the last to protest when Englishmen follow such good American pursuits."

He has held power and gambled with high stakes . . . and the tragedy is that he has proved superhuman, could not master his

*Continued on page 4, column 1.*

## MRS. MANSFIELD ENTERTAINS MEMBERS OF DRAMATIC CLUB.

### Reading Given.

On Tuesday afternoon representatives of the College Dramatic Club were entertained at the home of Mrs. Richard Mansfield. After greeting us all most cordially she satisfied our curiosity with the stories of some of the rare and interesting objects with which her house is furnished. Many are treasures brought from European countries, tapestries, china, glass,—but of most interest to us were the portraits of Mr. Mansfield, and of herself when she was known to the theatre loving public as Beatrice Cameron. Two portrait studies of Mr. Mansfield in the role of Shylock make an extraordinary interesting complement to one another. The first shows the great Jewish merchant as he makes his initial entry—dignified, calm, master of many possessions. The second depicts his complete downfall, with the overwhelming agony of his despair. Others of the characters which Mr. Mansfield represented have been preserved to our generation by a series of engravings. In connection with studies of her husband as Cyrano de Bergerac, one of which forms the frontispiece to Gertrude Hall's translation of the play. Mrs. Mansfield expressed her pleasure that Walter Hampden is to carry the title-role in that play this year. She considers him "a brilliant young artist."

Interesting as was Mrs. Mansfield's conversation, yet the center of the afternoon was the reading of the Trial Scene from the Merchant of Venice. Familiar as the lines are, yet the greatness of the conception, the situation, the words, never fail to thrill an audience, above all, when the reader is able to bring to her interpretation the sympathy and understanding of one who has played Portia to a Shylock whose greatness was recognized by all his generation.

## FACULTY CLUB HOLDS FIRST MEETING.

The first of the monthly gatherings of the Faculty Club was held Friday evening, October 19h, in the Faculty Room of the Library. Dr. Kip, as chairman of the committee, had arranged a most delightful evening's entertainment. The program follows:

Two violin solos by Miss Isabel V. Grinnell, C. C. '27; "Intermezzo from L'Artésienne" by Bizet, and "At Dawning" by Cadman.

Rhythmic dances by Miss Selden interpreting "Sarabande" by Bach, and "Andante" by Beethoven played by Mrs. Wilber.

Violin solos by Mr. Grinnell—Prelude from "Herodiade" by Massenet, and "Serenade" by Dridla.

Two dances by Miss Selden—"Moment Musical" by Schubert, and "Musette" by Gluck, played by Mrs. Wilber and Mr. Grinnell.

It was announced that beginning with the week of October 22nd two members of the Faculty will serve tea every afternoon except Tuesday and Saturday, between four and five-thirty, in the Faculty Room.

## LOCAL MUSICAL SEASON OPENED BY MR. BAUER AND MR. WELD.

### Fine Programme Rendered.

The first important event of the local musical season of 1923-4 was the joint recital by Professor, Weld and Bauer on Thursday evening, October 18, in the First Methodist Church of New London. The proceeds of the recital are to be divided between the Methodist Church and the College Endowment Fund. While an appreciative audience gathered to hear the artists, it is only fair to say that the size of the gathering did justice neither to the quality of the performance nor to the worthy objects in whose behalf it was given.

The programme was admirably selected. The organ numbers included characteristic compositions from among the best representatives of the French school of yesterday and today, as well as one number by the eminent English-born municipal organist, of Portland, Maine, E. H. Lemare. It was real organ-music, but of so wide a range as to style that the interest grew as the programme progressed. As for Mr. Weld's selections they were of the very highest type of modern Protestant religious music of their respective countries, America and Germany.

It is hard to select for special mention any particular numbers, though Lemare's "Chant de Bonheur" lived up to its previous reputation, as the most popular of the organ numbers, while the magnificent setting of the familiar scripture words of the Brahms song made a real appeal to the audience.

The work of the performers was excellent. Mr. Weld is an artist with a true appreciation of religious music. He sang his numbers with a dignity of style that, added to the beauty and expressiveness of his voice, to say nothing of the high degree of skill with which it was handled, created a profound impression.

Mr. Bauer, both as accompanist and as soloist, showed himself the rou-tined and discriminating musician, entirely at home in his medium and able at all times to give a good account of himself. He made the most of the new Moller instrument in the Methodist Church, and charmed his hearers.

The programme follows:

Organ: 1. Sonata Op. 42 Guilmant  
Introduction—Allegro  
Pastorale  
Finale

Mr. Bauer.

2. Zion is captive yet. Op. 30, No. 3 Parker  
(Hora Novissima)

Mr. Weld.

Organ: 3. Chant de Bonheur Lemare  
(By Request)  
Chant Pastoral Dubois

Mr. Bauer.

4. Thupgh I speak with the tongues of men. Op. 121, No. 4. Brahms  
I Corinthians, XIII

Mr. Weld.

Organ: 5. Elevation }  
Scherzo } Rousseau  
Toccata from the Fifth  
Symphony Widor

Mr. Bauer.



## Connecticut College News

ESTABLISHED 1916

Issued by the students of Connecticut College every Friday throughout the college year from October to June, except during mid-years and vacations.

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### ELEONORA DUSE.

Before the memory of most of my readers, Eleonora Duse was already known to the most critical audiences of Italy, Spain, Austria, England, Germany, Scandinavia, Russia, America and France. About 1910, recognized without question by two continents as a supreme dramatic genius, a genius occupying a plane which no second histrionic power had reached, the Italian actress left the stage and retired into seclusion. . . . In the spring of 1921, amidst the excited enthusiasm of her countrymen, she reappeared, first in Turin and Florence, then in Rome. She was over sixty, worn, gray-haired and in poor health. Her uncompromising sincerity and her sense of proportion forbade her to consider love motives, with the possible exception of motherlove. She chose Ibsen's "Lady from the Sea," then created a new part in Tommaso Gallarati-Scotti's "Cosi Sia." She played: she was unchanged.

Since Eleonora Duse was last acclaimed in this country, a generation has passed. As I write, she is expected in New York, where she will give one evening performance at the Metropolitan Opera House, and nine matinees at the Century Theatre.

What is there in this astounding artist that puts her apart from her sisters, in a region where time, points of view and conventions are unknown? What was it that, at her mere contact, clarified for so many of those who were young and uncertain when the century opened, the question of beauty?

One feels unequal to the task of explaining or describing. Eleonora Duse is Truth; Eleonora Duse is Nature. If we demand of the stage to show us what is permanent in the human heart, it is to her that we must turn. She is at once near the soil like the peasant, and on the summits with the rarest few. She is the suffering and resigned woman of the people and she is the Greek goddess. When she moves, when she speaks, vanity vanishes in smoke, details blend into harmony, and faultlessness reigns. Compared with this, cleverness, charm, refinement, intelligence, poise, modesty, seem mere shadows, mere substitutes for the real.

What strikes one before all is Duse's simplicity and directness. No artifice of any kind, no make up, no calculations, no effort. There is a woman of the highest nobility of character subordinating herself without reserve to the part which she incarnates. The intonations and modulations of the exquisite voice are unstudied; the per-

fect movements of the body unwatched; the eyes are a deep mirror of the eternal truth which flashes. A magnetic force is at work, and it is all indefinable and immense. The effects of such towering integrity are inevitable: before the amazed spectator has had time to realize what is happening, he finds himself face to face with the essential and the final, while, around him, on the stage of life, the false gems lose their brilliancy and betray their mediocrity.

Next to Duse's simplicity comes Duse's "realism," a minute and deep realism, where mind and heart fuse; where roughness and coarseness, if they appear, are tamed by tenderness and grace; so that the whole becomes symmetrical, beautifully strong with all the strength of the mature woman, naive and pure with all the ingenuousness of an artless child.

Much has been written about Duse's inarticulate sounds. A recent article in the New York Times commenting upon the actress' reappearance in her native land, portrays her thus at the bedside of her child just snatched from death: "She stands transfixed, uttering one cry. And into this cry she puts the meaning of a lifetime—a cry of wonder and age-old sadness, a cry that no one who watched that night at the Costanzi will forget." I was not at the Costanzi that night, but I remember another "cry", distinctly, after eighteen years; and I am almost sure that, at the Costanzi, there was no "articulate" cry. What was uttered, as I imagine it, was something no words can elucidate; it was "thought heard", infinite suffering mixed with infinite gratitude made palpable and audible, while the lips of the artist remained closed.

Duse has had an eventful life; a life of inner tragedy all her own; a life of outward struggle, one phase of which I shall attempt to indicate. She was fated to submit herself to the judgment of the most critical of nations exactly at the time when that nation prided itself on possessing the three greatest actresses in the world. In 1897, in fact, when "the divine Sarah" persuaded Duse to appear in Paris, France counted besides Bernhardt herself, Madame Bartet and Madame Réjane Duse, already famous everywhere else, was reluctant to face the French capital. Apparently, she hesitated to undergo a comparison on account of the disadvantage of a foreign accent. An Italian play in Italian, a French play in Italian translation meant serious handicap. She was no "Parisienne;" she lacked the complication of the many-sided Sarah; the charming "mesure" of Bartet; the elegant intellectualism of Réjane. And yet, if she was to ask the world of art to canonize her genius, to the place of canonization she must go. She went, and it happened that her first appearance at the Renaissance Theatre was in "La Dame aux Camélias", the best and most popular part of Sarah's own repertoire. That evening ended in a victory for Bernhardt; for Duse, it was a painful experience. But, as time went on offering other plays, the truth began to dawn upon the French critics. The all powerful Francisque Sarcey was the first to wake up. Lemaître, Huret, Gustave Larroumet followed. And, when Duse's visit came to an end, her triumph was complete. Listen to the beginning of Jules Huret's account in the Figaro of Duse's last performance in Paris:

"I am afraid as I take up my pen, yes, afraid of my incompetence to picture, in a few rapid moments, the powerful, the profound emotion of those three hours where an entire audience composed of the flower of French comedians, of well-known writers, great painters and celebrated sculptors honored a foreign artist with the most vibrating, the most enthusi-

astic, the most poignant manifestation that is possible to witness. . . ."

Ever since, in the minds of the European public, Duse and Bernhardt have occupied the two poles of artistic interpretation. An attempt to award the palm to the one or to the other would be idle; it is enough to say that they are not on the same plane. Sarah, the popular idol, could create any part. Certain parts only are acceptable to Duse. And the same part played by the two women is not any more the same part. During Duse's stay in Paris in 1897, before the turning of the tide, Francisque Sarcey contrasted most happily the two manners in a criticism of Sudermann's play: "Magda" (Die Heimat). The heroine, cast off by her family, a family of simple people, has become a famous singer, and decides to give a concert in her home town. The father consents to see Magda. Magda enters, and here I let Sarcey speak:

"Do you call to mind the entrance of Sarah? She was the diva triumphant and adulated, the operatic star in her glory. She descended upon the house in a startling costume, offering kisses to right and left, encumbering the modest and austere rooms with servants and trunks; she talked incessantly, she was noisy, 'troubling herself for no one, making fun of her aunt, and horrifying with her repartee the provincial gossips who had come with the intention of examining her, as if she were a curiosity in a museum; offering 60,000 marks to her sister, so that she might marry the one she loves, and doing it all in a manner which showed plainly that she was accustomed to have all her whims applauded and satisfied. . . ."

"With la Duse it is different. She presents herself mild, repentant, almost timid. One might think that she was ashamed of the luxury surrounding her in spite of herself, and which she has suppressed as far as possible.

She is trying to be simple, in order to live with simple people. She has completely forgotten that she is the first prima donna of her time, and that she had princess at her feet. . . ."

Behind every movement of Duse, there is the throbbing of the heart, of a great heart. Behind every thought of Duse, there is the logic of natural law.

ALCESTE.

### RUSSIAN PEASANTS ENROLL IN UNIVERSITIES.

#### Alarming Lack of Equipment Prevails.

Ten thousand Russian peasants and laborers have made their way to Moscow in the hope of enrolling at the University. This migration from villages and small towns is the result of the ruling of the Soviet Government granting free admission to every Russian, especially to those of the poorer classes.

In order to prepare for the university examinations, these "Rab-Fac" students, as they are called, spend from two to three years in a preparatory course, similar to that of an American high school. Nearly all of the higher institutions of learning in Moscow are enrolling peasant students this fall.

"Instructors disagree as to the quality of the work done by these students," says a report of the European Student Relief, through which American colleges are sending aid to needy foreign students. "Some say they cannot be educated to university standards, and that professors are obliged to pass unprepared students. Others say the minds of these sons of the soil are fresher than those of the old type of student, and that the vigor with which they attack problems makes up for lack of training.

"Older students watch the approach

of the Rab-Fac much as the old Romans probably watched the approach of barbarians. The latter are given preference in government stipends, and first choice of rooms. It is hard to say what changes will be forced on the university through this new open system of education. Doubtless there will be much repetition of work before the peasants can reach the upper classes, and only the best will survive."

The radio is a complete mystery to all Russia. According to reports received from American members of the European Student Relief, even electrical specialists in Russia have no conception of how the radio operates.

This backwardness is due to the fact that there are no up-to-date textbooks or scientific periodicals in Russia. A marine engineering professor at one of the Polytechnic Institutes reports that the latest textbook from which he is teaching is a 1914 edition.

The European Student Relief, which is supported largely by contributions from American students, is trying to remedy this lack of equipment by sending the latest publications into Russia.

### FREE SPEECH.

[The Editors of the News do not hold themselves responsible for the opinions expressed in this column.]

To the Editor of the News:

While idly glancing through the College "C" a few evenings ago I came across a statement of the aims of the Service League. According to the "C" the aims are as follows: "To unite its members by bonds of friendship and loyalty, and to inspire them to give their sympathy and to dedicate their services to the advancement of College interest, community welfare, and national and international causes destined to benefit humanity."

This is all very fine sounding, but when you come to analyze the meaning, do these aims really mean anything to us as members of this College? How many of us really know just what the Service League does, or what it really stands for? True, every fall a reception is given the Freshmen by the Service League, where they listen to speeches by the different club presidents. The Freshman learns that the Service League runs the Lost and Found department where lost articles may be reclaimed. She learns that the Service League gets jobs for all who wish to work part of their way through college. She learns that she has automatically become a member of Service League. Now this is what I believe to be the biggest mistake of Service League. When you have in any Society people who have to make no

Continued on page 3, column 3.

### COMPLIMENTS

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**ALUMNAE.**

**Concerning Our Publication.**

Last June if you remember, you voted at the alumnae meeting to issue an alumnae publication during the coming year—one entirely independent of the *News*—one with a cover and pages all its own.

The year is upon us, and the time is at hand when we must be about the business of collecting, editing and publishing the material for our first alumnae magazine.

The publication, whatever it may be, depends ultimately upon you. To be sure, the committee will do their individual and collective bits, but the paper is to represent the entire alumnae body.

Have you seen clever articles, designs or ideas used in other alumnae papers? Do you yourself have original ideas about the contents of our organ? Shall we have pictures? If so, of what kind? Cartoons? Snapshots? Photographs of alumnae? Of campus views? Of class babies? Of noted alumnae?

Do you want a literary, philosophic, dignified, humorous, statistical, artistic, or miscellaneous number?

What girls do you particularly recommend for contributors? Whose poetry do you think best adapted? Whose short stories? Whose essays?

Like every other venture that C. C. essays, our alumnae publication must be a pioneer undertaking. In years to come, our first number will doubtless be kept in one of the glass cases in the Tudor reading room of the Library, with other rare first editions. We must put forth every effort that this our initial attempt may be worthy of Connecticut College.

"Whatever we do, let us do it beautifully."  
Send all suggestions and contributions at once to

Juline Warner,  
Washington Apartments  
Paterson, New Jersey.

Loretta Higgins ('20) is once more in this country after spending almost three years in France studying voice with Madame Wolf, wife of the director of L'Opera Comique. On October 9 she gave her first American concert in her home town, Norwich, Conn. While in Europe, Miss Higgins had opportunity to sing not only in France, but in England, and Switzerland. Her interest in press work also took her to various countries.

Ruth Trail ('19) has moved from Kansas this year to West Virginia, where she is Associate Professor of Home Economics in the state university at Morgantown.

Ella McCollum ('21) has crossed the Hudson to act as research chemist in the Milk Oil Corporation of Jersey City. Ruth McCollum is still research chemist in the New York Skin and Cancer Hospital.

**LIBRARY.**

When using our library make yourself familiar with the general rules in the Connecticut College C.

You should know also what information you may expect to get from the card catalogue, where the French, German, Italian and Spanish books in the original are shelved, as well as the location of the translations. Learn the relative location of the main classes; i. e. Literature, History, Art, Sociology, etc. You should know the difference between a "Reference Book" and "A Book on Reserve." Learn what you may expect to find in a dictionary and how to locate it quickly. It has been said that "more and better reference work can be done by a person who understands the use of an unabridged dictionary—the World Almanac—than an untrained person can do with a whole library at his command." Not one person in a hundred realizes the possibilities of his dictionary. You should know what you may expect to

find in the Century Dictionary that you might not find in Webster's Unabridged or the Standard, also the differences in the make up of each. Try to tell some one, who knows, the difference between a dictionary and an encyclopedia.

In College work you should know what the "United States Catalogue" is, as well as the "Cumulative Book Index." You should know the full use of the "Reader's Guide to Periodical Literature," "Reader's Guide Supplement" and the "International Index." Of what use is the "Book of Review Digest" and where is the Booklist located? Do you know where to find the address of any publisher in the United States? All this is fairly easy to acquire and once in one's possession opens vast reservoirs of information.

**FREE SPEECH.**

Continued from page 2, column 4.

effort to belong or even care about doing so you are holding back your Society from the best that it might attain.

No one of us really feels a part of Service League. Perhaps the fact that we automatically become members makes it lose its value in our eyes. As Service League now is, the President and officers really do the "Service" part. We are merely the "League."

It seems to me that what we really need in the way of a Service League is a society that will mean something to each girl in Connecticut College. We need to meet and talk about service if we are to give it, to really inspire the spirit of Service into the hearts of the girls who are willing to give it. If Service League could have regular meetings, have certain ideals of service that can be understood and make its ideals accomplished, then Service League will become a reality, and will no longer be the half-understood society that it is now.

I have been a member of Y. W. C. A. in preparatory school and I have experienced the feeling of true love of service that one gets from this association. The girls met together and spent much of their time in Service such as making scrap books for hospitals, sending baskets to shut-ins, raising money for poor families, for foreign refugees and children in other countries. The really big thing about all this was that they did these things together in a common spirit of Service. We were members because we wanted to be, and we were proud of our membership. Each girl knew what she was working for and had a genuine joy in accomplishing the work.

Service League might accomplish much by getting its members together and explaining to them in just what way they may help. "Service" is a most worthy and unselfish motto, and the idea of Service League is fundamentally right.

If we are to have Service League, then why not have some real aims that are rich in meaning like those of the Girl Reserves, a branch of the Y. W. C. A. "To serve others sincerely, to face life squarely, and to find and give the best." These aims are short, concise and full of meaning.

When Service League has established a set of understandable aims, has aroused every girl to an interest in the League, has made its membership voluntary, has created a feeling of fellowship as the Y. W. C. A. does, then shall Service League have lived up to its name and have given true service.

'26.

Dear Editor:

As a consequence of the announcement by President Marshall that unless Student Government moved to restrict excessive week-ends, the Faculty would feel called upon to to reg-

Continued on page 4, column 1.

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**LLOYD GEORGE VISITS AMERICA.**  
*Concluded from page 1, column 2.*

environment, and instead of rising above his day, express it. Lloyd George is today, politically down and out, a statesman in the discard, but he is a symbol of the period of the Great War, and if Americans still look upon the war years as a heroic epoch it is fitting that they should pay tribute to Lloyd George." From the "World" comes this warning:—

"When you judge him . . . remember that there are no precedents by which to judge him, for no statesman of any age, and none other even of this age, has had so many times to act so quickly at awful risk amid so many complications."

**ROOT TO BE NEXT ENVOY TO GREAT BRITAIN.**

From Washington comes the welcome news that our President has disregarded personal political advantages to be gained in the disposal of a political "plum" and is about to offer to Elihu Root the post of Ambassador to Great Britain. Mr. Root is an eminently qualified statesman of international reputation and quite capable of retrieving the diplomatic blunders of his predecessor. It is sincerely hoped that he will see fit to accept the appointment.

**AT OTHER COLLEGES.**

Bryn Mawr's third Summer School for industrial workers met this year with marked success. The purpose of the school is to give to the uneducated working girl of superior intelligence a chance for higher education. A course in Modern Industrial Society is required of each first-year student; she may elect either Science, Literature, History or Art. Added to these subjects, Hygiene and Physical Education complete the beginner's program. This past summer, ninety-five girls from industrial pursuits were enrolled. The value of the school's work in furthering education is immense.

The Trinity Senate, going one step further than the Sophomore demands, has decreed that the Freshman skull cap shall be a Freshman's head gear on all occasions six days of the week. This is a radical move, since hitherto the mark of infancy has been confined to campus.

Vassar College enrollment in spite of efforts to hold to the limit of 1,000 has mounted to 1,150. Every state and eighteen nations are represented.

Radcliffe plays intercollegiate hockey. Her opponents on the field this fall will be Wheaton, Lasell, B. S. P. E., and Sargent.

**FREE SPEECH.**

*Concluded from page 3, column 3.*

ulate the matter, I feel constrained to make a few remarks.

Where, I ask, does our so-called campus democracy and freedom come in? Government "of the students, by the students, and for the students" seems to be a thing of the past: Is our Student Government going to be able to keep its self-respect if it is administered under the shadow of dire threats? If Student Council acts on

the matter it will not be of its own free will, but on account of the forced intervention of the Faculty, and under the threat of the usurpation by the Faculty of Council's right of legislation. Again, I ask, what influence can a pseudo-Student Government have?

Granted that there are cases of over-frequent and attenuated week-ends, is it a matter for the Faculty to regulate? They take the stand that too many absences from college interfere with our academic work. But they already exercise the prerogative of controlling our academic activities. If a student cuts more than a third of her classes, credit for the course is withheld. Moreover, if a student fails to maintain a certain average, the Faculty rightly and justly are privileged to ask the student to withdraw from college. But, have the Faculty, with all honor and reverence to them, the right to dictate how, when, and where a student shall study?

As it is, have we not enough rules, and a sufficient number of "don'ts?" Another rule made is only another rule to be broken. Another negative phrase in the constitution only acts, psychologically, as a stimulus to the infraction of rules.

If, under pressure from the Faculty, Student Council feels that it must act, would it not be better to state the question affirmatively, and "recommend" that, for her own benefit, a student take a reasonable number of week-ends, and then leave the decision to the individual? Otherwise let us have government wholly by the students or wholly by the Faculty.

A Protestor.

To the Editor-in-Chief:

What is the matter with the Freshmen Composition courses in most colleges? Why is it that we all go through the mill of this course to come out grist with all voluntary self-expression crushed out of us?

It seems to me that one of the causes can be found in the text-books—and specifically in the lists of cut and dried theme titles. Again, what aspiring devotee of self-expression can thrive under the gruelling comments of disinterested instructors? The spontaneity of the creative effort needs to be encouraged and sponsored—not pushed and driven into a channel already clogged with the abortive ideas of a past decade. But—says the critic—true genius would survive all that to come forth later enriched and matured. That may be so—but it is not of geniuses I am speaking. It is of that large class of persons who feel an urge for self-expression—and who have that urge ruthlessly crushed by unsympathetic instructors and by worthless text books.

I realize that back of any fine expression lies controlled technique—but there are few college students who achieve an artistic expression. Therefore why not foster the instinctive urge for expression at the risk of losing a bit of technique? Perhaps—who knows—some shy genius who might otherwise be wasted might be developed.

'25.

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