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## Connecticut College News Vol. 15 No. 8

Connecticut College

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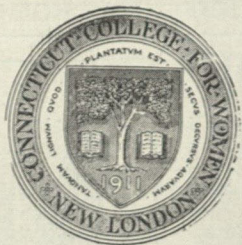
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## LARGE AUDIENCE ENJOYS ILLUSTRATED LECTURE AT CONVOCATION

### Miss Elizabeth Selden Interprets Dance Forms

An unusually large audience gathered in the gymnasium at Connecticut College yesterday afternoon to hear Miss Elizabeth Selden of the Bennett school in Millbrook, N. Y., fourth speaker in the college convocation series, discuss *The Old and The New Dance*, and to see her illustrate her comparison by demonstration.

The audience was not disappointed, for the program as a whole was both interesting and delightful.

Miss Selden began by presenting certain basic principles underlying the elements of the dance, and showed how any change in these basic principles must affect the style of the dance. The ballet, last ruling form of spectacular dancing, held sway unchallenged for some 300 years, until the sudden change set in, with the barefoot dance first introduced by Isadora Duncan. The rule of the ballet was a code of strictly prescribed forms, so-called *steps*, *positions*, and *attitudes*. With the coming of the barefoot dance, we have witnessed a less restricted evolution of the dance, which Miss Selden calls the *free dance*, because it encourages the breaking away from forms fixed by tradition, and demands the use of freer action modes. By this latter expression is meant such action as the dancer may conceive to suit the mode of his thought: a process of inspiration, an unfolding. In the ballet, the composition consists of a clever rearrangement of those separate units of motion called *steps*, which are treated much like the forms of a picture puzzle, gathered together by a process of accretion.

The difference between this old order of the dance, and the new one is determined by their totally different attitudes toward the basic elements of dancing. First, the attitude toward the basic ideal: in the ballet conformity and prettiness, in the free dance, freedom and sincerity of expression; then, the attitude toward the dynamic principles of lightness and weight; the difference in conception of rhythm in music, and rhythm in movement; the attack on motion, the manner of control, and other smaller considerations, which all help to make the ballet and the free dance the widely divergent manifestations which they now are.

Miss Selden then presented some dances of her own, all of the free order, where certain of the principles analyzed might be detected. She was careful, however, to show that while good compositions are created spontaneously, still they will reveal certain inclinations toward basic principles underlying the art itself.

For McDowell's *To a Wild Rose* she showed the action of individual rhythm as expressed in breathing. This dance exemplified in artistic

## RECENT ELECTIONS

**Freshman House Presidents**  
Nameaug—Ruth Hawkins.  
Schaffer—Ruth Feree.  
Thatcher and De Hotman—Virginia Vail.  
Bannon and Lovell—Harriet Kistler.  
De Shon—Ruth Norton.  
37 Nameaug—Mary E. Parker.

## Forty Colleges Represented at Student Government Conference

### Constance Green Gives Report

The 22nd annual meeting of the Women's Inter-collegiate Association for Student Government was held November 14, 15 and 16 at Bucknell University, Lewisburg, Pa. There were about 40 colleges represented.

The program consisted of a general session every day, and several small group discussions. Among the most interesting topics discussed in the general sessions were: "Relation of Faculty Administration to Student Government" presented by Mrs. Brand Blatchford, Dean of Women, Swarthmore College; and "The Practical Application of the Honor System" presented by Wellesley College.

On the whole the small group discussions were more satisfactory and enlightening. The following are some of the more interesting regulations and policies adopted by various colleges:

Wheaton, Wells, Western Reserve and Wellesley were among those colleges which had what is known as the Honors System. This is open to a certain group, junior and senior, and allows them to carry on intensive and individual work along some particular line under the supervision of a Faculty member. At Wellesley the work is divided, a girl takes three regular courses and devotes the rest of her time to her honors work. This privilege is offered in the interest of scholarship.

Dormitory Government was a subject which concerned a great many colleges—and under this quiet hours in particular. One regulation which might be of interest was that of campusing the entire floor for repeated infraction of quiet hour rules.

The policy of a Curriculum Committee was also greatly discussed. Wheaton had most recently formed such a committee and was enthusiastic over the results. The purpose of this committee, which is composed of Faculty and students is to discuss required courses, and to receive suggestions from the student body in regard to the syllabus of any particular course, as well as suggestions for new courses.

The conference as a whole served more than anything to emphasize the fact that Connecticut College is most fortunate in progressive and liberal cooperation of its Faculty.

## UNIQUE RIFLERY MEET HELD

On Saturday afternoon, November 16th, there assembled at the riflery range four shooting teams for the purpose of concluding their three-day competition with an exhibition match.

The teams were distinguishable by their jackets, the Seniors in red, Juniors in green, Sophomores in blue, and Freshman in brown.

The Green jackets predominated throughout the match, in both number and success. For not only was the first two days' competition won by the Juniors by score and form, with the Sophomores placing second and the Freshmen third, but the Juniors also won first place in Saturday's meet, the Seniors second place and the Sophomores third. Bethel Dean, a Junior, won the individual championship.

The first event of the afternoon was competitive target shooting. This was done in two rounds, the first from two positions, kneeling and standing, the second and alternating round from prone and sitting positions.

Three feats marked the individual and class competition which followed the target shooting. The event of dotting the *i's* in the word Mississippi was won by the Juniors. The Freshmen won the match of spelling words on an eye-chart, and the Sophomores won the pumpkin match.

The last event was purely exhibitionary, the events not counting for competition. One group shot at moving targets, another group at clay ducks (borrowed from Ocean Beach) and still a third group at colored balloons which formed "C. C." against the range-board.

Such a panorama brought the riflery meet to a fitting close. This is the first organized meet of this kind that Connecticut College has ever produced and thanks are due to Adelaide Bristol and Elizabeth Koella for their work in bringing about the meet. May the future ones all be as successful as this one.

The teams were:  
Seniors—Daboll, Gabriel, Jeralds, Joseph, Ward.

## POSTER GUILD ORGANIZED

In order to raise the standard of poster work at C. C., and to make it more convenient for the various organizations to place requests for posters announcing their events, there has been formulated a *Poster Guild* to take care of poster traffic in the school.

The plan of execution is as follows:

1. Each organization is to place in the hands of the *Guild*, its request for a poster, ten days before the event is to take place. Since posters of any merit require time for execution, a girl is not able to do, without a reasonable allowance of time, creditable work.

2. Each organization is to pay thirty-five cents per hour, the regular college price for work done, to have a poster made. Twenty-five cents of this amount will go to the girl who makes the poster, for she gives up time to the work that she might use otherwise, and ten cents is to go to the *Guild* treasury for paints, papers, and other necessary supplies.

3. Requests for posters will be sent to a definite place, namely, *Poster Guild*, Box 125, so that it will be more convenient for an organization desiring work done, to secure it. Information concerning the nature of the event, the time and the place it will occur, and where the poster containing that information will be placed when completed, will accompany the request.

It is hoped that this plan will meet with the approval of the various organizations and that they will greatly benefit by it.

Any communications will be taken care of if addressed to *Poster Guild*, Box 125, Campus Mail.

**Juniors**—Abell, Bishop, Chesebro, Colby, Dean, Keefe, Moore, Rice, Stahle, Schnieder.

**Sophomores**—Pierce, Schmidt.

**Freshmen**—Bronson, Tunnell, Wike.

## ROTH QUARTET IS SECOND NUMBER OF CONCERT SERIES

### Excellent Reports From Many Critics

The Roth Quartet which appears in New London, Tuesday evening, November 26th, as the second attraction in the series of concerts offered by Connecticut College, is a great ensemble of virtuosi. Brought to this country in September, 1928, by Mrs. Elizabeth Sprague Coolidge for an appearance at her Pittsfield Anniversary Festival, their unexcelled musicianship and exquisite playing brought them fame throughout America after this one engagement. The demand for their services was so great that they played seventeen engagements during a stay of three weeks in the country, and many bookings for appearances during the present season were made. Connecticut College had engaged them for this concert before they sailed away. The engagement was made because of the remarkable reviews concerning their playing as printed in the New York and Boston papers, and more especially because of the unstinted recommendation given us by Dr. Daniel Gregory Mason, of Columbia University, Dr. David Stanley Smith, Dean of the Department of Music at Yale. Their New London concert will be given in Bulkeley Auditorium which has a limited seating capacity and the beauty and excellence of their performance fully warrants a capacity audience. Four newspaper reviews follow:

**New York Times—Sept. 22, 1928**

"The last day of the Pittsfield Anniversary Festival of 1928 became notable in the annals of that institution through the introduction to American audiences of a string quartet of the first rank."—Olin Downes.

**New York Times—Oct. 28, 1928**

"It is not often that a string quartet is applauded as if a virtuoso or an orchestra had excited the listeners, but this was the case yesterday, and it is to be borne in mind that the audience which attends performance of chamber music is likely to be one of uncommon musical judgment. The four players, then, more than renewed the impression they had made at Pittsfield."—Olin Downes.

**New York Evening Post—Sept. 22, 1928**

"Such sensitive responsiveness to nuance in the interplay of parts, as was revealed at Pittsfield, is little short of amazing. The quartet, though it has played in many parts of Europe, was very little known to the best informed Americans at Mrs. Coolidge's

(Continued on page 2, column 1)

Betty Hubbard '31 is the winner of the Bates cup, won in the finals of the tennis tournament last week by defeating Mary Boardman. Betty Hubbard, who has come to C. C. this year from Marot Junior College, has already won several cups and trophies in tennis matches. In 1927 she won the Ojai Valley tennis championship in the Southern California Interscholastic doubles. During the same year she was tennis champion in the Santa Barbara School in California, and during both her years at Marot, she was the singles champion.



## Connecticut College News

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## EDITORIAL

In the past week there have been two new innovations in the college life, one a rule and the other a privilege. Both of them may well be called privileges because of their character. We were all called together to learn what they were and when we found out there was much cheering. We were told to use moderation in regard to them both. And we rightly should. There is nothing harder than having privileges taken away after they have been granted. The way to keep them is by using them in the spirit in which they have been granted.

It would seem as though Dr. Blunt's liberality is boundless. She has, in the brief space of time she has been here, cooperated with the student body to such an extent as to make it possible for these recent privileges to be passed in collaboration with the student government. We feel quite sure that the *News* can speak for the entire college in expressing its gratitude to Dr. Blunt in her understanding of its attitude in regard to requests.

The reasons why we have been given these privileges are many, most of which we already know. The college decorum depends on our acquiescence to these reasons, and because we have the privileges and always want to have them we shall have to be more than ordinarily careful not to abuse them. We have been given what very few colleges have, and there is no reason why we should not continue to select and reject if we can do so reasonably.

Dr. Blunt has given us all we have asked for so far, and in return we must give her all we possibly can to help her in solving any college problems. In regard to the new privileges—let us remember that we are sensible and know how to use them.

## ROTH QUARTET IS SECOND NUMBER OF CONCERT SERIES

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anniversary reunion. Now they are singing its praises in all the byways."—Oscar Thompson.

## Boston Transcript—Sept. 22, 1928

"Until today it was unknown to American ears. Tonight the connoisseurs are still telling its praises. They had not played twenty measures before an expert audience set every listening faculty alert. Fifty measures more and the newcomers were plainly possessed of the ordinary and extraordinary virtues of quartet-playing."—H. T. Parker.

## MOVIE GUIDE

**SWEETIE (Paramount)**—*Sweetie* is a football romance staged at a musical comedy college where the students are well-known film players doing entertainment specialties. William Austin is the sissified professor. Helen Kane carries an air-rifle and sings her "poop-a-doop" songs. Nancy Carroll is the pretty girl who inherits a boys' college and bets her claim to it that her team can beat Oglethorpe. Jack Oakie, Broadway showman, changes the hymn-like school song to a ditty called "Alma Mammy." There is also a red-headed fellow who says that preposition is something you ask a girl. That no college on earth was ever like Pelham does not detract from the fun in *Sweetie* so much as the director's obvious uncertainty whether he was making a satire or a straight story. Typical shot: a football hero with a loose shoe.—*Time*.

## LARGE AUDIENCE ENJOYS ILLUSTRATED LECTURE AT CONVOCATION

(Concluded from page 1, column 1)

form the two motions of plants when the breath of nature goes over them: swaying and twirling. It was a dance done almost in one place, in complete abandon to the somnolent mood of the music.

The next dance was to Kra Kauer-Kreisler's *Paradise*, which is built on an old folk melody. It reflected the thousand shadings which a waltz can take on in the hands of a Viennese composer. It was whimsical, capricious, introducing many sudden changes in mood which tested the dancer's control over relaxation and tension. In the languid introduction, the dancer marked boredom, ennui, the slow awakening to the charm of the ever-intriguing waltz theme. Then came a sudden flash of lively action, an unfolding of the whole being in exuberance.

The third dance was presented to the first two movements of the *Moonlight Sonata* by Beethoven. With great economy of movement the dancer endeavored to convey to the audience the awe and grandeur of an invisible cosmos. Slowly, majestically, movement is born, life arises out of stillness, consciousness awakens. In the second part, joy appeared. As much as the dancer's movements in the *Andante* were held in the spell of awe, so now they sparkled with joyous freedom, and yet were presented with the restraint of a highly stylized form.

A *Sarabande* by Bach was danced with a concentration almost sacrificial in character. It seemed above the 'manifestation of an inner experience' which the lecturer claimed as an integral part of the new attitude toward the dance. The action-mode used in Bach's *Sarabande* and in *Ase's Death* by Grieg showed an even more radical departure from the old forms. Here was not only a rather original conception of dance composition, but also an individual technique employed to bring out what the dancer had previously referred to as "emotional rhythm." "The emotional rhythm," she said, "is the feeling which prompts the dance. Without it the dance lacks personality. It puts the stamp of uniqueness on a dancer's work, and sets it aside as something unmistakably her own."

Miss Selden proved in these two dances that the interest in the dynamic rhythm and the emotional rhythm suffice to carry a dance composition without undue emphasis on the pictorial or decorative side, which is the chief concern of the ballet, and that lightness is much better emphasized by contrast with weight. Particularly in *Ase's Death*, a striking effect was achieved with essentially heavy action, gradually increasing until a dramatic climax was reached, and then diminishing. One gets from this interesting composition a weird, haunting feeling of the inevitableness of an encircling, enmeshing power which brings the victim to its fall. The usual, obvious thing would have been to show *Ase* dying. Miss Selden chose to show that which made *Ase* die.

To be an exponent of the dance who not only dances but thinks, and thus to become a link between the new dance and a somewhat bewildered public is Miss Selden's aim.



## A NATURALIST'S RAMBLES ABOUT HOME

A Naturalist's Rambles About Home (1884)

Upland and Meadow (1886)

Waste-Land Wanderings (1887)

Days Out Of Doors (1889)

Outings at Odd Times (1890)

Recent Rambles (1892)

Notes of the Night (1896)

The Freedom of the Fields (1898)

—By Charles Conrad Abbott.

Nature lovers are, for the most part, a quiet and unobtrusive set of people. They are more numerous, however, than one would suspect and their devotion to the object of their affection is steadfast and exemplary. It is for the benefit of this group, as represented at Connecticut College, that the writer would like to call attention "under the Bookshelf", to the works of a naturalist whose writings, indeed, are familiar to only a limited circle of readers but who never fails to give delight to these both by reason of his power of observation and his gift of expression.

Charles Conrad Abbott was born of old Quaker stock on June 4, 1843, near Crosswicks in central New Jersey, where his ancestors had dwelt since early colonial times. After studying medicine he served for a time during the civil war as an army surgeon. Finding, however, that his real talents lay in a different field he had the courage to break away from his profession and to devote the greater part of his life to the observation of nature and to the archaeology of the region where he was born and to which he was connected by such firm ties. As a scientist he will doubtless be remembered chiefly for his services in demonstrating the existence of man in the Delaware River valley during glacial and subsequent pre-Indian periods. Those interested in this phase of his activity will find in Cambridge a collection of some twenty thousand relics gathered by Dr. Abbott and presented by him to the Peabody Museum of Harvard University, of which institution he was himself for a number of years assistant curator.

Here, however, I wish to direct attention only to the remarkable group of books listed above which flowed from their author's pen in unbroken sequence from 1884 to 1898. Our College Library is fortunate in possessing a copy of each of these volumes (now, I believe, all out of print) except the first, and this, by hook or crook, we must endeavor to secure. This list is not complete since Abbott's literary productivity continued down to the time of his death, July 27, 1919, but the volumes mentioned are sufficient to acquaint the reader with their author's outlook and manner of presentation.

Abbott did not belong to the type of scientist who can gaze by the hour upon a rat in a maze. "Naked facts", he once remarked, "are thrust upon the world from the laboratory, but nature drapes them daintily before presentation." His writings are a record of careful and patient observations interfused, however, with his own personality and projected against a natural background in such a way that the bird, beast, or flower that attracted his attention is never torn loose from its encompassing and enveloping surroundings. Furthermore, Abbott had the ability to perceive things not only in the spatial (and spacious) surroundings but in

(Continued on page 3, column 1)

## PIGEON-HOLE PORTRAITS

Though Born In New York, Donn Byrne Was Perfect Type of Irish Gentleman

Had Swift, Romantic Career

Was Donn Byrne American or Irish? He was born, as almost every one by this time knows, on Manhattan Island in the city of New York, but as far back as Irish records go his family



DONN BYRNE

dwelt in the Vales of Armagh. It happened that his father, who was "a perfect lunatic on the subject of bridges," had crossed the Atlantic to see the bridge in the Genesee Valley, and so it came about that on November 20, 1889, Brian Oswald Donn-Byrne first saw the light of day in this country. Three months later, however, he was back in the land of his forefathers, there to remain until he was a grown man out of Dublin University.

Donn Byrne had the fortune to live in a part of Ireland where the ancient Gaelic was still spoken. He grew up with such a love for and knowledge of the Irish tongue and Irish literature that in school and university he carried off prize after prize in Irish. On the other hand he was keen in every form of sport, so that among his other honors was the title of lightweight boxing champion of Dublin University.

For a while Brian Donn-Byrne cherished the idea of entering diplomatic life, so he went to France and Germany, studied at the Sorbonne, and was about to take his Ph. D. degree at the University of Leipzig when he learned at the last moment that evening dress was required on the occasion of taking the degree. The impossibility of an Irish gentleman wearing evening dress in the morning far outweighed the importance of any degree, so Donn Byrne declined the honor and never regretted his decision afterward.

Dorothea Cadogan, daughter of a sea-captain, became Mrs. Donn Byrne in 1911, the marriage taking place in Brooklyn, whither the young Irishman had come unknown to his intended wife. They started life together within sight of the harbor, on Columbia Heights, and Donn Byrne joined "a gang of howling young literary brigands" among whom were Joyce Kilmer, Don Marquis and other rising stars. The future writer of Irish romances earned his living by working on the staff of the *New Standard* and the *Century Dictionary*, meanwhile turning out short stories which were printed and praised by the discriminating. In 1920 Dolly Byrne, his wife, won fame as the co-author of the brilliant stage success, "Enter Madame." The next year Donn Byrne published "Messer Marco Polo," and his name became one to conjure with in the literary world.

Through all the years of his glory, as triumph followed triumph from his pen, Donn Byrne turned more and more to his beloved Ireland for inspiration. Always he remained the buoyant, unaffected, sport-loving gentleman, hating publicity, loving to travel, loving more to come home to his Coolmain Castle by the Irish ocean. A defective steering gear snuffed out his life in June 1928, and now he lies beneath the characteristic inscription: "I AM IN MY SLEEPING AND DON'T WAKEN BE."

Were he ten times born in New York, Donn Byrne would remain Irish of the Irish—as he called himself, "The last of the traditional Irish story-tellers."

A five-foot rattlesnake appeared upon a crowded Manhattan subway platform, was beaten lifeless by a policeman and thrown into an ashcan.—*Time*.



## SCIENCE CLUB MEETS

Did you know that babies are born with holes resembling eyes in the back of their heads that disappear soon after birth? Did you know that there are freak chickens with four legs and four wings and eight-legged sheep? What a convenience for the refectory if they could be made permanent species!

Many interesting facts of this nature were discussed at the meeting of the Science Club Thursday evening, November 14. Different members of the club gave short talks dealing with various phases of the main topic, *Heredity*.

The *Mechanics of Heredity* was Marjorie Taylor's subject. She laid the foundation for the other talks by telling about the unit of heredity, the chromosome. These chromosomes, of which there is a double set in every cell of the body, are responsible for all inherited characteristics.

The Mendelian law is important when determining what traits will be evident in succeeding generations. Dorothy Harrington adequately explained how important the knowledge of this law is in the sciences of eugenics, medicine, animal breeding and horticulture.

"Mutations are the basis of evolutions." These inexplicable variations from the normal inherited characteristics are responsible for our present day horse, according to Dorothy Barrett. By careful breeding, a mutation can be made to produce a new, more efficient kind of animal or plant. It has even been discovered that the chromosomes may be artificially changed by the x-ray to procure desirable mutations.

Pictures of grotesque human freaks for which heredity is responsible were shown by Thursa Barnum who told about a child with two heads, double-bodied pigs and other horrible phenomena of nature.

Special topics of current interest in the scientific world were discussed by Betty Norton and Isabel Gilbert.

With the arrival of cider and doughnuts, the meeting turned into a party.

## SENIORS CHALLENGE FACULTY TO SOCCER GAME

All roads will lead to the hockey field next Tuesday afternoon at four o'clock when the annual and long-heralded Faculty-Senior soccer game is scheduled to be played. Those who have witnessed this classic in former years can bear witness to the fact that it is one of the liveliest and most peppy events of the season.

Every year, the Senior class challenges the Faculty in a game of soccer, and every year the Faculty has responded wholeheartedly, and in many cases have carried off the honors. The Faculty-Senior soccer game is one of C. C.'s finest customs, and it is one of the things most instrumental in bringing the faculty and students closer together.

After the game, there will be a meeting in Thames Hall during which announcements will be made concerning the different fall sports. Those making varsity teams will be announced, and the golf trophy will be awarded to the class winning it in the inter-class competition. At the same time the tennis cup will be awarded to Betty Hubbard, winner in the finals last week.

This meeting will be an informal get-together of all those interested, and it is expected that most of the students and faculty will be present. Refreshments will be served.

## A NATURALIST'S RAMBLES ABOUT HOME

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their temporal relations as well. A single example must suffice:

"When the dog-toothed violet begins to bloom in the sheltered nooks and corners of the meadows, then the bitterns appear singly, here and there, and before the first of May, if the air be not too frosty, you may hear from sundown until midnight their weird call from the marshes, *puck-la-grook—puck-la-grook*."

In this single sentence there are, according to my count, nine distinct

statements of fact (if we include the one implied in the word *appear*—Bitterns appear, they do not arrive like less wary birds), and at least one instance of the personal touch or subjective reaction. Caesar's sententious: "*I came, I saw, I conquered*" might be paraphrased with respect to Abbott's method of observation by saying: He sees, He hears, He feels. His rambles, indeed, were sound-hearing as well as sight-seeing expeditions. In this connection we might mention the fact that Abbott was one of the first observers to note that fishes, or some of them, are not voiceless even though they do not sing so sweetly as the birds.

Science in the making has a fascination which is lacking to the tabulated results. It is interesting to know that central New Jersey was occupied by the Indians at least a thousand years before the present era, but how much more vital this fact becomes when we come across an incident such as the following. Speaking of a mighty oak, twenty-seven feet in circumference, which was so damaged by a violent gale that its removal became necessary, Abbott remarks:

"It stood upon a knoll, and from this the immense stump was subsequently removed. The excavation was seven feet in depth and nearly twelve feet in diameter. Four feet below the bottom of the pit, or eleven feet from the surface of the ground, I found a very rude stone axe entangled in a mass of fibrous roots. The appearances were all such as to indicate that the axe had been lost and buried before the acorn sprouted which became this greatest of our oaks. It is quite certain that the tree (judging from the number of its annual rings) was a thousand years old, and that prior to this the axe had been lost. Some little clew, therefore, have we to the length of time during which New Jersey was occupied by the Indians."

It has been said that the best that we get from History is the enthusiasm which it arouses. This applies with even greater force to writings of the character of those under consideration. Through literature of this kind one is inspired, if not actually driven, to seek for direct contact with this endlessly rich and manifold, if elusive and tantalizing nature in the midst of which we live and of which we are a part. With reference to the remark of a captious critic—"He sees too much", Abbott confessed:

"It is true, sights and sounds crowd upon each other until I am bewildered. Could I have seen less I should have learned more. I have never dared to recount the adventures of a single day. The sleepiest twenty-four hours of the year is more exciting than a battle-field, if one has the will to use his eyes and ears."

It was with interest, though not with surprise, that the writer learned not long ago from the lips of one of our outstanding American biologists that his interest in nature sprang from his acquaintance, personal and literary, with C. C. Abbott. Perhaps an equally valuable experience is in store for some reader of these lines who may take the trouble to take a look into one of Abbott's works. The pages may turn out to be like those maple buds concerning which Abbott remarks, simply and rather naively:

"I have eaten frozen maple buds, and they are sweet."

H. Z. K.

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(Please Note: Students are reminded that rules which appear in the *News* are not final until posted on Student Government Bulletin Board. They merely indicate what is being discussed by your representatives.)

## REVISIONS OF CHAPERON RULES

### Section III. Chaperons

#### A. Chaperons.

1. The parents and guardians of a resident student are chaperons for her and her friends provided she is in the party.

2. Alumnae of the college who have been graduated 3 years are automatically approved chaperons.

3. All faculty above the rank of assistant and wives of the faculty are approved chaperons. An older sister not attending Connecticut College may chaperon her sister if visiting college.

4. A girl may go unchaperoned with her brother as an escort. It is expected that he be introduced to the House Fellow.

5. Relatives and friends above the age of 25 may be approved by the

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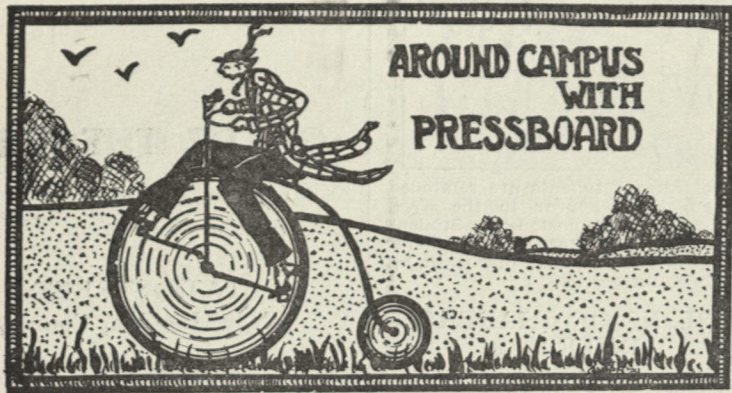
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Four more days till vacation! Thanksgiving is here once more. We knew that if we waited long enough it would come. The fact that it came is one of the things for which we are very thankful.

It has been suggested that we need a traffic cop here over the week-ends. Sunday nights are really dangerous for any campus strollers.

As some one said, "Long skirts are a blessing in disguise." In many cases the more the disguise the better the blessing.

The Freshmen spend their days coloring maps. Such joy comes only once and as some say, "Thank goodness!"

An ardent student of Victorian Poetry signed a book out of the library under the name "Tennyson". Poor librarians were rather nervous.

It seems like the college gets studious all at once. The library has certainly been popular during the last few days. No doubt people are going to impress the family with that haggard, book-worm look.

There was quite a disturbance in vespers when the verse "Neither shall

any plague come nigh thy tent" was read. Let's live in tents!

We have a feeling that after Thanksgiving students will be nonchalantly trailing around campus in long skirts. Can't you just see lines of us sweeping up and down the library steps?

One of our more scholarly professors greatly enjoyed the movie, "So This Is College". Evidently our mundane life is not illuminating enough.

The stone dorms on campus would like to extend their sympathy to Winthrop House. Who ever thought it would come to this?

Last week we were torn between the desire to go to the French club for ice cream or the History club for cider and doughnuts. Refreshments are a great help to the intellectual spirit.

Clipping on bulletin board: "Job or husband—ought a woman to have both?" Right now the Seniors are concentrating on one.

Someone asked if this column is supposed to be funny. We have been expecting that question for a long time, but it is a blow.

### MUSIC RECITAL TO BE GIVEN

The annual fall recital of the Department of Music will be given on Thursday, December 5th, at eight o'clock in the gymnasium. The program will consist of compositions for the violin, voice and piano.

Those taking part as vocal soloists are as follows:

Winifred A. Beach '31.  
Marguerite E. Fishburne '31.  
Elizabeth Pyper '31.  
Marion L. Nichols '32.  
Ruth Elizabeth Mather '33.

The violinists will be:

Anne M. Ebsen '31.  
Catherine F. Campbell '32.  
Ruth H. Smith '32.

The pianists will be:

Ruth Cooper '30.  
Loretta Murnane '30.  
Marguerite Fishburne '31.  
Mary Butler '32.  
Hilma McKinstry '32.  
Eleanor Sherman '32.  
Alma Skilton '33.  
Elizabeth Warden '33.

### STUDENT GOVERNMENT

(Concluded from page 3, column 3)

House President. It is understood that a date is not an approved chap-eron.

6. There must be one chaperon for every four cars, one chaperon for

every bus, and a chaperon to every 10 girls provided they are in the same party and have the same destination.

7. The three upper classes—Sophomores, Juniors, and Seniors, may remain out unchaperoned until 12 o'clock on Saturday night, provided they are in groups of not less than three, or with an escort, and that they taxi from town after any performance they are attending.

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## CONNECTICUT TO DEBATE PEMBROKE AND SMITH

A large number of students attended the first meeting of the newly-organized Debating Club. Achsah Roberts presided, and the following officers were elected: Secretary, Alfrida Hawthorne '31; Chairman of Research, Constance Smith '30; Treasurer, Mary Elizabeth Wyeth '32.

Plans were made for two debates, the first with Pembroke on January 18th, and the second with Smith, March 8th. In both debates there will be two teams from Connecticut who will debate at the same time, the negative, in both cases representing Connecticut at the other college. The subject on which Pembroke and Connecticut will debate is: "Resolved, that the emergence of women from the home is a deplorable feature of modern life."

## FACULTY AND TRUSTEES HAVE DINNER IN THAMES

Last Saturday evening the faculty and trustees of Connecticut College were the guests at a dinner in Thames Dining Hall at the college. Beautiful chrysanthemums made the room in which the dinner took place very decorative. An interesting account of the early history of the college was given by Miss Elizabeth Wright.

The trustees present included:

Mr. and Mrs. George S. Palmer  
Mr. William H. Reeves  
Miss Mary Partridge of Hartford  
Miss Louise Howe of New Haven

The committee in charge of the dinner was as follows:

Miss Lavinia Stewart, chairman.  
Miss Emma Jane Dintruff, Miss E. Frances Botsford, Dr. John Edwin Wells, Mr. Robert C. Foster.

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