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# Connecticut College News Vol. 14 No. 22

Connecticut College

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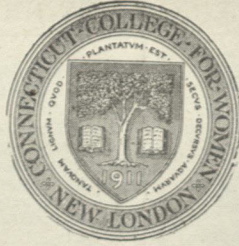
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The views expressed in this paper are solely those of the author.





## ALEXANDER C. PURDY IS VESPER SPEAKER

### Points Out Need for Higher and Spiritual Life

The speaker at Vespers last Sunday was Alexander C. Purdy of the Theological Seminary of Hartford. He chose his text from the words of Paul which said that where any man is in Christ he is a new creature. Man is ever seeking diversion whereby he may escape to another level. Movies, theatres and sports are a capitalized means of escape.

Paul, said Dr. Purdy, had a deeper and richer meaning. He felt that we attained the spiritual life through association with it. We do not find the new world, but the new world finds us. It is the free gift of God to us.

The attitude toward life today is, "What can I get out of it?" Nothing is worth while unless some practical application is apparent. This is true in religion. It is not that we are hostile to it, but we want to see what its use is. Dr. Purdy recalled the story in the "Connecticut Yankee" of the use to which the constant movements of the monk were put as he bowed back and forth in prayer. The Connecticut Yankee fastened a harness to the monk's shoulders and linked it up with a sewing machine so that he produced fifty dozen shirts a day. We seem to demand that religion produce fifty dozen shirts a day.

Unless we strive to this higher life ours is valueless. We will be like the warships that lie in the Hudson River under the shadow of Bear Mountain Bridge, purposeless, because peace took away their use.

## FORUM MEETS FOR LAST TIME THIS YEAR

### Mary Reed To Lead Discussion Next Year

Mr. Single, who spoke at one of the most interesting Forums held this winter, came to Connecticut for a second time on May 15th, to preside at the last Forum of the year and to lead a discussion on the impact of the West Upon the East. Mr. Single, who is a Hindu, and a graduate student at Yale University, again held the attention of an interested small group in Knowlton living room. At first, he talked comprehensively about the Eastern situation and the contrasts between Eastern and Western life, after which he answered the questions of the students who were present. Mr. Single, with his delightful personality and the new slant on the Eastern question which he brought, made this Forum a fitting one to close the year. Next fall, the meetings will begin again, with Mary Reed '31, as Chairman of Forum.

## LINES FOR NEXT WEEK

Exams are deep woods full of foes.  
(I'm not afraid, are you?)  
We must advance, as spring-time goes.  
(I'm not afraid, are you?)  
Load our muskets and take our aim—  
(Make it steady and true.)  
Pull the trigger and enter the game,  
Bury the dead and bandage the lame.  
(I wasn't scared, were you?)

## Commencement Week Activities

Thursday, June 6—Senior Banquet at Lighthouse Inn.

Friday, June 7—Performance of "The Second Mrs. Tanqueray" in the gym, followed by Senior Prom in Knowlton House.

Saturday, June 8—Class Day. Senior-Father baseball games. Trustees' Luncheon for faculty, alumnae and seniors. Ivy planting, laurel chain procession, presentation of class gift and reception in Knowlton. Band concert in the evening.

Sunday, June 9—Baccalaureate service at St. James' Church at 4:00 P. M. Musical service at 8:00 o'clock.

Monday, June 10—Eleventh annual commencement exercises at 10 A. M.

## RECENT ELECTIONS

House presidents elected for the first time this year by the entire student body are:

Reed—Rachel Tyler.  
Mosier—Elynore Schneider.  
North—Dorothy Thompson.  
Saxton—Ruth Judd.  
Lacey—Jean Richards.  
Bosworth—Ruth Baylis.  
Mohegan—Adelaide Bristol.  
Blackstone—Dorothy Hare.  
Knowlton—Helen Weil.  
Plant—Dorothy Barrett.  
Branford—Jane Haines.  
Winthrop—Elizabeth Bahney.

The house juniors from the class of 1931 recently elected are: Caroline Bradley, Rosemary Brewer, Billie Brown, Betty Butler, Betty Hendrickson, Alice Kindler, Caroline Rice, Josephine Lincoln, Flavia Gorton, and Constance Ganoe.

## BOTANY STUDENTS HAVE INTERESTING TRIP TO BOSTON

Last Saturday, May 18th, a group of Botany 1-2 students, accompanied by Miss Black, made a trip to Boston to the Cambridge School of Landscape Architecture. This school is an old Colonial house on Church Street, and is very attractive with its green doors, quaint old sitting room and library, and cream colored walls covered with architectural drawings and plans. About sixty young women attend this school at present, and appear to be doing some very unusual work.

After spending some time here, the group went to the yard of Harvard University, and there visited the Widener Library. From here they turned their attention to the Peabody and Agassiz Museums of Harvard. About half an hour was passed studying that wonderful collection of glass flowers, which are so perfectly made that one can scarcely distinguish them from the real flowers. The secret of making these flowers belongs to a family in German, and it is unfortunate that this secret will die out, in all probability, with the present generation.

Not far from the Museum is the Harvard Botanical Garden. The Botany class was delighted to find there many curious, as well as beautiful and interesting plants.

(Continued on page 2, column 4)

## DON'T FORGET THE RUMMAGE SALE

## ALCESTE FINDS SPRING PLAY BEST PRODUCTION EVER SEEN ON C. C. STAGE

### Ann Heilpern Gives Professional Interpretation

The most difficult play ever attempted and the finest and most finished performance ever given at Connecticut College. The most convincing group of "men" the college stage has seen. Above all, by far the best leading lady the community on the hill has produced, and this actress herself far better than ever before.

With this admission, Alceste, the destructive critic, might well pause and lose heart. Why point out minor flaws, when the achievement in his eyes was so decidedly splendid beyond all expectation? But the *News* and the cast know that, if he speaks at all Alceste must tell the worst. They come to him whenever they want to hear the worst. This habit started in 1922; the college had grown tired of praise; it wanted truth. Yet, when Alceste's first article appeared, calling a spade a spade, there was a great uproar. Everyone took sides and, amidst hot arguers, the critic seemed to have few friends left. But time sustained Alceste, for a decided improvement marked the next performance, and more improvement the next, until after two years of Mephistophelian agitation, the tired fencer called his work done, and begged leave to retire.

Let the reader then be warned; this is far greater praise than ever was dispensed on the college hill by Alceste.

A "serious" play, a "tragic" play! We have had some attempts in that direction in the last fourteen years; honorable failures all of them. But *The Second Mrs. Tanqueray* got under the skin; the audience was moved, deeply moved. The fourth act choked the throats and filled the eyes with tears.

The different settings were most interesting; the breakfast scene of the second act was admirably framed. The whole question of scenery would have been solved to perfection, but for the somewhat disappointing effect of the cyclorama in the first act. This is the flaw, the little flaw in the pleasantest of ensembles. But, somehow, in the first scene, the new acquisition remained "curtain"; no realistic effect or illusion was produced. Is it that the college lights are inadequate, or that the experiment required more expert hands? Let us accuse the lights. Far better was the effect of the cyclorama in the third and in the fourth acts, where it was made less prominent.

The costumes were a joy. They blended or contrasted beautifully with the setting. Ellean's dress in the last act, on the background of the blue night outside, was like music. As to the gowns so elegantly worn by Mrs. Tanqueray, from act to act, they followed in aspect and meaning the transformations taking place in the soul of their owner, from the gay white and pink of the first appearance, to the sober black heightened by the red roses of passion and death of the last. And how Ann Heilpern calculated their effect! She moves her body as harmoniously as she modulates her voice. She knows the pictorial impression produced by a flowing flame-colored tea-gown, its long train, as it hangs over the steps below, prolonging the line of the quivering profile. The flaw, here, was in the costume of Ellean on her very first appearance. The tan coat was a mistake. It was really "Norma" who appeared, just as if she did not belong to the cast, and had stepped in on an errand.

The coaching, to all evidence, was practically beyond reproach. Per-

haps, in the first act, Cayley Drummle should not have taken the host's seat; and perhaps he should have noticed the two candles burning on the table when he was looking for a light. But those are very minor points. No play at the college has been better directed in previous years. The cast used the whole stage with perfect ease; the group effects were impressive; all worked together in perfect harmony. In highly emotional scenes, with the pitfall of melodramatic presentation so near, the tension and the restraint were astonishing. There was real intelligence and real planning behind it all.

The opening of the first act constituted a dangerous beginning. Four girls in men's parts! Yet, not only did they create the illusion desired, but they took the audience right out of America and transported it to England. They decidedly created an "atmosphere". Misquith did most of it; he was the best "man" in the play, and one could only regret that his part should not have been longer. Aubrey would, in Alceste's opinion, receive the second prize. He is probably the best "man" who has played opposite Ann Heilpern, since Ann became the star we know. But oh! could not Misquith add ten inches to his height?

Whether we must admire the attempt at stage diction which startled a little at the outset, is a question. Anyhow, that attempt greatly contributed to transfer the scene abroad, although, in the course of events, Sir George Orreyed, the baronet, less receptive than Misquith, insisted upon remaining national.

Ellean, during the second and third acts, did not succeed in creating any part. It looked as if she would not try. But in the fourth, she woke up. Her great scene with Paula was on the finest level, and she carried the bitter end admirably.

Drummle was acceptable. He certainly had a good voice. But much more could be made of the part. Alceste insists that Misquith was the man, and a neat little Drummle after Finero's heart he would have made.

Captain Ardale had good moments. His more than disconcerted surprise at facing Mrs. Tanqueray; his "If you dare!" upon leaving, should be noticed. But on the whole, he just achieved to fill the part without mistakes.

Mrs. Cortelyon and Lady Orreyed both understood their roles; their effort was in the right direction; but both slightly overstepped the border of character portrayal. Both bordered, at times, dangerously on caricature. This is particularly true of Lady Orreyed who, otherwise, looked quite charming.

Sir George made people wish he were thirteen instead of thirty-five. But he snored very well, and acted best when asleep. Gordon Jayne, who is a real "girl", acted bravely in the first scene, and Morse, the butler, was never conspicuous.

These numerous characters,—some of them so creditably making their first appearance on the stage,—surrounded the central figure of Paula in a truly effective way. Paula herself was astounding. She gave an interpretation of her part that the college will not forget. She put the whole performance on such a level of excellence, that the limitations of others were forgotten, and a breath of true life and of true tragedy could be felt. From act to act, she por-

(Continued on page 2, column 2)



# Connecticut College News

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## EDITORIAL

### THIS CHAPEL SITUATION

Compulsory chapel—or not—this seems to be the question. Since it is too late to change the policy for this year, it would seem the wisest thing to make some plan of remedying the situation next year. Everyone knows that everything has been done this year to improve the interest of the students and the attendance at chapel. Everything, that is, except to make chapel compulsory.

Recently at a conference held here, delegates from other colleges attended chapel services Saturday morning. The attendance was better than average, and those entertaining the delegates breathed sighs of relief. Imagine the surprise of the News Board when, in reading an account of the conference at C. C. in another college paper, they found the statement of the delegate, that she had seen that voluntary chapel was not a success, and she was glad that her college had compulsory chapel.

It is doubtful if anyone would be glad to see chapel made compulsory. It is true that it partly spoils the purpose of the services. At the same time, few of those who maintain that chapel should be purely voluntary, would be willing to have chapel discontinued. But certainly we cannot begin another year with the situation as it is.

We maintain that attending chapel is a habit. It is as easy to go, as to stay away. We would be sorry to force attendance at chapel, but we strongly advise and urge it. We would have each person required to attend chapel three times a week. Of course some system of checking up on the attendance would be necessary, but this can be easily done. Furthermore this policy should be adopted immediately for next year. Then we can form the chapel-going habit at the very beginning.

### ALCESTE FINDS SPRING PLAY BEST PRODUCTION EVER SEEN ON C. C. STAGE

(Concluded from page 1, column 4)

trayed the evolution of her character with real professional skill.

She had no weak moment. She showed a depth of feeling and of passion; a mobility, a sensitiveness which betrayed an instinctive understanding of the depths of the human heart most rare in young people. Ann Heilpern has talent, and Alceste would not be astonished if she were fated to make her mark in the artistic world. She was perplexing, disturbing, disquieting; full of desires, of jealousy, of sorrows, of revolts, of rage, of hopes, of despair and of elusiveness. But her complexity did not prevent a clear and natural unfolding of her fate, leading to inevitable destruction; an unfolding which crystallized in the flash of the eye, in every gesture, in every intonation and sigh—and was audible and visible in the beating of the heart and in the smallest detail of costume and even of make-up. Her monologue of the end, low and subdued, kept the audience spell-bound; the stirring scene of the fourth act with Ellean discarded all suggestion of amateur performance. And, earlier in the evening, the little fencing scene with Mrs. Cortelyon, who called about taking her friend's daughter away, spoke volumes as to the actress' subtle understanding of woman's nature.

No, Connecticut College has not had anything like it before. It was one of these rare treats which compensate abundantly for long years of effort.

ALCESTE.

### AROUND CAMPUS WITH PRESS BOARD

Guess our gymnasium-chapel-theatre and post-office building was never shaken by such emotion as it was by "The Second Mrs. Tanqueray." Many of our maidenly hearts fluttered helplessly under the charms of the masculine characters. The cast seemed to be well sponsored by Fisher.

A plan has been suggested by which the faculty would be so kind as to shorten their detailed assignments and let us catch up with last month's work before exams begin.

Our more cultured friends in Knowlton were greatly shocked when they glanced out their "breakfast-room" windows and saw two boys strolling peacefully across the campus. A few more disillusioned creatures thinking this is Connecticut "Aggie."

As one of our friends said at dinner on Friday, "Around us you have those who are broke."

Another bright student who was also short of funds complained that "Everything around here costs too much. It's a wonder it doesn't cost to breathe. We do have to pay to inhale!"

May we remind the Seniors of the tradition which gives the first daughter of one of your members the privilege of becoming educated at C. C. free of charge? Needless to say, this is a great opportunity for some one.

Since the student body has taken to marching around every evening for the competitive sing, our campus looks like a cross between a penitentiary and the Russian Army's training camp.

One of our professors says that everyone should figure out for himself whether or not two and two make four. We suggest that if you have not gone through this process you do so immediately because it is liable to mean a turning point in life—especially if you don't get four as an answer.

The question this week is for underclassmen. "What are we going to do without the class of '29?"

## Free Speech

[The Editors of the News do not hold themselves responsible for the opinions expressed in this column. In order to insure the validity of this column as an organ for the expression of honest opinion, the editor must know the names of contributors.]

Dear Editor:

Being a bold, bad radical, I would fain take up my pen to answer Two Disillusioned Seniors of last week's free speech column.

First as to speakers bothering to come to C. C. and to talk to a dozen or so gathered there. Would not a speaker rather talk to twelve who really wish to hear him than to speak to a hundred, the large majority of whom are there only because they are forced to or because of that sense of duty?

Secondly as to compulsory chapel. Would the so-called aim of common purpose be any more obtained in this way? Force is certainly not the common aim of the four classes. Would we accomplish the religious aim by forcing the college to assemble three times a week? Look around during chapel—ten maybe are listening—the rest are either reading mail, talking to their neighbors or their mind is on other things. Is this the purpose of college—to force 500 to appear and to reach 10?

Thirdly as to chapel itself. Why have so much talking? Why not have more music. There is plenty of musical talent in the college. Why not use it? Why not give the college the music which the world has loved throughout the ages? Must we always harp on the religious? Is that all chapel is for, to instill the outward forms and rote of religion? Do not stop with music; let us have poetry and prose, not only of the past but of our modern day. Surely the religious aim would be accomplished more in this way than by the monotonous routine of chapel today.

Is it progression to remain where we are? The college world is weary of being preached at and sermonized. Rather today does it need a true and lasting sense of the beautiful. Why not give it a chance?

—An Interested Spectator of '29.

Dear Editor:

In answer to an interested spectator of '29, we would like to state our reasons for recommending compulsory chapel. Our aim in suggesting it is anything but a desire to merely fill the chairs at chapel and vespers by force. The purpose of such a change would be solely to establish a habit which we believe would be followed by sincere interest and good-will. Inasmuch as this habit cannot be formed other than by pressure, the compulsory element seems to be a necessity. It would be even more disillusioning to us to think that the dozen who go faithfully are the only ones of our 550 who are interested in this college custom. We would rather attribute this delinquency to lack of habit formation than to admit that students of Connecticut College fail to appreciate in any measure the higher things of life.

Without pressure we should all fail to accomplish the routine of our daily college life and the word force as it is meant here is not to be interpreted as an arbitrary manner to individuals but rather as a pressure towards the formation of valuable habits.

In regard to vespers, are the dozen or so who go to hear outside speakers the only ones here at college who feel that they can learn from such men? Are those who stay away so satisfied with themselves that they feel that they have nothing to learn from these speakers—some of whom are the foremost teachers of our time? We supposedly come here for an education and yet by our failure to attend we are missing a very valuable part of our spiritual education. Speakers, because they are ministers, do not come to let us share their thoughts with them—and yet we cannot bother to take the opportunity to hear them. We will not say lack of interest for we believe that the very great majority of us have come here to learn—not only from books but from the contact with and ideas of others.

The suggestion of chapel services at which we would have music and



### PETER GOOD FOR NOTHING

By Darragh Aldrich  
(MacMillan)

Unlike many stories of the north, this novel is unusual in that everything is in moderation. That is, instead of the ordinary blood-and-thunder story of the French-Canadian lumber camp, the book is punctuated with changes in scenery.

For instance, the first part is staged in New York, where Peter Harrington, the wealthy old lumber king, sits directing his affairs. The plot begins with the entrance of a striking young logger, Pierre Bonarien (good-for-nothing), who announces himself as Harrington's son by a Canadian wife whom he deserted. Although Pierre is scornful of him, by a curious stroke of fate he is employed in a lumber camp belonging to his father.

Now old Harrington has a partner, and this partner has a daughter, Peggy Truman, although quite average as far as leading the typical gay life of her social environment is concerned, has a very sound makeup, and one of her sudden ideas is a winter in one of her father's lumber camps. So she goes prepared to rough it. Obviously the camp she ends up in is the one in which Pierre Bonarien has taken his winter job. And through a series of conspiracies in which the girl's cousin and admirer, Cleve, plays the cad's role, Peggy comes to see how really fine the young logger is. He, in turn, admires her from the start for her disdain of Cleve, and gradually they find themselves quite in love.

In the meantime, Cleve has been carrying on an affair with Lily Larson, wife of a logger whose stupid kindness has starved for her love. Lily, in talking to Peggy, breaks down, and out of jealousy accuses Pierre. Embittered and disillusioned, Peggy goes home and resumes her former life with even more reckless gaiety. In the midst of her attempt to forget, Pierre comes all the way to see her. He denies any knowledge of Lily Larson's affairs, and at the same time tells Peggy that they must part, for the simplicity of his life must always be a barrier between him and luxurious Peggy. They say good-bye in a futile way.

Peggy, however, returns to Canada. Cleve, of course, does his utmost to poison the loggers against Pierre, and only in the end, when Pierre proves his worth by a heroic act, does the villain come to justice. Pierre's identity is revealed, and Cleve loses his uncle's money accordingly. At the same time he is found to be the source of Lily's difficulties, a thief, and a murderer. He gets himself conveniently killed in an accident while attempting escape; Pierre is reconciled to his father, who dies; and he and Peggy begin the simple life.

All of which sounds like a typical romantic novel, and is. You will appreciate it for some rainy afternoon; for it swings along at a great rate, has a fine rugged plot, interspersed with a few tender and really lovely scenes, and is written with delightful freshness and vigor.

### BOTANY STUDENTS HAVE INTERESTING TRIP TO BOSTON

(Concluded from page 1, column 2)

After lunch at Radcliffe College, the group went to Forest Hills, where they visited the Arnold Arboretum, also owned by Harvard University. The Arnold Arboretum consists of three hills covering two hundred and fifty acres of land. After spending some time here, the class returned to New London, having had a very pleasant and instructive trip.

poetry seems to us to be a very valuable one. These, too, would bring the influence of higher things into our daily life.

—The Same Disillusioned Seniors.



**ALUMNI NOTES**

The "Bells of Beaujolais" produced here at college by the class of 1925, was recently presented at the Hudson Guild Settlement House in New York with the help of several Alumnae. Among those taking part in the production were Emily Warren '25; Hazel Osborn '26; Pat Clark '27; Rhoda Booth '28, and Honey Lou Owens '28.

Hazel Osborn '26, is with the Sub-Commission on Causes, of the New York State Crime Commission. "Our business," she writes, "is making studies of studies." She is also continuing her work at Christadora House in the evenings.

Leila Stuart '28, returned for Pageant week-end to visit the college.

The 1926 Class Baby has arrived. On January 2nd, Frances Patricia, curly hair, blue eyes and pretty, was born to Frances Robeson O'Brien.

A son, Richard Worden, was born, Sunday, February 24th, to Marian Worden Bell.

Ted Hewlett '26, is with the Institute of International Education (New York) and is occupied in research work. Larry Ferris is there, too.

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Lyda Chatfield '27, has announced her engagement to H. Norton Sudduth.

Helene Farnsworth Scheidewind '26, is the proud mother of a daughter, Audrea Eleanor, born February 19th.

Honey Lou Owens '28, is confined to her home in Chevy Chase, Maryland, with quinsy sore throat.



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## SPANISH CLUB HOLDS LAST MEETING

The last meeting of the Spanish Club, held in Branford basement, Wednesday night, was opened by the retiring president, Virginie Karfiol. The secretary-treasurer, Josephine Arnold '29, read the minutes of the last meeting and elections of officers for next year were held. Ruth Griswold '31, was elected president, Lee Benedict '30, secretary-treasurer, and Dorothy Johnson '31, chairman of entertainments. Games followed and refreshments were served. Hand-painted cards bearing proverbs in Spanish and done by Virginie Karfiol were presented as souvenirs to the members.

## JUNIORS WIN ARCHERY CONTEST

The archery contest held Wednesday was won both in skill and score by the Juniors, with the Sophomores securing second place. Dorothy Grauer '32, won first place in skill and score.

In the games contest the Sophomores won first place, Seniors second, and Juniors third.

The committee on Freshman Weeks requests that only those who are specifically invited to take part in Freshman Week Activities return to college before the date of registration.



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## NEWS BANQUET HELD AT LIGHT- HOUSE INN

The News Staff held its annual banquet at Lighthouse Inn on Monday evening. Dr. Jensen, faculty advisor, and Mrs. Jensen were the guests of the staff, and the speakers of the evening were Dr. Jensen, Phyllis Heintz, the retiring editor-in-chief, and Louisa Kent, the editor-in-chief for 1929-1930. The table was decorated charmingly with roses and sweet peas and place cards with a picture of the college seal. The banquet was a pleasant end to the year's work of the News Staff.

The dean of women at the University of Illinois had quite a puzzling situation to cope with recently. Free boxes of cigarettes were given to the co-eds. The dean didn't know how to act in the matter.—*The Rensselaer Polytechnic.*

When you have tried to look as inconspicuous as possible, avoiding the instructor's eye, erasing and rewriting fictitious notes feverishly, using the back of the person in front as a screen and impersonating a very bad cold with the aid of a skillful cough and a handkerchief, and he suddenly calls upon you to report on the topic assigned for the day.—*Wellesley College News.*

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