

# SOMANITHS

# EVENTS



Commencement  
June 1922

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To

Elizabeth H. Craig, A. B.

Faculty Adviser of Our School Paper

We respectfully dedicate this issue of

“Somaughis Events”



Photo by "Bachrach"



SOMANHIS EVENTS STAFF.

# Somanhis Events

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VOL. 7

South Manchester, June, 1922

No. 5

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Jokes—Essie Frink '22  
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## SOMANHIS STAFF 1922-1923

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### SUCCESS THRU COOPERATION

The staff of "Somanhis Events" feels that this year has marked another period during which our school paper has attained success. The paper has had a very successful year, due, in a measure, to the earnest co-operation of the students of S. M. H. S. It will be remembered that we asked for your loyal support at the start of our school year, and we may truthfully say that we have received it.

The prospects for next year's paper are very bright. "Somanhis Events" has been published for seven years, and the paper has therefore a good foundation on which to build.

This issue of "Somanhis" is the last of the year, and means for a few of us, the last time that we shall have the opportunity of working for the interests of the paper as students of the school. As Alumni, we may sometime be of aid in keeping the paper up to its present high standard.

It is up to you, undergraduates, to see that S. M. H. S. maintains a paper worthy of its name. Work for it. Success can be attained only through your co-operation.

### SUCCESS IS FOR HIM WHO WORKS FOR IT.

Four years ago we, the class of nineteen twenty-two, entered the South Manchester High School, a large group of bewildered Freshmen. There were a great many more of us then, than there are in the present Senior Class. The number has gradually decreased, until, after four years, only about seventy of those who entered with us are here at graduation.

For many of us, it has meant hard faithful work, and at last we are beginning to see the reward of our labors,—a high school diploma.

We have had our "ups and downs", but they have all been experiences by which we may well profit. We had to work to conquer some of the tasks which confronted us, and we all realized that, to succeed in our attempts, we must work hard. No doubt there are those of us who have made many mistakes during our four years as high school students, and we realize how much better we might do if we had another opportunity. But mistakes such as we have made should serve as a teacher so that in future days we may profit by our experiences.

But let us not stop with a high school diploma. Our work is just be-



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ginning; we have just completed the foundation upon which we are to build our life work.

Let the members of the class of 1922 ever bear in mind the motto which has guided us through our course so well. We shall not always have things our own way, for we must conquer all those barriers between us and our goal before reaching success.

Come, twenty-two, and show the world that we **can** succeed, for "Success is for him who works for it."

### LOOKING FORWARD AND BACK

Another class is about to leave S. M. H. S. and step out into a new sphere of life. Few of us realize that the four years of High School are perhaps the happiest and best years in our lives. This probably does not seem so true when we are translating Virgil or wrestling with a math proposition. But we begin to realize it when it suddenly comes to us that there are only four more weeks of school, or when someone says, "This is our last vacation before we graduate." Then we see how much high school has meant to us, how much better fitted we are to go on, and how hard it will be to leave.

The four years of high school contain an important fork in the path of our lives; one branching one way is rocky and more difficult than the other more resistless path. Some of us hold on, sticking only to the narrow one, and we realize later on that it was worth a good deal more than the effort; others follow the easier path, and later regret lost opportunities.

But the experience of high school is not everything. Don't think that now we are ready to meet the world, that we are prepared to carry out our given work completely. It is only a stepping stone, a firm foundation, helping us to aspire higher and progress farther.

Nevertheless it is most valuable to us, a golden opportunity which nothing else could replace.



COLLIS GOSLEE, "GOS" "CUBBY"  
Senior Class President; Circulation  
Manager of "Somanhis Events"; Gen-  
eral Chairman of Class Day Program;  
Member of Student Council; A. A.; Ivy  
Oration.



JULIA McVEY, "JUDY"  
Vice-President Senior Class; Glee Club;  
Dramatic Club; A. A.

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CLASS MOTTO:

"FINIS CORONAT OPUS"

Success is for him who works for it.

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CLASS POEM

WHEN JUNE HAS COME AGAIN

Sometime when June has come again,  
And all the world is gay and bright,  
You'll stop and think a moment then  
Of graduation night;

And in your mem'ry you'll review  
Each face, as in a dream; and then  
They'll all seem strangely dear to you—  
When June has come again.

You'll see the brown and gold once more,  
The flowers, the dresses filmy white,  
And hear upon the old wood floor  
The footsteps treading light.

You'll hear the echoing walls ring back  
The march that thrilled you thru and thru,  
As memories which no one will lack  
Come crowding back to you.

You'll catch your breath as o'er you comes  
A rush of mingled joy and pain,  
To think that all this once was yours,—  
When June has come again.



HELEN AGNEW  
A. A.; Glee Club

CARROLL JOSEPH BARRETT  
"MONTY"

Manager of Varsity Basketball Team;  
Athletic Editor "Somanhis Events";  
Chairman of Gifts and Jokes Committee,  
Class Day; Glee Club; Rifle Club; Stud-  
ent Council; A. A.

RALPH ARTHUR BEHREND  
"COUNT"

Rifle Club; Glee Club; Debating Club; A. A.;  
Orchestra; Students' Council; Chairman  
of Music Committee for Senior Dance.

BEULAH R. BROWN  
"BROWNIE"

Dramatic Club; A. A.; Cast of "The  
Hour Glass"; Chairman Class Prophecy  
Committee; Words of Class Song.

EMMA BURGER  
"M"

A. A.

MARJORIE ELIZABETH BURR  
"MIDGE"

Glee Club; Debating Club; A. A.

MARIE CAMPBELL  
A. A.

DOROTHY ALICE CARLISLE  
"DOT"

Glee Club; A. A.

HAZEL CHAMBERS  
"HIC"

Secretary of Senior Class; A. A.; Glee  
Club.

MARY ISABELL CHAPIN  
"CHAPE"

Glee Club; Girls' Varsity Basketball;  
Leaders' Class.





MORTON HERMAN CHAPNICK  
"ABE"

Debating Club; Glee Club; Rifle Club; A. A.;  
Senior Dance Committee.



LILLIAN CLIFFORD  
"LIL"  
A. A.



HERBERT FREDERICK CUSTER  
"HERB" "HERBIE"  
Track Team; Debating Club; Dramatic  
Club; Rifle Club; A. A.



CORNELIUS RENN FOLEY  
"CONNIE"  
Ex. Com. Debating Club; Dramatic Club;  
Rifle Club; Glee Club; Chairman of Class  
Will committee; Triangular Debate; Cast  
of "The Hour Glass"; A. A.



ESSIE FRINK  
"FRINKIE" "DIMPLES"  
Joke Editor of "Somanhis Events"; Dra-  
matic Club; A. A.; Sec. Girls' Glee Club;  
Chairman of Class History Committee;  
Cast of "Op-O'-Me-Thumb."



CAROLYN CHENEY  
"BUNNY"

A. A.; Glee Club; Dramatic Club; As-  
sistant Editor of "Somanhis Events";  
Cast of "Overtones."



STANLEY WILLIAM CLULOW  
"BEANS"  
President of Debating Club; Glee Club;  
Dramatic Club; Alumni Editor of "So-  
manhis Events"; Treasurer of Senior  
Class; A. A.; Student Council; Trian-  
gular Debate; Rifle Club; Honor Stud-  
ent.



BERTHA MAE DIETZ  
"KID" "BERT"  
Glee Club; Dramatic Club; A. A.



DORA FOSS  
"BILLY"  
A. A.



GEORGE GRIGOLAT  
"GRIG"  
Rifle Club; A. A.



JOSEPH JOHN HADDEN  
"RED" "RUFUS"  
A. A.; Rifle Club.



DOROTHY HANSEN  
"DOT"  
Debating Club; A. A.; Dramatic Club;  
Music of Class Song.



EDWARD INGRAHAM  
"BUTCH"  
A. A.



ESTELLE KEITH  
"STELL"  
President of the Dramatic Club; A. A.;  
Glee Club; Cast of "The Hour-Glass";  
Student Council.



ELMER CLARENCE KNOFLA  
A. A.; Rifle Club.



ELSIE HANSEN  
"NECKLACE"  
A. A.



WILLIAM CARTER HARRIS  
"SKITTER"  
Debating Club; Dramatic Club; Cast  
of "The Hour-Glass"; Rifle Club; A. A.



ANNA D. JOHNSON  
"LEFTY"  
A. A.; Dramatic Club.



HELEN BLANCHE KEITH  
A. A.; Glee Club; Student Council;  
Manager of Girls' Basketball Team.



MARY LIMERICK  
A. A.; Glee Club



FRANCIS GEORGE LITTLE  
"FRANK"

Orchestra; Glee Club; Vice President of Dramatic Club; Chairman of Decoration Committee for Class Day and Senior Dance; A. A.; Rifle Club.

EVELYN LONEY  
"BOBZIE"  
A. A.

WALTER LUETTGENS  
"LUETT"

A. A.; Glee Club; Orchestra.

FRANCIS MAHONEY  
"RED"  
A. A.; Rifle Club.

SAMUEL McCORMICK  
"SAM" "MACK"

Varsity Basketball; School Notes Editor of "Somanhis Events"; Glee Club; Rifle Club; A. A.; Chairman of Student Council; Manager of Track; Gifts and Jokes Committee.

WILFRED GEORGE McKINNEY  
"MACK"  
Glee Club; Rifle Club; Track Team; Debating Club; A. A.

RUTH McLAGAN  
"RUFUS"  
A. A.; Glee Club.

FLORENCE METCALF  
"FAUN"  
A. A.

WILIAM T. MOLONEY  
"BILL"  
Debating Club; Rifle Club; A. A.

VINCENT EDWARD MORIARTY  
"JEFF"  
Rifle Club; Glee Club; A. A.; Debating Club.





ESTHER M. NOREN  
"ES"  
A. A.



LEONA A. PALMER  
"LEFTY" "LEO"  
A. A.; Debating Club.



CLIFFORD G. PARKS  
"CLIFF"  
A. A.; Rifle Club; Music Committee for Senior Dance.



RAYMOND ROBERT REID  
"PICKLES" "PICK"  
A. A.



GERALD E. RICHTER  
"JERRY"  
Glee Club; Debating Club; A. A.



FLORENCE O'CONNELL  
A. A.



MURIEL PALMER  
A. A.; Girls' Basketball Team; Leaders' Class.



JOHN POWERS  
"POW-WOW"  
Rifle Club; A. A.



VIOLA FRANCES RICE  
"VI"  
Glee Club; A. A.



WILLIAM HAROLD ROBINSON  
"ROB"  
A. A.; Rifle Club.



DORIS MAE ROBSHAW

Glee Club; Debating Club; A. A.; Honor Pupil.



DOROTHY RUSSELL

"DOT"

A. A.



EVA SCHREIBER

"LITTLE EVA"

Debating Club; Glee Club; A. A.



MARY SHEA

A. A.



MARGARET SUNDMAN

"PEGGY"

Debating Club; Dramatic Club; A. A.; Valedictorian.

LILLIAN SWEENEY

"SWI"

Glee Club; Debating Club; A. A.



FREDERICK IRVING ROGERS

"FREDDIE"

Glee Club; Editor "Somanhis Events"; A. A.; Captain Varsity Baseball; Student Council; Varsity Basketball; Chairman Class Day Music Committee; Rifle Club; Music of Class Song.



ANNA SCHEIBENPFLUG

"SHIB"

A. A.



ARTHUR SEELERT

"SALUTE" "LEFTY"

Varsity Baseball Team; A. A.



EVERETT T. STRANGE

"KACEY"

Student Council; President of the A. A.; Chairman of Invitation Committee for Senior Dance; Varsity Basketball; Debating Club; Triangular Debate; Rifle Club.







CLIFFORD SYMINGTON  
"SYM" "SIMMY"

Business Manager of "Somanhis Events"; Manager of Baseball; Chairman Executive Committee; Debating Club; Executive Committee; Dramatic Club; Cast of "The Lost Silk Hat"; Rifle Club; Student Council; Words of Class Song; Stage Mgr. Dramatic Club plays; A. A.

ANTON TAMOSITIS  
"TONY"  
A. A.



STEWART WILLIAM TURKINGTON  
"TURK" "TOOTIE"

Rifle Club; A. A.

BEATRICE UNDERHILL  
"BEE" "BEADY"  
A. A.; Glee Club.



CLARENCE REGINALD WALKER  
"KID"

Rifle Club; A. A.

JESS WILLIAMS  
"WILLARD"

Rifle Club; Chairman of Refreshment Committee for Senior Dance; A. A.



ROSE C. WOODHOUSE  
"WOODY"

President Girls' Glee Club; Varsity Basketball; Debating Club; Leaders' Class A. A.; Student Council.





SENIOR CLASS

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**CLASS SONG**

1922

Now after four years of study,  
 Four years of work and of fun,  
 We leave these dear walls forever,  
 Our duty here being done.  
 Ne'er shall we e'er forget you,  
 Here life has always been gay.  
 Sometimes our tasks seemed perplexing,  
 But happy were we each day.

Here's where we never knew troubles,  
 Never knew sorrow or care,  
 But now as life's pathways we travel,  
 Each his own burden must bear.  
 Here's where we built our foundation  
 Whereon our future depends.  
 We'll think of you e'er with devotion  
 As the path of life for us ascends.

**CHORUS**

The Class of '22 must leave you  
 We now have new work to do.  
 But classmates whatever you undertake  
 We will be loyal to you;  
 At every game and for every cause  
 You'll find us staunch to the last;  
 So keep the standard always high  
 As '22 has in the past.

Words by:

Beulah Brown '22  
 Clifford Symington '22

Music by:

Dorothy Hanson '22  
 Fred Rogers '22

**IVY ORATION.**

Undergraduates: It is with both joy and sadness that the class of 1922 takes its farewell of you. In a few days we shall be leaving the familiar halls of South Manchester High School to join the ever increasing ranks of the Alumni.

During our four years in this school we have endeavored to keep clean, and to raise the standard of the school, both in school work, which should always come first, and also in our organizations; the Debating Clubs, Glee Clubs, Radio Club, Rifle Club, Dramatic Club, and the Hi-Y Club. Of athletics little need be said, for we all know the remarkable record which the representatives of our school made in the basketball season. Although they have not made such a brilliant showing as our basketball team, the baseball and track-teams have worked faithfully this year with noticeable success, and we hope to see a wonderful season for both track and baseball next year.

As further proof of our endeavor to expand and grow, S. M. H. S. last fall adopted a plan of student government. A student council comprised

of the four class presidents, the managers of track, baseball and basketball, the presidents of the boys' and girls' debating clubs, the editor and manager of "Somanhis Events", and representatives from the rifle club and orchestra, have met with the Principal to talk over and discuss problems which confront the school and which concern the welfare of every student. It seems just and fair that the students should have a voice in the government of the school. This year we have made a start on a democratic form of government, but a great deal is left undone which we hope will be taken up next year and carried out successfully.

Underclassmen: All this year you have worked shoulder to shoulder with us, each with the same objective: to make S. M. H. S. a winning school, mentally, morally and physically. See to it that when you stand where we are standing today, your conscience be not troubled because of a weakness or backsliding in study. No doubt there are many in the class of 1922 who regret not having done their best while here, and who would like the chance, if it were possible, to do better; but it is too late. You have that chance still open to you; do not hesitate; choose the difficult but higher course, and you will not regret having done so when your opportunity comes to leave the school.

Freshmen: Your class has shown great promise this year. The spirit you showed throughout the year is the right kind to produce a winning school. Keep it up next year.

Sophomores: You have met and fulfilled your duties this year with credit. Next fall you will take up the responsibilities of upper classmen. Be prepared to fulfill those responsibilities to the best of your ability.

Juniors: Your support of the school in the last year has been highly commendable. Next year you will be handing on your Senior responsibilities to the class below, therefore give serious thought to the duties before you. Try out for the teams next year; give them financial aid; attend the games; be a real sport, and S. M. H. S. need never fear defeat. Remember that our school paper, "Somanhis Events," represents our school in all the leading high schools in the country. We are justly proud of the high standard it has attained, and we rely upon you for its support in the future: subscribe for it; contribute to it with articles, poems, and jokes. It must have the support of the school if it is to continue. In keeping up the standard of the school you will be fulfilling a serious duty, which will give you a feeling of pride and satisfaction at the time of your parting from S. M. H. S.

Classmates: We have only a short time left together within the friendly old walls of S. M. H. S. All our lives we shall look back, and talk over the good times we had in our four years of high school.

We have planted the ivy today, a symbol of growth and expansion. As in the ivy, a single tendril starts its life in the world, growing and climbing to greater heights, so we shall soon begin our career in the world. And, classmates, as we depart let us resolve to keep ever before us the standards we have maintained during the past four years, that we may be a credit to our homes, our friends, and our school.

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**THE ART OF APPRECIATION**

You may not be an artist, but if you are capable of appreciating a real work of art, you **do** possess a genius which is very much akin to art itself. There are persons whose unfailing sympathy and understanding make them generally beloved by all with whom they come in contact, and, without doubt, these people are the salt of the earth. What pleasure would there be in painting a splendid picture, in producing beautiful music, in giving relief to those who need it,—in doing anything worth while,—if there were not someone who appreciated it!

A little observation will reveal the fact that most artists are unappreciative. They frequently appear bored to the point of rudeness when the work of some fellow artist is being discussed, and are apt to receive an especial favor with the merest thanks, accepting it only as a matter of course. The necessity of continually thinking about himself, and of how he is going to gain more recognition, and of what he is going to do with himself should anyone else get ahead of him, makes an artist a trifle self-centered, egotistical, and blind to the merits of others. When we consider the thousands in the profession, each with his own ambitions and jealousies, we wonder that he can withstand this tremendous amount of rivalry and competition and keep any of his fundamental good-nature!

Then, too, the artist is markedly temperamental. Tradition assigns him this trait; but what makes him so? Do we realize the enormous amount of energy, enthusiasm, and stick-to-it-iveness needed to complete a picture of genuine worth? For weeks the artist has to search for inspiration and fill his mind with visions, and even while transferring his impressions to canvas he must keep his emotions at white heat, or the work loses life,—expression. Naturally all this leaves him worn and fagged, and without the surplus energy to enthuse over another's talents. Thus his power of appreciation is dulled thru sheer fatigue. He needs someone without jealousy or biased feeling to give the praise that is due. That "someone" is the non-professional confidante who possesses no art but that of appreciation.

Dolly Madison was a woman of this desirable type. She was exceedingly popular in her vast circle of friends and acquaintances because of a good-natured, compassionate, self-forgetting trend of character. It made her a great help to her husband, James Madison, who was burdened with numerous duties and affairs of state throughout his political career. After a particularly harassing day he would attend one of Mrs. Madison's informal little drawing-room parties, listen to her animated chatter, and "emerge refreshed," as he put it, to begin another round of duties.

Everyone today knows more or less about music; nine out of every ten persons can play at least one musical instrument or sing to some kind of an accompaniment. But a comparatively small percent of the people of the United States enjoy or understand the classics.

There are the familiar "orchestra circles" at concert or opera who attend mainly to keep up appearances or to show off their clothes. After securing the most expensive and conspicuous seats in the house, they give themselves over the pleasure of being bored. Think of the trills, and

thrills, and exquisite marvels of sound that pass "over their heads," so to speak!

There is the pale, nervous amateur critic who rumples his hair with one hand and scribbles furiously with the other; near by is a sophisticated, experienced one; farther back, perhaps, is a row of boarding-school girls all of whom are there because they are required to attend.

Not so with the true music lovers to whom it is an incentive, a source of inspiration. They are the struggling musicians, composers, and teachers who will take any seat that circumstance affords. Blissfully unconscious of the stuffy, perfume-laden air, and the surrounding throng of spectators, they remain breathless, rapt, and eager throughout the performance. Theirs is a perfect, voluntary attention which allows nothing to escape unnoticed or unheard. Last, but not least come the tired ones who, although they may not be familiar with technicalities, are appreciative of the mental relaxation it affords them.

Reinald Werrinrath, a noted baritone, recently said, "The most important work to which the Musical Clubs of America can devote themselves is to educate the American people to a keener appreciation of good music, of whatever form or nationality." Right here in school we have a course called Music Appreciation and Harmony, which seems to have just that aim.

It is not only an understanding of the fine arts that helps to make us the type of men and women we want to be. Daily occurrences must be met with intelligence, kindness, and courtesy. Every day someone does something for somebody else; it may be a good word put in at exactly the right time, or it may be an obliging little self-sacrifice. Everyone likes to know that his or her efforts are valued. It is up to us to stop criticizing others, and to begin to express our appreciation.

The person who can see the funny side of things is not easily discouraged. He may suddenly be plunged into a sea of troubles, only to bob up smiling. We know that every cloud has its silver lining, and that the blackest misfortune often cloaks a rainbow-spangled hope,—a truth that we do not, however, appreciate until later.

"I met a real optimist the other day," said a physician, "a fellow to whom I certainly take off my hat. He had lost a leg in a railroad accident, and, when they picked him up, the first thing he said was, 'Thank God, it was the leg with the rheumatism!'"

Most of us who are familiar with the author, Bret Hart, recognize, as an outstanding trait, his habit of selecting characters of bad repute and bringing out their redeeming points. He knew that people are apt to judge each other too hastily,—to jump at conclusions that have no foundation whatever. We often meet a person whom we instinctively dislike, and whose faults we magnify and dwell upon so incessantly that the being created in the imagination becomes grotesquely out of proportion to the original. We never take the trouble to discover in that person an admirable trait beside which his faults would fade into the background.

You may bewail the fact that you have not as much money as you would like to have, nor as many influential friends, and wish that you were born anywhere but in a small town. Perhaps it is well to resign yourself

to Inevitable Fate, but before so doing it might be wise to wake up and appreciate the advantages in the conditions which **do** exist. Lack of either money or influence cannot stop a young person with determination. The despised small town may be the very place in which to begin a career, its competition being approximately limited. You are never obliged to surrender yourself to fate, for your fate can be what you choose to make it. Remember that you are alive and in America, the Land of Opportunity.

The ability to see and appreciate the good in everyone and in every condition is a mark of real intellectual superiority and broadmindedness. It is something that education alone cannot give, but which we must have in order to win the love, respect, and admiration of our fellow men.

Dorothy Hanson '22.

### CHOOSING A VOCATION

How shall I live? How shall I make the most of my life and spend it to the best advantage? How shall I become a man and do a man's work? This, and not politics, trade or war, is the question which is facing the young man of the present day.

One of the saddest things in the world is the sight of a young man drifting aimlessly through life with no definite occupation, hoping that some day he may stumble into an easy job that will solve the question of making a living. Many persons get work by chance and continue doing the same thing, until chance again turns them in a different direction. Each one of these is in no sense master of himself or of his destiny, but drifts about like a cork tossed from wave to wave on the high seas. Man was placed on the earth to subdue it, and he should have sufficient force of character to determine what part he will play in the world's work. He who does not act for himself and develop initiative of his own, is no better than the beasts of the field.

The "Jack of All Trades" who is so common in this world is usually the result of insufficient attention being given to the choice of a vocation. Here, as John D. Brewster truly states, "Vocational Guidance is Youth's Best Friend", but it is only of late that the world at large has begun to realize this.

When a young man ought to choose a career, he has usually had little experience and feels himself unable to make an intelligent choice. He has probably traveled but little, and his time has been spent doing only a few kinds of work. He very likely does not know much about the possibilities even of the work with which he is most familiar. He must stand looking into the future saying, "What shall I do?"

His ideas regarding various kinds of work are distorted. He fails to understand true values, and thus he pictures to himself the bank clerk with a white collar and clean hands. The disadvantages of this type of work are entirely overlooked. It is, therefore, very important that young people should be guided and given help in their choice of a vocation.

To Mr. Frank Parsons of the Vocation Bureau of the Civil Service Home of Boston is due the credit for introducing the methods of Vocational Guidance which have proved so valuable to other workers of the movement. The Y. M. C. A. and Y. W. C. A. organizations, together with certain libraries and schools have instituted vocational bureaus in many im-

portant cities in the United States. Here youths may confer with the well-educated vocational leaders, and determine, to a certain extent, what the future will mean to them.

The three aims of the Vocational Bureau at Harvard University should be followed by every community. They are as follows:—

1. To Keep the Child in School Longer;
2. To stimulate Thought for the Future;
3. To Assist Him in Choosing a Career.

Consequently the vocational guidance of youth is one of the most important kinds of work that can be undertaken by any community. The welfare of the community in years to come will be affected by the choice of occupations for the young men who are at present growing up. When society comes to recognize this important truth to a greater extent, it will be considered almost criminal to allow a youth of promise to stumble into a vocation without receiving assistance from those prepared to give advice.

It is rarely possible for a boy to decide at an early age what line it will be best for him to follow. He must, therefore, make his training so broad that it will be of service to him in any kind of work. Certain fundamentals in education are needed by everyone; these should therefore be the branches that are given most study during the years of indecision. Even when one is quite certain what profession he will adopt, he should not confine himself to the study of it too early, for, if he does, he will be apt to become narrow in his outlook on life, and lack the proper sympathy for the work of others.

One of the greatest necessities of life is a high school education. One should not, however, stop at this point, but should, if possible, go on. All cannot be blessed with a college education, but even so we can enter night school or take up a correspondence course. The secret of human success is the ability to keep pounding. Grasp every opportunity that comes your way, in order to learn something beneficial.

When Senator Henry F. Ashurst was a barefoot boy of ten, he wrote his name on one of his schoolbooks, and added to it the descriptive phrase, "United States Senator from Arizona." Soon after he passed his thirty-seventh year his mail was being addressed: "Honorable Henry F. Ashurst, United States Senate, Washington, D. C." It took him just twenty-seven years to do what he, as a child, had made up his mind to do. He was poor but this made no difference. Men like Thomas Edison and Henry Ford have done the very same thing.

In looking over the various paths open to him, the young man should, before making his decision, consider the big things that really count. He and his work will be companions during his entire life; he should therefore make sure that it is the kind of companion that will be entirely agreeable.

The work must have such a fascination for the young man that it will demand his best effort, and, at the same time, instill in him a love for the work, combined with the desire to do it better than it has ever been done before. If he does not have these essentials, he will never succeed, because success is always secondary, and comes unsolicited as the result of doing the thing we love to do and to which we have given our heart and soul.

The choosing of a vocation is no child's play; it should be done with all earnestness, and be given serious thought. It is one of the few very important decisions that a young man has to make, since his entire life is usually affected by the choice.

If he decides to follow a line of work which is distasteful to him, work in which he has no vital interest, he cannot possibly succeed; if, on the contrary he makes the right choice, his days will be spent doing the one big



job which calls for his imagination, his loyalty, his sacrifice, and—in the darker hours—for all his faith. This in itself is a reward. Thomas Edison once said, "I keep on making inventions for two purposes:

1. To support myself and family;
2. To get money to make more inventions."

And when it is all over, a man may say, "I have made a success of life; my family has never wanted for a dollar and I can now leave them all comfortable."

But is he a real man? A person's chief interest should be in his fellowmen. It should be his greatest pleasure to do them service.

When a man becomes truly interested in his life work, when he loses himself in any big cause, he finds his reward in the work, and, what is more, he finds himself a bigger man as the result of it.

Young men in planning their careers are sometimes so short sighted that they consider nothing but their own welfare. More experience would teach them that such a course is folly. The fundamental question therefore is not "what can I get out of this work," but rather "what can I put into it?"

When Andrew Carnegie was very young he had a vague dream of becoming a steel magnate and of revolutionizing that industry. This was what he set out to accomplish. He had no money but he possessed two great assets in life—Energy and Faithfulness. During his early life we find him doing all sorts of menial work but doing it well. Finally the reward—not sought, but earned, came. In a few years from this period he was the leading steel magnate; what he had set out to do he had accomplished. Carnegie loved the thing he gave his life to because it was a man-sized job, and because it called him, and having found it, he got his reward.

Thus a man who has been successful in his life work will be developed physically, mentally, and spiritually, and the world will be better for his having lived in it.

Stanley Clulow '22.

## THE FACE AND WHAT IT EXPRESSES

It is a sad and gloomy day when we are obliged to elbow and jostle our way in the midst of a crowded thoroughfare, but there are a few humorous sidewalk observations which make amends for our trouble.

Left-over remainders of expressions meant for someone else, hash, as it were, are especially humorous. Two men are approaching, exercising the muscles of their faces with much vigor. One might imagine they were discussing the last reports of the World Series with virulence more suitable for a bull-fight. As they brush by, the more wrathful of the two glances at you with a ferocious scowl which gives you the chilling sensation of a snowball aimed with such nicety as to lodge in the back of your neck.

Perhaps you have also experienced that mixed expression that Convention seems to demand from un-introduced individuals. The passer-by in living up to mercenary Etiquette, succeeds in inspiring a steely glint in his eyes, while his unruly lips turn traitor and continue grinning at his companion. This has the effect of a dish of luscious strawberries and cream which you may gaze at but not touch.

On the street we may meet an acquaintance with whom we wish to talk on business matters. Since we are not very well acquainted and our conversation is wholly business-like, we are coolly polite to each other. A

man, an intimate friend of our conversant, may pass, however, and we surprise a bewitching smile on her face as she greets him over our shoulder. Then her face immediately becomes a model of conventional sobriety as she continues her conversation with us.

Dr. Holmes W. Merton, the vocational analyst, has a theory about character study. He claims that there is a decided relationship between the mental faculties and the regions of the face. His ability to analyze has been called intuition, but he himself says he has attained it through hours of hard study.

He has done much analysis by means of photographs. For instance, he once took the pictures of fifty lawyers and studied them very carefully. There was not much resemblance in the faces at the first glance but a closer view showed a similarity in the size and contour of the features which indicate mental qualities necessary for this profession. Each one resembled the others in some minute detail as Dr. Merton's study showed. This serves only to prove that our occupation and inner thoughts determine the lines and expressions of our faces.

It is an established belief that a protruding upper lip shows extravagance and that high cheek bones denote caution. Nature decreed that the Indian should be a cautious but fearless warrior so she endowed him with prominent high cheek bones as our study of him has taught us.

Although the Indian warrior is almost extinct, the high cheek bones are manifested in motormen who have been in that profession very long. Of course this must not be taken too literally, nor does one who becomes a motorman suddenly develop high cheek bones, but it is true that one who lacks high cheek bones seldom is successful in this profession. He lacks the caution necessary for the position.

Have you ever studied the pictures of prominent baseball players and noticed their chins? They have, as a rule, broad, long chins. This indicates their knack of handling themselves in motion, their quick co-ordination of brains and muscles, and their ready apprehension. Their muscles are trained to respond instantly to their slightest thought. The broad, long chin also shows an ability to foresee what size curve will be described by the ball in motion, even before the ball leaves the hand. If these baseball players care to be automobile drivers, they will surely make a success of it, because of this ability to think quickly; or they might become expert locomotive engineers for the same reason.

But the difference in feature is often due to heredity as well as to environment. The type of human nose of persons living in warm climates is low and flat, with large, short passageways directly to the lungs. Such people have little need of great energy for their climate does not demand it. Therefore we may say, that a person having a low, flat nose is indolent. Persons living in a cold, dry climate, on the other hand, have noses that are high in the bridge, with thin nostrils, so that the air may be both warmed and moistened before reaching the lungs. Thus a large nose, high in the bridge is, an indication of energy and aggressiveness, for a cold climate demands energetic people.

Character analysts have told us, however, that the face must be studied as a whole for any success. For example, a man may have a protruding chin which taken alone, means aggressiveness; but he may also have kind eyes which show his amiability. This may make him thoughtful of others, and, as he is unwilling to hurt his own popularity, he unconsciously does away with his aggressiveness.

A man with a large nose which curves outward from his face may be said to have much native shrewdness, if this feature alone is taken into consideration. If this man also had zeal and a good education, he might become

a successful banker, but he may lack this necessary zeal and education and simply use his shrewdness in the manipulation of a little pop-corn stand that he pushes about the streets.

It has been noted by critics that authors and poets in describing their characters bring out only single features to portray them to their readers. One poet has mentioned "a quiet forehead, serene with wisdom"; and another, "the smouldering eyes" of the heroine or her "shimmering hair."

Authors very seldom describe the mouth of a character, probably because they have already narrated so much of what the lips say that they are afraid of becoming monotonous. The reason why these gifted men give so few details is because they are aware that everyone has his own ideals. Each one of us has tucked away in his mind a picture of just how a hero or heroine should look, and more details would disturb that picture and disappoint us.

People often wonder about the difference between portraiture and photography. Some prefer portraiture but do not know the cause of their preference. The reason is plain enough. An artist can put into his pictures all the varying expressions that cross the face and lighten the countenance. A photographer, on the other hand, is able to get only one expression in his picture. That is why very often we say that a photograph does not resemble someone because we are thinking of that person's face as its expression changes.

Because of their lack of wordly knowledge, people were once the credulous victims of swindlers, fakers, fortune-tellers, montebanks, and others experienced in the art of chicanery. Now, instead of going to a clairvoyant, a business man depends on his own knowledge based upon facts, to forecast the future.

Manufacturing concerns today have employment bureaus on which they depend to employ the kind of men adapted to certain positions. Besides requiring the applicants to take examinations, the employment agents study their faces and decide for themselves their suitability.

Furniture stores and similar companies require their employment agents to study character reading. Gradually the whole world is recognizing the value of character study.

Estelle Keith '22.

### AMERICAN JOURNALISM: ITS HISTORY AND IMPORTANCE.

The first real American newspaper came into existence on April 24, 1704, in a small New England book-shop in Boston. It was printed on a crude wooden press in the form of a half sheet of pot paper, and was called "The Boston-News-Letter." The meagre news which it contained was a week late and of no special significance to the people about the community. It was nevertheless the beginning of one of the best and largest assets which any of our modern cities possesses.

The monotonous work of type setting, inking by hand, and operating by muscle, caused the circulation of the papers to be limited. A circulation of five hundred papers was, at that time, thought to be exceedingly large. Poor postal service and miry roads, combined with the isolation of the communities, caused the extension of publications to be greatly retarded, until a later period when political, social, and traveling conditions were improved.

It would seem strange to us today if we should read a newspaper with no advertisements. The public today demands advertising in order that it

may find where to trade for the best values. The newspapers of the olden days were not considered a necessity, and merchants gave their advertisements grudgingly as though it were a charitable institution to which they felt obliged to contribute. News gathering was neglected and not handled in the manner in which it is done today. Topics were not followed up, and no organized mechanism existed by which the complete story could be derived from a happening. Practically every paper could be identified by its editorial sheets which were written by the editor who voiced only his own personal views on important political issues.

But this old order of narrow-minded journalism could not last forever, and a new régime started in 1835. With the coming of the railroad, fresh territory for exploration was opened and the circulation multiplied by thousands so that the demand could not be satisfied. Mechanical experts under the terrific pressure, developed the stereotyping process. Today papers are printed on presses marvelously transformed from those of forty years ago. In the new multiple machine, six or eight presses are combined in one that prints, folds, cuts, pastes, and counts newspapers at the rate of ninety-six thousand copies per hour.

The Atlantic Cable, the telegraph and the linotype machine turn a telescope eye on every village, town, or city, and no expense is spared to gather news.

Today there are twenty-five thousand newspapers in the United States; two thousand three hundred are published daily, and they are the most vital force in making the public opinion of America. Advertising is no longer an obligation; today it is done because it is absolutely necessary for the people that they may see where and what to buy. Were it not for advertising, the papers could not exist. Advertising at the present time is enormous, and because of the revenues derived from it we are able to buy a newspaper for one or two cents.

Today the newspaper is beginning to respond to the demand of enlightened readers who have learned the habit of weighing evidence. They demand fresh, accurate news, free from personal or party tendencies that they may form their own opinion from whatever evidence they read. More candid, more fearless, and more secure is the American newspaper of today.

Clifford Symington '22.

### SMILES.

Did you ever stop to consider what is meant by a smile? Webster defines the word for us. He says a smile is "a look of pleasure." "A look of pleasure," but that is merely the outward expression, the one great faculty we possess for conveying to each other our feeling of joy and pleasure.

This is not all it means to the one who smiles. For him there is a deeper, a graver satisfaction, that satisfaction which a smile brings to the mind by relieving it, for the moment, of those more burdensome thoughts, the satisfaction that it brings to the body, for you must realize that an ache or a pain is easier to bear if you smile and turn your thoughts aside than if you frown and think of nothing but your miserable self.

Since Webster says that a smile is "a look of pleasure", we must interpret him as meaning that pleasure is the cause of a smile. There are many things that make us smile, but pleasure, to be sure, is the chiefest of them all in producing a genuine smile. Pleasure, then, which every one seeks and which most people find, is the secret of smiles, but what produces pleasure? First, think of it as awarded by others. Kind deeds, kind

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thoughts, kind words make your heart swell ten-fold in appreciation. A companion, an acquaintance, or an adviser, who can offer you these, will do you more good than you can ever fully realize.

Besides this sort of pleasure, there is humor, one of the strong points of an American, for, while other lands abound in songs and sermons, America has sent her laughter over the world to keep it alive better than anything else could. Comedians are humorous, and, since Americans love fun, comedians are very popular. The American love of fun and appreciation of wit surpass all others. Perhaps we only imagine this, because occasions which are very humorous in Scotland or England do not in the least appeal to us, but no nation puts the same stress on humor that America does.

America has furnished many humorists to the world. The two princes of American wit and humor were Mark Twain and Artemus Ward. First, let us consider Mark Twain who was more than a humorist. He wrote, even with the humor left out, some of the best books ever written. Others have written books for boys but they do not compete with Mark Twain's "Tom Sawyer". The great English critic, Mr. Andrew Lang, has said, "While we are awaiting for somebody to write the great American novel, Mark Twain has already written it and its name is 'Huckleberry Finn.'"

Artemus Ward is not less appreciated than Mark Twain. Lincoln on the day that he read to his cabinet the emancipation proclamation opened that important meeting by reading from Artemus Ward. When rebuked by one of his serious minded cabinet officers for having called them into an important session to hear such nonsense, Lincoln replied: "Why don't you laugh, gentlemen? If I couldn't laugh, I would die."

Pleasure and humor are great assets to smiles but the truly greatest cause is human nature in its various forms at home, in school, or at business. The every day occurrences which come, unbidden, into the home, especially into the home where there are children and pets, are most interesting. It would be a long list if we attempted to set down the sudden and strange questions or the cute remarks that the youngsters pass. Although they do not quite understand what their Mother and Dad are saying, yet they quickly form some vivid idea in their minds, and you smile to see with what attentiveness they listen, and sometime after you may overhear them discussing with their friends and even arguing about some question far above their power of understanding.

In school, what we do unexpectedly, the mistakes we make and just the bumping together of different types of character, rather than the planned and expected occurrences are what make us smile, and are what relieve the monotony or drudgery of school life.

In business, as well, it is human nature that makes work bearable and enjoyable. It is the unaffected, unproduced form of pleasure and therefore of smiles.

Webster has defined a smile, many have stated its causes, and now the question is, who smiles? This is easy; the world smiles. The world, ah, that is so vast for though we say literally that the world smiles yet this is just a beautiful saying that we love to think about. It is, in reality, the people of the world who smile. All people, from a baby to an old man who lies on his death bed and smiles up at his dear children as they stroke his forehead or kiss his cheek.

A baby's smile is one of the most beautiful things in life. How eagerly the fond parents, in their enthusiasm, stand guard over that little soft ball of life, only one month old, and watch for that first smile, just to boast about it afterwards. Then how they continue to watch for, and to coax those innocent baby smiles. Can we say that these smiles are caused by pleasure? Has such a tiny baby understanding enough to know when he is

pleased? Yet he smiles, and as he smiles all around catch the gleam, and their hearts are lightened.

Life is too long to comment upon all ages. It is worth while, however, to see and to think about an old person. Young people are attracted to a little old lady, who always smiles and bows as they pass by, and boys love to follow a sprightly old man as he keeps busy with his steadily decreasing activities. There is something so fascinating in an old person's smile,—these old people who seem to be always smiling. So many pictures have been painted, especially during the war, of the mothers, grown old and grey with worry, welcoming home their soldier boys with just smiles to express their joy, and the mere picture makes us smile in appreciation of their joy.

Then there are people, old people particularly, who never seem to see anything which is amusing. Minot Judson Savage has said, "When one never sees anything to smile at; it is because there is a serious defect of mental vision." Persons of this type are disgusted with the younger generation, looking for and finding, to their horror, all the immorality and frivolity there is, and then sighing to themselves, "what is this world coming to?" Such people are not desirable companions.

Shakespeare has said that the Heavens smile, and in our imagination they do. It is merely our happy frame of mind, but we love to think, especially as we read some love scene, of the Heavens smiling down upon the happy lovers.

Smiles are not simply beautiful; they have a meaning. Smiles mean everything in business. Just one incident shows this. "A man received a wire one day, while on a business trip, that his business had been wiped out by fire. The depression which followed this news threatened for a time his mental balance and he even gave serious thought to taking his own life.

While in this dangerous mood he received a letter from his daughter, a girl of mine, which read: 'Dear Daddy—I went down to see your store that was burned and it looked awfully pretty all covered with ice. Love and kisses from Betty.'

The man laughed and the day was saved. That glint of humor was like a ray of sunshine in a dark cell. The spirit of the man was released from the prison of his gloom."

In play, as in work, a smile is not worthless. Who is generally the leader when children play "Soldier"? It is not the boy who shows that attitude, "If I can't be captain, I won't play"; no, it is rather the sunny dispositioned boy whom all his playmates like who is always captain. That same boy will go right on through High School and College and still be the leader because he is the most popular, and popularity is governed by disposition. When grown to manhood he will become prominent in society. His disposition will not change; he will be a financier, a captain of industry, or, perchance, a president of his country.

Handicapped and unfortunate indeed is the man whom nature has not endowed with this sunny disposition. Some may ask, "How can you smile when you are unhappy?" That is exactly when it counts, for:

"It is easy enough to be pleasant  
When life flows along like a song;  
But the man worth while is the one who will smile  
When everything goes wrong."

Why not smile with the rest of the world? A smile represents pleasure which we love. It is caused by humor and the humorist, but largely by human nature. There are smiles both real and unreal. Nevertheless we

all smile; even the Heavens are not omitted. The smile has not proved itself worthless; on the contrary it is of great value in work and in play. Last of all, "Since it is true that 'one touch of humor makes the whole world grin,' what difference does it make what that humor is; what difference why or wherefore we laugh, since somehow or other, in a sorry world we do laugh.

Helen Keith '22

### GREAT POSSESSIONS OF NATURE

We are now living in an age when in all the haste and hurry there seems to be no time to pause and look about us, to see and understand the beauties that nature holds out to our unseeing eyes. He is indeed a fortunate man who is a born naturalist, and ever finds his pleasures near at hand in the great book of nature.

We sometimes feel inclined to seek new and far-off lands, to find what beauties nature has wrought there. But what could be more beautiful than to step out into the open country on a golden, spring morning? All we have to do is to raise our heads, inhale the cool, clean air, and follow where fancy leads us.

We walk down the lane to the place where the wood and marsh begin. All nature seems astir, and as we near the woods we discover that the delicate buds are, indeed, visibly swelling.

Not only the buds on the trees, but also those creeping close to Mother Earth, feel the magic spell of spring. The blushing arbutus is shyly lifting its head, and the bloodroot and columbine near the babbling brook are opening.

We detect a faint, sweet fragrance, and, following the scent, we catch a glimpse of what appears to be the abode of the gnomes,—a bower of pink and white blossoms, perfumed with a smothering sweetness.

Nature is indeed a rare out-door volume, marvelously illustrated, and full of beautiful poetry, that few have ever read profoundly. But we must not keep our eyes on the ground to see and hear all that is given us, lest we miss nature's little birds. Whose heart does not rejoice when the first, winsome bluebird makes his appearance? With his azure wing, gentlemanly manners, and soft voice, he is the spirit of Spring, incarnated in a bird. It is not for long that the bluebird reigns supreme, however, for robins and swallows soon come, and bring with them warmer days and the more majestic summer.

Now as we stroll through the fields, finding gay flowers and birds' nests, we think not only of the perfect workmanship of them, but of the truth of the words "that a life unenjoyed now is unenjoyed; a life not lived wisely now is not lived wisely: for the past is gone and no one knows the future." Gaining the summit of a hill we find another treasure house in the view that is spread before us. In the distance the everchanging hills are drowsing in the hot sunshine, and nearer, the meadows are brimming over with swaying timothy. Here boisterous winds playing upon the Aeolian harp of pine needles above us would fain sing us to sleep, and let summer wane and fall be upon us if we linger, but instead we hasten back to see what changes have come upon our lane.

As we wander down it this time, we notice that the leaves are tarnished and the birds' songs have ceased. Signs of approaching autumn are

on every side. When we enter the woods, the home of the squirrels, we marvel at the gorgeously colored leaves, painted in colors that vie with those of Iris' purpled scarf. Now we catch another fragrance far different from that of autumn leaves. It is the smell of ripe apples! Our once blooming orchard is now a store-room for summer sunshine, and an indescribable odor pervades it, as if the vials of the earth's most precious ointment had been broken.

In the next field we find "the frost is on the punkin and fodders in the shock." As we watch the smoke rising from the burning stubble we realize that it is the last odor of autumn, the incense of nature.

We have known that winter was coming, that autumn was breaking camp, yet with what surprise do we behold the smooth, white veil or snow covering the world?

Oh, the joy of winter!

"Give us to struggle with weather and wind;  
Give us to stride through the snow;  
Give us the feel of the chill on our cheeks,  
And the glow and the glory within."

How the eddyng flakes, alighting noiselessly like a flock of birds, disguise all familiar objects with the same suit of spotless armor. The tall trees are covered with flowing, white robes; the fields are heaped with great sparkling drifts; and the fences are bedecked with fantastic ruffles fashioned by the cutting wind.

As we look about us, in the dead silence of winter, we think of the truth of the words that "the air is just as full of good odors for the worker as for the idler, and it depends only upon the awareness, the alertness of our spirits whether we toil like dumb animals or bless our labouring hours with the beauty of life."

We have the "Great Possessions of Nature" on every hand; all we have to do to possess ourselves of them is to look at the world with eyes that see.

Doris Robshaw '22.

## THE HISTORY OF COMEDY

Love of imitation is the origin of all drama. Tragedy excites sympathy, while comedy entertains through the excitement of mirth.

The history of comedy, beginning with its appearance in Ancient Greece, developed through the Roman, Medieval, English and American periods, reveals so many changes that it can hardly be identified with the Grecian comedy.

The word comedy is derived from two Greek words meaning "village revels." From this it is supposed that comedy was originally a part of the village festivals, spent in revelry to honor the god of wine, Dionysus. Shortly after the solemnities of the religious festivals had secularized, rival bands were formed by young men, who, dressed as birds or beasts, appeared at the vintage festivals where they broke out into riotous dancing and singing. At first this entertainment was enjoyed, but soon the Greeks, artistic by nature, objected to this coarse ribaldry.

This led to a general improvement which resulted in the Old Comedy, the first of the three divisions of the Grecian comic drama. Aristophanes



was the only successful playwright of the old comedy. It was the purpose of his plays to satirize public affairs and to caricature ambitious politicians. Pericles, being the most prominent man in public affairs at that time, was naturally the butt of much criticism. The Athenian populace and even Pericles himself, were amused by Aristophane's ridicule of Pericles, whom he called the onion-headed Zeus, from the peculiar shape of his head.

With the decline of Grecian democracy and the rise of tyranny, dramatists were strictly forbidden to ridicule politicians. This restraint hastened the decline of the Old Comedy which in turn was replaced by the Middle Comedy. In a play of this class, actors, in the name of the author, would come to the front of the stage to joke with certain members in the audience. The popular disapproval of this type of play compelled writers to find something new. This resulted in the introduction of the New Comedy, the third division of Greek Comedy, which dated from the establishment of Macedonian supremacy. Menander, the best known playwright of this period, in place of ridiculing public men, directed his satire against the complications of social life which had been corrupted by Oriental influences. The Greeks, however, during this last period of Athenian importance would not allow the dramatists to expose their faults. This put an end to all Grecian Comedy.

Fortunately, with the spread of Grecian culture, the Romans were attracted to the comic drama as written by Menander. Terence and Plautus, both imitators of Menander's style, were popular Roman playwrights. It has been through their works, preserved during the Middle Ages by the monks, that the classical comedy has survived.

Though the Romans enjoyed Grecian comedy for a time, yet, with the increase of wealth, they developed a fondness for bloody spectacles, which resulted in the gladiatorial combats. Although this new interest did not completely ruin the theater, the rising power of the Christian Church exerted its authority in forbidding the attendance of the theatre. To carry out this regulation of the Church, all theatre-goers were excommunicated.

This abandonment of the theatre lasted for over a thousand years, but with the increased number of adherents to the Orthodox Church, it was confronted with the problems of teaching the Christian doctrine to the ignorant barbarians. The Church, therefore, strongly urged the representation of scenes from the Bible. At first this method of teaching proved beneficial, but as time went on people began to attend the plays merely for pleasure, and this caused the total abandonment of plays given by the Church.

The plays were next taken up by the theater guilds which, in addition to presenting Bible scenes, gave Morality Plays in which allegorical figures representing the virtues and vices were the characters. In these plays the comic element was introduced in the figure of Vice who used to chide and play pranks upon the Virtues.

These plays were also given in England where the desire for something new encouraged the English to revive the Old Classic Drama. It was with this idea that "Ralph Roister Doister", the first English Comedy, was written. It was soon followed by "Gammer Gurton's Needle," a comic portrayal of domestic life. These were received with great enthusiasm, and more comedies followed in rapid succession.

Although there were a number of good playwrights before Shakespeare, yet his genius seems to have obscured the preceding dramatists. With the coming of Shakespeare, English Comedy like Tragedy reached its height. He, however, mixed the two types of drama especially in his tragedies, where, to relieve a tenseness of situation, humorous scenes were introduced, for example, "the grave-diggers" scene in Hamlet.

Toward the close of Shakespeare's life, Cromwell and the Puritans who had gained such a strong foothold in England checked the development of the drama. All playhouses were shut down and a general gloominess seemed to have come over the people, who, after enduring the rigid rule of Cromwell during the Commonwealth, welcomed restoration of the kings.

When the exiled royalty returned to England, after the Cromwellian era, which had become boresome, drama was brought back with renewed vigor. But the kings who had lived in France and absorbed so many French ideas demanded that English drama should follow the French style to which they had become accustomed. This accounts for the English imitation of French writers. Unfortunately, in copying the French dramatists, the English copied their vices rather than their virtues, lowering their standards to such an extent that immediate reform was needed.

With the beginning of the nineteenth century, the tastes of the younger playwrights changed, so that in place of the cheap artificial plays, which were prevalent, they demanded a return to unaffected drama.

For some time the comic drama had been overshadowed by the introduction of the novel in the middle of the nineteenth century. As the novel gained more favor, it took the place of all drama so that playwrights gave up the writing of dramas for the writing of fiction.

In the present day, however, novelists have turned in the opposite direction, for example, James Barrie, Bernard Shaw, and John Galsworthy have taken up playwriting in place of fiction. Without a doubt the playwrights of today and the near future will produce a larger number of comedies. In America, especially, is this the case because comedy is popular with the Americans, who have no taste for tragedy, which strains their already overworked emotions. In the busy whirl of the present, man has no time for useless tears. With few exceptions he prefers a high class comedy to a depressing tragedy.

Margaret Sundman '22

### VALEDICTORY

Tonight, as we, the members of the class of 1922, have come together for the last time, it is fitting that we should think of the benefits we have derived from our High School training, and that we should express our gratitude to those who have made this education possible. Now, more than ever, we can appreciate the value of the South Manchester High School which we are about to leave.

Superintendent, and Members of the School Board, your efforts and wise planning have shown your interest in our work. Our social and academic life has been made more pleasant because of your thoughtful provision.

Principal and Faculty, we all realize how much your work has meant. Though we have sometimes been discouraging and disappointing, you have not lost patience with us, but have helped us onward. We sincerely hope that our work in life will recompense your thoughtfulness.

To you, parents and friends, we cannot express our indebtedness. Many of you have made sacrifices in order to give us these privileges. You have urged us along if we have been discouraged; you have done your best to make our lives brighter. We feel, however, that sometime we shall repay you with "deeds not words."

Schoolmates, the senior class is about to say farewell to the school, and a genuine sadness creeps over us. You have given your staunch support

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to all school activities, and after we leave, let us hope that you will ever keep aglow the school spirit of the South Manchester High School.

Members of the class of 1922: Now that we have reached the last hour of our school life, and are gathered here at our commencement, let us think of it in the Greek sense of the word. When a Grecian boy graduated from school, that was his commencement in life's school, the foundation upon which he built his future. Too often the students of the present day think that graduation is the completion of education. Members of 1922, let us not stop our education here. May our training in the South Manchester High School have opened our eyes to further possibilities. Though our courses in life will diverge, let us ever have in mind that patience, perseverance, and pluck will eventually lead us to our goal; in other words, let us resolve to follow through life our motto, "Success is for him who works for it."

Classmates: When we meet with life's problems and responsibilities, may we shoulder them bravely and sincerely. In order to recompense the sacrifices of our parents and teachers, whatever object we may have in view, let us accomplish it with the hope that it may be a credit to our Alma Mater. Though the time for separation has come, let us not say farewell,—but Godspeed.



DRAMATIC CLUB

**DRAMATIC CLUB 1921-1922**

President—Estelle Keith '22	Secretary—Ethel Robb '23
Vice-President—Francis Little '22	Treasurer } Faculty Adviser } Miss Lola Goding

**EXECUTIVE COMMITTEE**

Margaret Sundman '22	Clifford Symington '22	Walter Quinn '23
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**MEMBERS****Seniors**

Beulah Brown  
 Carolyn Cheney  
 Cornelius Foley  
 Essie Frink  
 Dorothy Hanson  
 Anna Johnson  
 Bertha Dietz  
 Francis Little  
 Estelle Keith  
 Julia McVey  
 Margaret Sundman  
 Clifford Symington  
 Herbert Custer  
 Carter Harris  
 Stanley Clulow

**Sophomores**

Harry Bellamy  
 Stuart Segar  
 Edith Schultz  
 Ruth Smith  
 Gladys Kletzle  
 Beatrice Armstrong  
 Dorothy McKenna

**Juniors**

Raymond Hagedorn  
 Hans Jensen  
 Henrietta Kanehl  
 Marjorie Leidholdt  
 Ethel Robb  
 Agatha Wright  
 Isadore Wexler  
 Earl Saunders  
 Walter Quinn  
 Louis Smith  
 George Stavnitzky  
 Estella Thrall  
 Helen Trant

**Freshmen**

Edward Post  
 Stanley McCormick  
 Katherine Shea  
 Beatrice Johnson  
 Iolene Gaylor

The Club has presented the following plays during the past year. "The Lost Silk Hat" by Lord Dunsany.

**Characters**

An Englishman.....	Clifford Symington '22
A Poet.....	Elwood Peters '23
A Laborer.....	Walter Quinn '23
A Secretary .....	Louis Smith '23
A Policeman.....	Stuart Segar '24

At Christmas time "Overtones" which is taken from the Washington Square Players' edition was presented.

**Characters**

Harriet .....	Carolyn Cheney '22
Hetty (her soul).....	Estella Thrall '23
Margaret .....	Catherine Shea '25
Maggie (her soul).....	Beatrice Armstrong '24

Three one act plays were presented at Cheney Hall on June 2, entitled: "Overtones"; "The Hour Glass" by William B. Yates; and "Op-O'-Me-Thumb" by Frederick Fenn and Richard Pryce.



GIRLS' GLEE CLUB

## HIGH SCHOOL GLEE CLUB

Rose Woodhouse, President

Essie Frink, Secretary

Estelle Thrall, Treasurer

**First Soprano**

Estella Thrall  
 Astrid Johnson  
 Dagma Anderson  
 Eleanor Stoughton  
 Beatrice Armstrong  
 Margaret Lewis  
 Annie Grigolat  
 Gladys Kletzel  
 Arline Moriarty  
 Mary Taylor  
 Matilda Russell  
 Frances Conrow  
 Marjorie Burr  
 Bertha Dietz  
 Essie Frink  
 Mary Limerick  
 Elsie Trotter

**Second Soprano**

Helen Kanehl  
 Lillian Neill  
 Florence Schultz  
 Dorothy Norris  
 Elsie Berggren  
 Mary Hemingway  
 Eva Schreiber  
 Beatrice Underhill  
 Hazel Chambers  
 Mary Chapin  
 Lillian Sweeney  
 Rose Woodhouse  
 Elizabeth Stoughton  
 Linnea Carlson  
 Dorothy McKenna  
 Ruth Smith  
 Agatha Wright

**Alto**

Viola Rice  
 Helen Keith  
 Doris Robshaw  
 Dorothy Carlisle  
 Ruth Lippincott  
 Dorothy Bantley  
 Nellie Foley  
 Eleanor Rogers  
 Alice Crawford  
 Estelle Keith

**First Tenor**

Mortimer Moriarty  
 Stanley McCormack  
 John Post  
 Edward Agnew  
 Harold Hadden  
 Isadore Wexler  
 William Hutton

**Second Tenor**

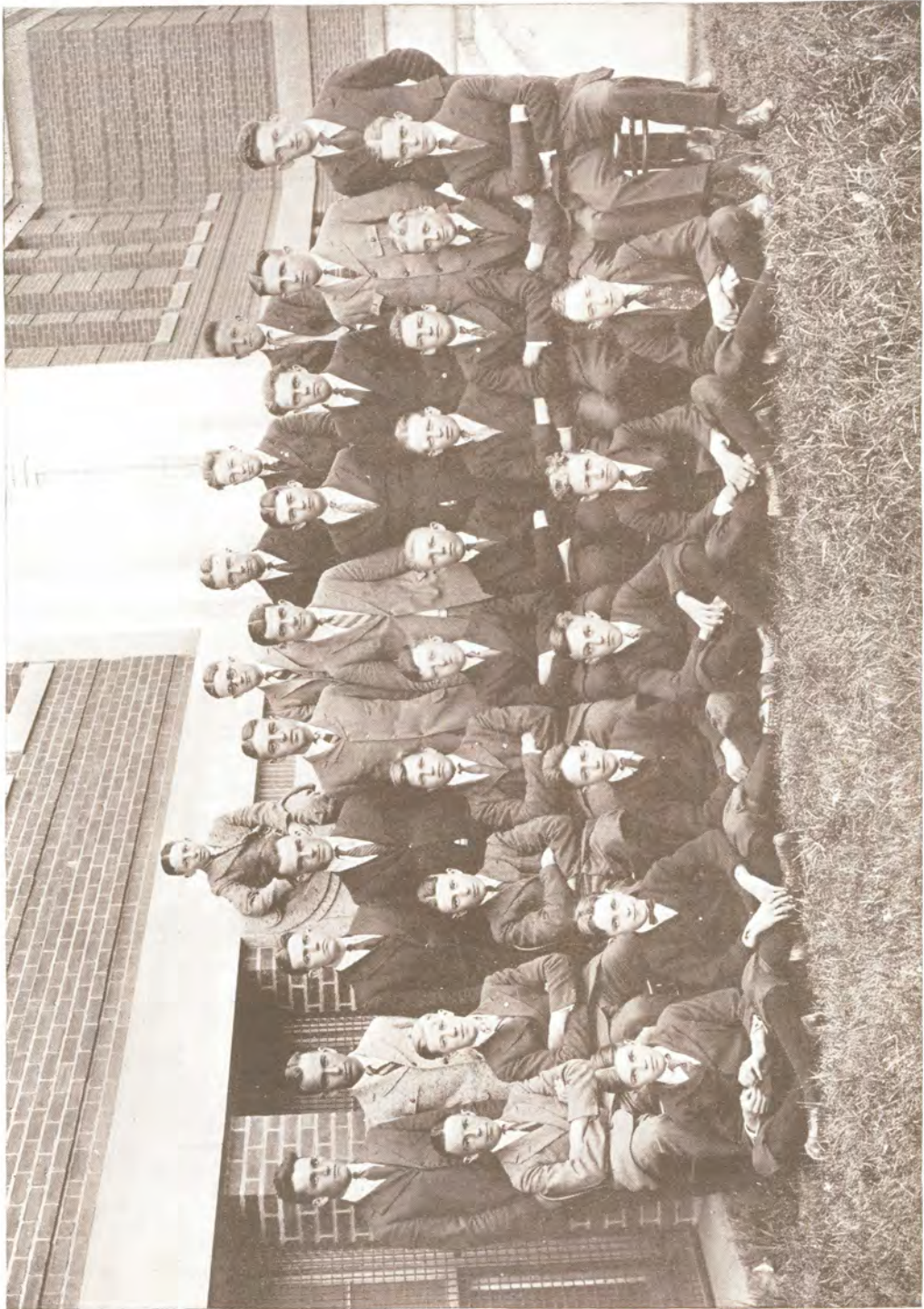
Stanley Clulow  
 Henry Schell  
 Joseph Lutz  
 George Kelley  
 Clifford Mason  
 Mark Moriarty

**First Bass**

Joseph Emmonds  
 Joseph Sylvester  
 Robert Dexter  
 Walter Quinn  
 Gerald Richter  
 Cornelius Foley  
 Ralph Behrend  
 Hilding Bjorkman  
 Clifford Benson

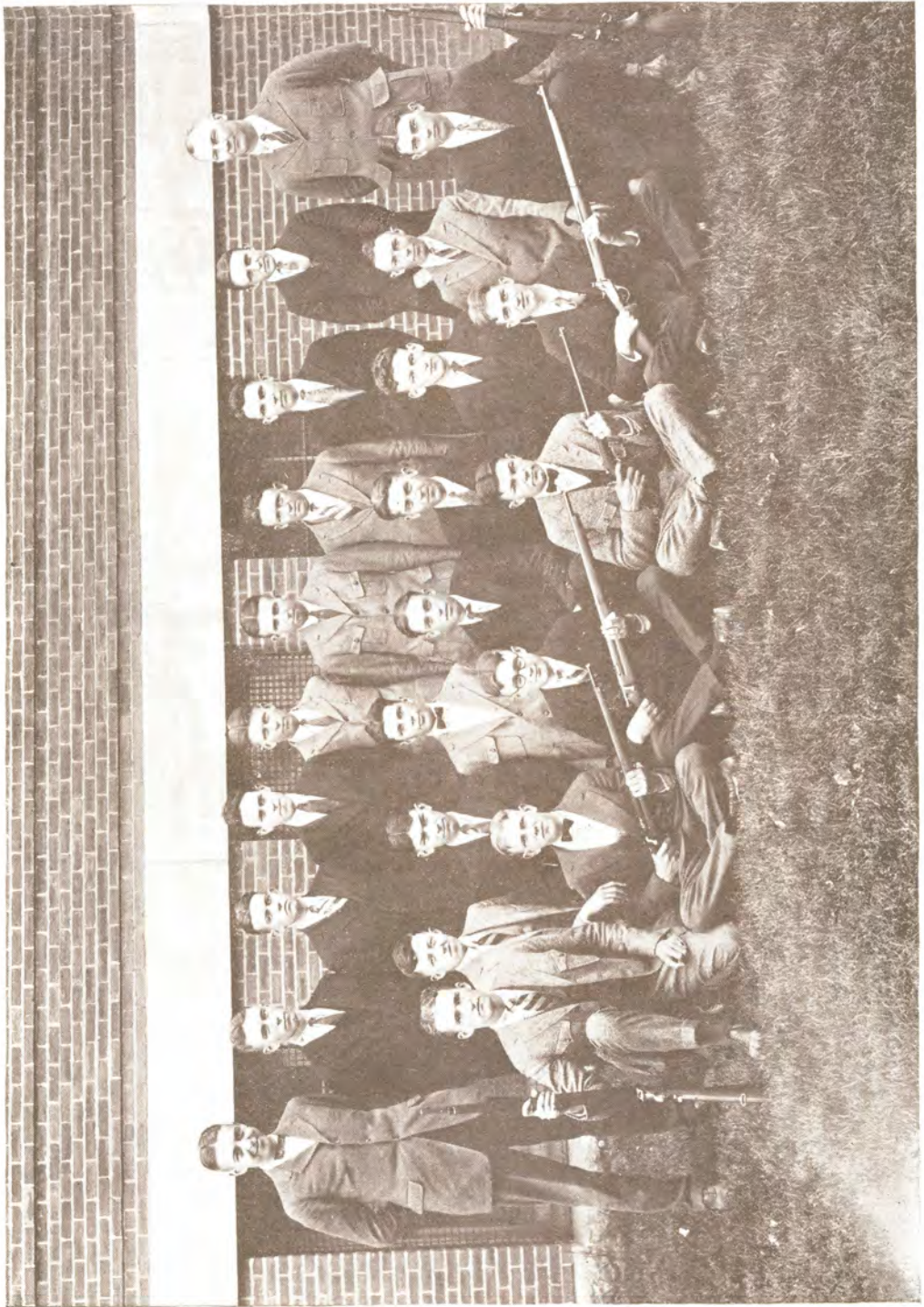
**Second Bass**

Garfield Keeney  
 Fred Dielenschnider  
 Wilfred McKinney  
 Samuel McCormick  
 Walter Luettgens  
 Morton Chapnick  
 Raymond McCaughey  
 Francis Little  
 Vincent Moriarty

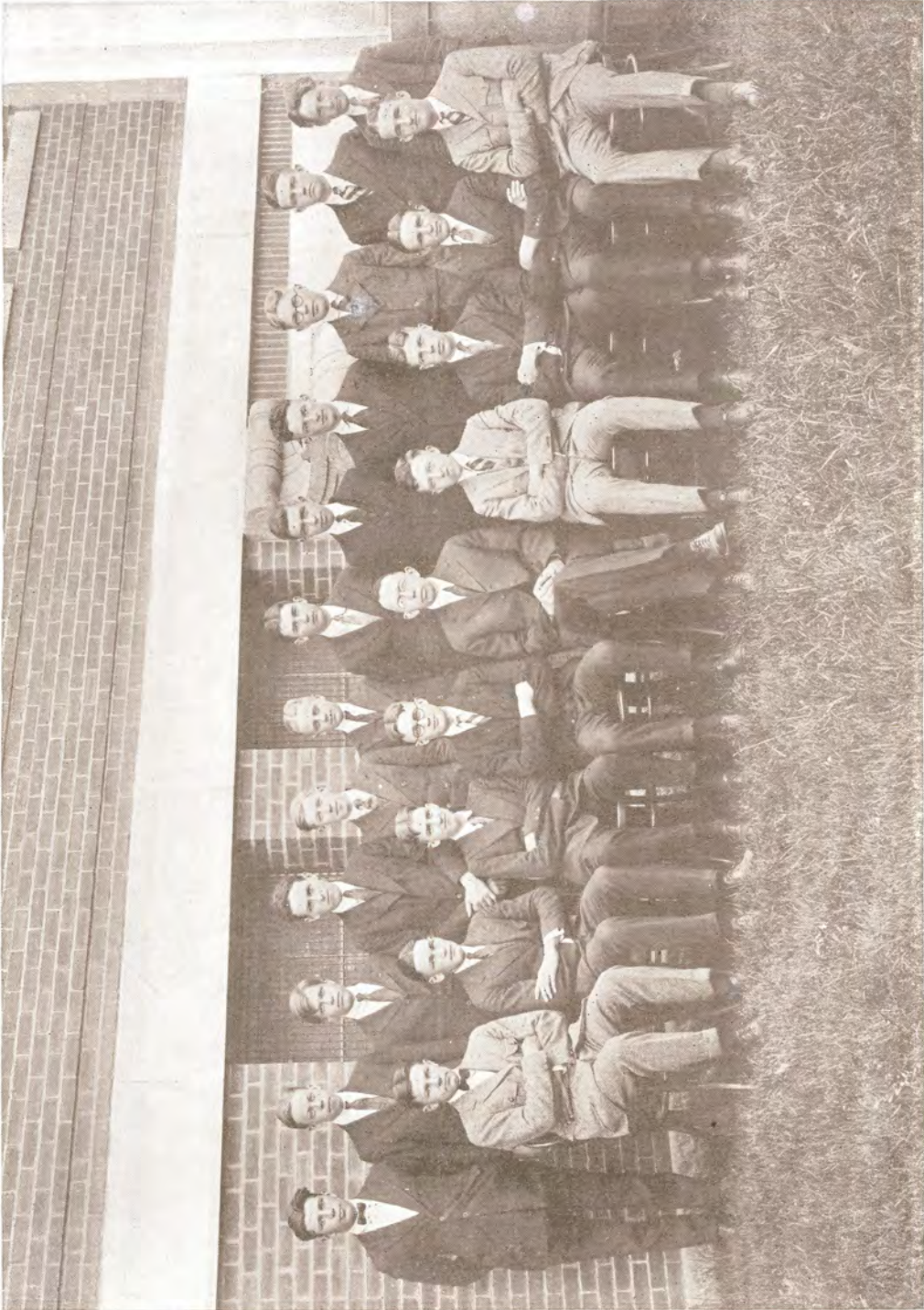


BOYS' GLEE CLUB.





RIFLE CLUB.



DEBATING CLUB.

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**BOYS' DEBATING CLUB**

President—Stanley W. Clulow '22  
 Vice-President—Louis Smith '23

Sec. and Treasurer—William Ferguson, '24  
 Faculty Adviser—Mr. Walton

**EXECUTIVE COMMITTEE**

Clifford Symington '22, Chairman;  
 Earl Saunders '23;

Cornelius Foley '22;  
 Isadore Wexler '23;

Harry Bellamy 24

**MEMBERS****SENIORS**

Ralph Behrend  
 Morton Chapnick  
 Stanley Clulow  
 Herbert Custer  
 Cornelius Foley  
 Carter Harris  
 Wilfred McKinney  
 William Moloney  
 Vincent Moriarty  
 Gerald Richter  
 Everett Strange  
 Clifford Symington

**JUNIORS**

Robert McPherson  
 Hans Jensen  
 Alton Johnston  
 Ralph Leander  
 Walter Quinn  
 Earl Saunders  
 Isadore Wexler  
 Louis Smith  
**SOPHOMORES**  
 Harry Bellamy  
 William Ferguson  
 Stewart Segar

The Debating Club's third year as a high school organization was very successful.

Nearly every member of the club was given a chance to debate before the club or school previous to the interscholastic debate.

On March 24, the Triangular Debate was held, the winner took the John A. Danaher Debating Cup for one year. During the past year Middletown has held the cup. The subject selected to be debated by the three schools, was, Resolved: That all territory and all rights secured by other nations in China since 1900 should be given up.

Our Affirmative team consisting of Earl Saunders, Stanley Clulow, and Louis Smith, with Harry Bellamy as alternate, won at home.

Clifford Symington, Everett Strange, and Cornelius Foley, with Robert McPherson as alternate, lost in Middletown.

Meriden received four votes, Manchester-three and Middletown-two. Since Meriden won, that school holds the cup for the coming year.

Plans had been made for a debate with the Bentley School of New London, but on account of a misunderstanding it was cancelled.

On May 26 a dance was given by The Boys' Debating Club which proved to be a great success. It was for the Alumni members as well as high school students.

The Club made an important amendment to the constitution on March 17, giving watch charms to those who participate in interscholastic debates, including the alternate. Now each member has something to work for, and besides the reward, he obtains knowledge on various subjects which cannot be purchased at any price.

The Sophomores who were made eligible to the Club by an amendment to the constitution on June 1, 1921 are becoming very interested in Debating. They believe in the slow but sure policy.

The girls of S. M. H. S. have organized a Girls' Debating Club and have held several Club debates. The results show that victory will come to them in the future. Here's hoping for their success!



#### **South Manchester versus New Britain.**

Our baseball team opened its season losing to New Britain High School 5-2. Inability to hit with men on bases was the reason for our defeat. Our team fielded well for their first game, and Seelert pitched a good game. Thornton, Swick and Hohenthal led our batters, while Rogers made a sensational one-hand catch. For New Britain, Beggle and Williams played well.

Batteries: Seelert and Carlson; Gray and Mukan.

#### **South Manchester versus Willimantic.**

In the second game of the season our boys swamped Willimantic High 8-0. The whole team showed a marked improvement only one error being chalked up to them. Seelert pitched a fine game holding his opponents to four scattered hits, while Gerry was easy for our team. McCaughey and Swick led our batters and Carlson caught his usual good game behind the bat. For Willimantic, Gerry connected with two hits.

Batteries: Seelert and Carlson; Gerry and D. Burr.

#### **South Manchester versus Middletown.**

In our next game we went down to defeat at the hands of Middletown High 3-1. Although Thornton pitched a good game he was given poor support by the infield. Our team could not seem to hit Andeen who was especially effective with men on bases. For South Manchester, Carlson and Hohenthal played well, while Marshall and Mountain were the bright lights for Middletown.

Batteries: Thornton and Carlson; Andeen and Marshall.

#### **Hartford versus South Manchester.**

Hartford High overwhelmed our team May 6th in a game in which the breaks were against us. For the first five innings it looked like a victory for South Manchester as we led 1-0, but later Seelert was hit quite freely, which coupled with our errors, led to a defeat. For Hartford, Van Oden pitched a good game, and Bennett led the batters. McCaughey and Bjorkman each connected with two hits, McCaugheys' double with Thornton on base making our only run. The final score was 8-1.

Batteries: Seelert and Carlson; Van Oden and Baron.

#### **South Manchester versus Bristol.**

South Manchester hit Yorkola hard, and defeated Bristol High 6-3 in a game marked by many misplays. The hitting and fielding of our team improved greatly, every man connecting for at least one hit. Thorn-

ton pitched air-tight ball and most of Bristol's runs were made on errors. Rogers, Thornton, and Bjorkman each connected for two hits, while Yorkola led the Bristol batters.

Batteries: Thornton and Carlson; Yorkola and Riordan.

#### South Manchester versus Collegiate Prep.

Collegiate Prep. blanked our team 10-0 in a game in which weakness at the bat was again the cause of our defeat. For the first six innings our team played well, but in the seventh and eighth went to pieces completely. Gillsepie, the opposing pitcher, struck out fourteen men, and knocked a home run with three men on bases. Seelert and Bjorkman made the only hits for South Manchester.

Batteries: Seelert and Carlson; Gillsepie and Bunnell.

The Varsity Track team managed to earn fifth place among the high schools in Connecticut, at Trinity College, where the interscholastic meet was held. Dexter was tied for fourth place in the running high jump, and Harry Anderson won fourth place in the running broad jump clearing nineteen feet two inches.

The track schedule is as follows:

- May 13 Trinity at Trinity;
- May 20 Yale at Yale;
- May 27 Triangular meet at South Manchester;
- June 3 New Britain at South Manchester.

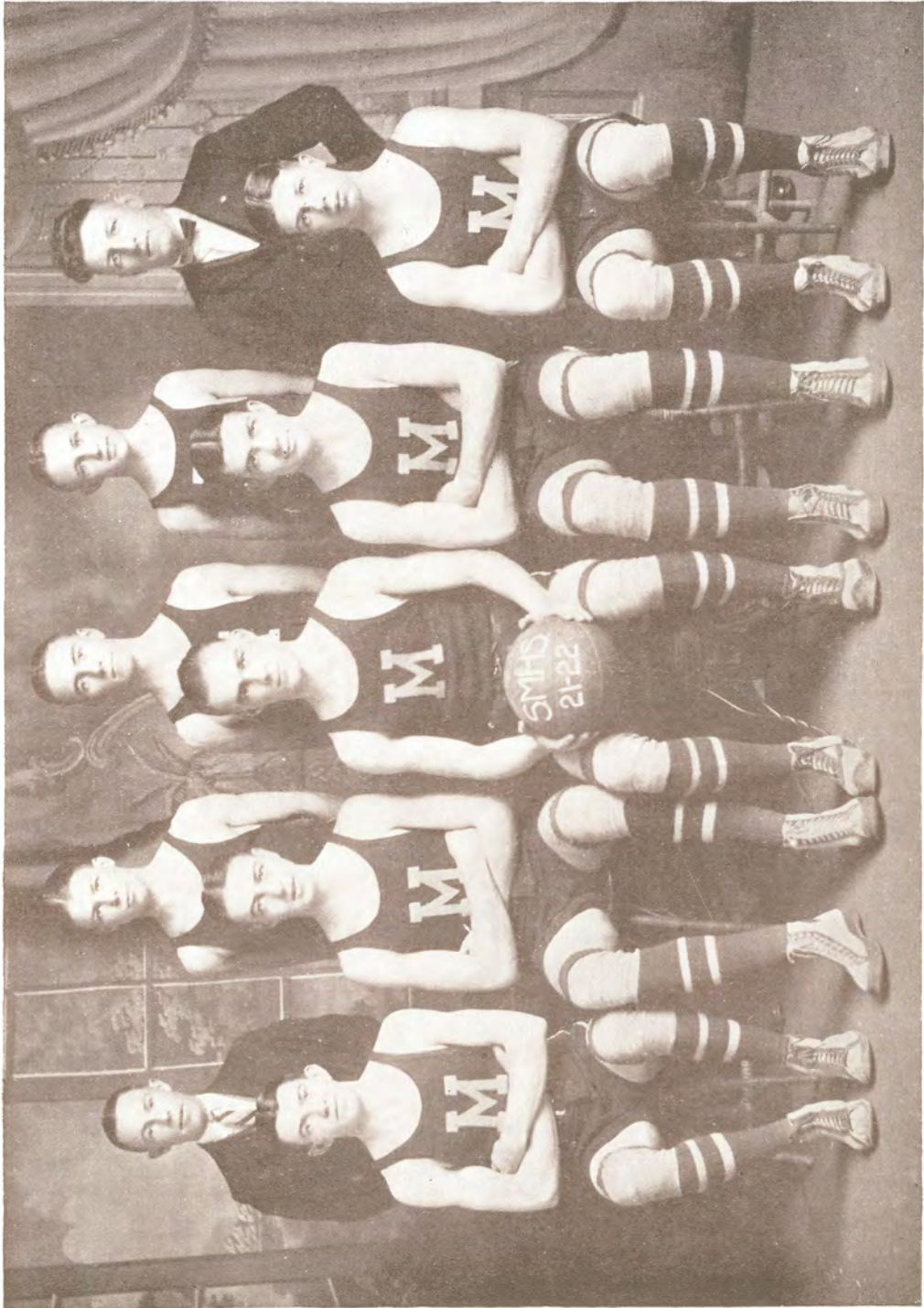
South Manchester has a veteran track team this year and ought to make a good showing in all the meets. If we defeat Bristol and Enfield Highs this year it means permanent possession of the longed for trophy which we have held for two years by virtue of our victories. The three men who represented us at Yale were Dexter, who took part in the high jump, Anderson in the broad jump, and Johnson in the discus and javelin throws.

The following men were awarded Varsity Basketball letters at the close of the season: Capt. Kelly, McCormick, McCaughey, Rogers, Burke, Saunders, Strange, Anderson and Barrett. The banquet for the basketball team was held at the Hebron Game Club, June 2nd.

#### South Manchester versus Bristol.

Our team defeated Bristol High 1-0 May 20, in one of the best played games this year. The game was a real pitchers' battle, each team getting but two hits. Our lone tally came in the third when Bjorkman's single was followed by Hohenthal's double. The game was snappy, and free from errors. South Manchester seemed to play a stronger game with the changed line-up. Our in-field especially, was strengthened by the change.

Batteries: Seelert and Carlson; Hueftlen and Foster.



VARSITY BASKETBALL TEAM



GIRLS' BASKETBALL TEAM



TRACK TEAM





VARSITY BASEBALL TEAM



FACULTY



The following members of the ALUMNI have returned from college:

John Lamenzo '19 of Pratt.  
 George Dougherty '21 of Loomis Institute.  
 Miss Margaret Cheney '19 of Vassar  
 Harold Burr '21 of Wilbraham Academy.  
 Raymond Bowers '19 of Yale.  
 Eugene Moriarty '21 of St. Thomas.  
 David McComb '21 of Bay Path.  
 George Rogers '15 of Tufts.  
 Miss Irene Buckland '21 of the New Britain Normal School.  
 Francis Johnston '21 of Worcester Academy.  
 Miss Mae Pfunder '18 of Tufts.  
 John Trotter '21 of the Bentley School of Science at Boston.  
 Miss Evelyn Johnson '21 of Tufts.  
 Miss Mary McAdams '21 of the New Britain Normal School.  
 Miss Hazel Hughes '19 of Emerson School of Oratory.  
 Miss Helen Carr '19 of Tufts.  
 Miss Ruth Lamb '21 of the Holland House of Springfield.  
 Miss Marie Bruggman '19 of Boston University.  
 Miss Catherine McGuire '21 of the New Britain Normal School.  
 Miss Margaret Porter '21 of Mount Holyoke.  
 Miss Ada Belle Crosby '21 of the Holland House of Springfield.  
 Miss Eleanor Lydall '21 of Smith College.  
 Miss Hannah Jensen '20 of Storrs.  
 Leo Hannon '19 of Holy Cross College.  
 Walter Hibbard '18 of Brown University.  
 Miss Dorothy Carr '19 of Brown University.  
 Ernest McCormick '17 of Brown University.  
 Francis Strickland '20 of Wesleyan.  
 Robert Dwyer '20 of Boston University.  
 Charles O'Dowd '20 of St. Anselms College.

Miss Mary McGuire '15 is now driving a new Studebaker Six.  
 Curly Gustafson '21 is planning to attend Brown University next year.  
 Tom Quish, '07 has taken up his new duties as reporter for the So. Manchester News, a new semi-weekly paper.  
 Ethel Hadden '20 has graduated from the New Britain Normal School and will start teaching at the Washington School next fall.  
 Francis Strickland '20 has made good in Wesleyan's Dramatic Club. Recently he took the leading feminine part in "Richelieu."  
 Earle Goslee '20 has sold his motorcycle and purchased a new Ford coupe.  
 Evelyn Bray '24 is working for the Aetna Insurance Company of Hartford.

Florence Fox '20, a graduate of the New Britain Normal School, will begin her teaching duties at the Manchester Green School next fall.

At a reunion of the members of the graduated Glee and Mandolin Clubs of Tufts College, held in Jordan Hall, Boston, a few weeks ago, C. Elmore Watkins 1900 was one of the old grads who was called upon to render a solo.

Miss Gladys Knowles '21 was elected vice-president of the Culver Smith Alumni Association at a recent meeting held in Hotel Bond.

Miss Helen Berggren '21 is again at work after a brief illness.

Ernest McCormick '17 is playing the violin in a well known orchestra in Providence as well as attending Brown.

Sam Crockett '20 who was operated on for appendicitis is recovering rapidly.

Alton Trotter '16 has returned from the South where he has spent the winter with his parents.

William Barrett '21 is working in The Weldon Drug Store.

This paper has been dedicated to Miss Elizabeth Craig, a member of the Alumni.

George Proctor '20, will enter Drexel Institute in Philadelphia next fall where he will take a course in mechanical engineering.

C. Elmore Watkins, 1900, has presented the school with three splendid pictures, colored reproductions of Abbey's famous paintings of the "Quest of the Holy Grail" the originals of which are in the Boston Public Library. They have been hung in the lower corridor opposite Mr. Verplanck's office.

George E. Rogers '15, who is completing his Sophomore year at Tufts College, has been elected to "The Ivy", the honorary society of the Junior Class.

A very pretty double wedding, of especial interest to the Alumni, occurred on June 10 at seven o'clock in the new Swedish Lutheran Church of South Manchester, when Mildred Johnson '16, who attended the Museum of Fine Arts, and Maude Johnson '17, a graduate of Simmons, were married to Charles Paisley '16, a graduate of Pratt, and Carl W. Carlson of New Britain, a graduate of the University of Michigan.

Mildred's dress was white satin trimmed with beads. Her bridesmaids were: Miss Martha Jackson of Philadelphia; Miss Lillian Kendrich of Boston; Mrs. Charles Robbins of South Manchester; Miss Irma Johnson of New Britain.

Maude's gown was white satin trimmed with real lace. Her bridesmaids were: Miss Caroline Cheney '17, of South Manchester; Miss Mary Anderson of Burnside; Miss Marion Gray of Port Huron, Michigan; Miss Louise Foster of Swanscott, Maine. All the bridesmaids' dresses were pink, orchid, blue, and yellow taffeta.

Miss Irma Johnson '19, a sister of the bride's, acted as maid of honor for both. Her dress was white tulle over silver cloth, trimmed with flowers to correspond with the bridesmaids' dresses.

Mr. Albert Harrison of South Manchester acted as best man for both of the bridegrooms.

Mr. Paisley's ushers were: Mr. Paul C. Van Deusen of North Carolina; Mr. George P. Lee of South Carolina; Mr. Gates of New York; Mr. Earle Gehris of Philadelphia.

Mr. Carlson's ushers were: Mr. Sidney Carlson of New Britain; Mr. Fred Andres of New Britain; Mr. Harry Kalgren of New Britain; Mr. Russell Hathaway of South Manchester.

Miss Dorothy Kinsella of New Britain, a niece of the brides', was flower girl and wore white taffeta.

Master Arthur Anderson, Junior, a nephew of the brides', was ring bearer, and wore a white satin suit with long trousers.

The gift to the flower girl was a ring set with pearls; the gift to the ring bearer was also a ring.

The gifts to the bridesmaids were pearl ear rings with crystal drops.

The gifts to the ushers were leather bill folders.

The gift to the maid of honor was pearl ear rings.

The gift to the best man was cuff links.

The wedding march was played by Miss Hilda Cornell. Mrs. Louis Anderson of New Britain, a sister of Mr. Carlson, sang "Oh Promise Me", and was accompanied by Mrs. Theodore Anderson of Windsor.

The decorations at the Church and home were spring flowers. A reception was held at 62 Linden St., after the ceremony.

#### WHAT 1922 WILL DO AFTER GRADUATION

Carroll Barrett—Tufts.	Vincent Moriarty—Bookkeeper.
Ralph Behrend—Tufts.	William Moloney—Bookkeeper.
Beulah Brown—Clerical Work.	Esther Noren—Stenography.
Emma Burger—Stenography.	Leona Palmer—Summer School of New Haven.
Marjorie Burr—Post Graduate Course.	John Powers—Bookkeeper.
Hazel Chambers—Stenography.	Raymond Reid—Chicago School of Auctioneering.
Mary Chapin—Clerical Work.	Viola Rice—Stenography.
Morton Chapnick—Tufts.	Gerald Richter—Western Maryland University.
Stanley Clulow—Clerical Work.	William Robinson—Bookkeeper.
Bertha Dietz—Stenography.	Fred Rogers—Tufts.
Cornelius Foley—Glenney & Hultman.	Dorothy Russell—Stenography.
Essie Frink—Stenography.	Arthur Seelert—Bookkeeper.
Collis Goslee—Insurance Work.	Mary Shea—Stenography.
Carter Harris—Worcester Tech.	Everett Strange—Holy Cross.
Edward Ingraham—Machinist.	Lillian Sweeney—Stenography.
Estelle Keith—Kindergarten School.	Clifford Symington—Tufts.
Helen Keith—Wellesley College.	Anthony Tamositis—Machinist.
Elmer Knofla—Manchester Construction Company.	Raymond Walker—Northeastern College of Engineering.
Francis Little—Study Art.	Jess Williams—Orient Insurance Company of Hartford.
Evelyn Loney—Clerical Work.	Rose Woodhouse—Clerical Work.
Walter Luetzgen—Luetzgen's Store.	
Sam McCormick—Brown.	
Wilfred McKinney—Tufts.	
Julia McVey—Willimantic State Normal School.	
Florence Metcalf—Wilson's Business School.	



Through the efforts of the local Hi-Y Club, the boys of S. M. H. S. were on March 24, treated to a humorous but very instructive lecture given by Mr. Gibson head of the Mass. Y. M. C. A. His subject was "The Three M's" mind, moral and muscle, and his lecture was greatly appreciated by everyone who heard it.

Those popular knickers! Talk about the thrill that comes the first time you put on long trousers; ask certain members of S. M. H. S., and they'll tell you that going back to short ones has got it beat a mile.

The four best Senior essays as judged by Professor William Lyon Phelps of Yale University, one of the country's foremost English critics, are as follows: "The Face and What It Expresses", by Miss Estelle Keith; "Smiles," by Miss Helen Keith; "The Art of Appreciation," by Miss Dorothy Hanson; and "American Journalism: Its History and Importance", by Clifford Symington. These essays will be delivered at the graduation together with the essays of the honor pupils Miss Margaret Sundman who has written on "The History of Comedy," Miss Doris Robshaw whose topic is "Great Possessions of Nature," and Stanley Clulow who has chosen for his subject "Choosing a Vocation."

The Beginners' Dancing Class of S. M. H. S., which has been carried on this winter under the direction of Mr. Soby of Hartford, gave a dance in Assembly Hall on Friday evening, May 5th. The dance was for parents, alumni, and students. A good crowd attended; many parents took the chance to enjoy an evening of good fun. Soby's orchestra furnished the music, and the dancing class should be thanked by the school for the really enjoyable evening which was spent.

In a unique advertising scheme run by Watkins Brothers, the best students of S. M. H. S. received a great deal of publicity as well as credit. In this contest five groups of art students were each given a room in the store, and allowed to pick out three hundred and fifty dollars worth of furniture to furnish it in their idea as to how a medium-priced living room should be furnished. The students were also allowed to pick out their own wall paper, curtains and rugs. These rooms were shown to the public, and some very favorable comments were passed on them. In fact, the plan was so unique and out of the ordinary that furniture magazines all over the country published pictures of the rooms, while moving pictures of them were taken by a representative of the Pathe news. After the public had

judged them, the rooms were inspected by the following persons: Mrs Howell Cheney, Mr. F. Newton Rind, editor of "The Furniture Record", and Joseph Wisettier, director of art in the New Britain Schools, who announced the prize winners as follows:—First prize, group 5, Caroline Cheney '22, leader; Lillian Clifford '22, Beulah Brown '22, Dora Foss '22, Marie Campbell '22, Helen Agnew '22, and Elsie Hanson '22. The second prize was awarded to group one composed of the following boys: Francis Little '22, leader, Raymond Hagedorn '23, Harry Anderson '23, Earl Rogers '23, and Samuel Thornton '23.

In appreciation of the fine work done by the S. M. H. S. students, Mr. Watkins along with the firm of Berkey and Gay, furniture manufacturers of Grand Rapids, Michigan, presented the school with three very fine pictures, colored reproductions of "The Quest of the Holy Grail", painted by the famous American artist Edward E. Abbey, the originals of which now hang in the Boston Public Library.

The Debating Club Dance which was postponed from May 12 to May 27 was well worth waiting for. A large crowd attended and thoroughly enjoyed the dancing for which the Victor orchestra played.

Back in the basketball season when the players were leaving for New Haven to play the deciding game of the elimination contest to decide what teams would represent the state in the New England Basketball tournament, the boys were promised, if they won, a banquet at the Hebron Game Club, to be given by Mr. Knapp, our principal, Mr. Verplanck, superintendent of our schools, and Mr. Potter. The team won from Meriden 26-17 and, as a result, on May 25 the following boys were treated to one of the best times they ever attended: McCaughey '23, Burke '23, McCormick '22, Rogers '22, Captain Kelly '23, Saunders '23, Strange '22, Manager Barrett '22, and Coach Clark. With Mr. Knapp presiding as head cook, and "Zip" and Mr. Potter as waiters, and dish washers, the affair simply had to be a success and it was.

The usual Somanhis dance was held in Assembly Hall, June 10, and of course being a Somanhis event it was a great success. The dance was for members and ex-members of the staff and their friends; all alumni also were welcome. Refreshments were served and the Victor orchestra played for dancing.

The annual performance of the Dramatic Club was held Friday evening, June 3, at Cheney Hall. The program this year consisted of three one-act plays which were so successful that although they didn't "bring down the house" they managed to shake the roof. The plays were skillfully directed and acted. The scenery this year was especially attractive having been made by Mr. Miller of the Project Shop.

Following are the characters of the different plays:

### 'OP-O'-ME-THUMB

By Frederick Fenn,      Richard Pryce

Celeste .....	Dorothy Mackenna
Didian .....	Agatha Wright '23
Rose .....	Iolene Gaylor '25
Clem (Mrs. Galloway) .....	Gladys Kletzle '24
Amanda .....	Essie Frink '22
'Orace .....	Louis Smith '23

This play was very well received. Miss Mackenna's and Miss Kletzle's parts were especially humorous, while Miss Frink did some very good character acting as Amanda.

## OVERTONES.

## Taken from the Washington Squares Players' Edition

Harriet .....	Caroline Cheney '22
Hetty .....	Estella Thrall '23
Margaret .....	Katherine Shea '25
Maggie .....	Beatrice Armstrong '24

This play is a very difficult play to present as the souls of the leading actors have to be represented. Some really good acting was done, however, and the whole cast deserves credit for the way in which they presented it.

## THE HOUR GLASS

Wm. B. Yeats, Author

The Wiseman .....	Earl Saunders '23
The Fool .....	Isadore Wexler '23
The Angel .....	Estelle Keith '22
Bridget (his wife) .....	Beulah Brown '22
His Children .....	{ Beatrice Johnson '25 Bernard Kasulkie '25
Pupils .....	{ Walter Quinn '23 Cornelius Foley '22 Stewart Segar '24 Harry Bellamy '24 Carter Harris '22 George Stavnitsky '23

This last play was very well received of the three; the scenery was very attractive. There was some good acting in it as well as plenty of humor. Earl Saunders '23 and Isadore Wexler '23 did some very good character acting, while Beatrice Johnson '25 and Bernard Kasulkie '25 were especially clever and funny in their parts as the children.

The annual Memorial Day exercises were held on May 29 in honor of our few remaining Civil War veterans. Mr. Verplanck presided over the exercises. Several of the High School students and grade pupils took part in the program.

We have been very fortunate this year in regard to good pictures. Besides the picture of the Holy Grail another picture has been hung in Room 17. This is a photograph of an equestrian statue of General Gattamelata an Italian soldier. The statue was made in Padua, Italy by the famous sculptor Donatello. It was purchased and brought back from Italy by Miss Condon last Spring when she was visiting that country.

The Senior Dance was held June 16 in Assembly Hall. The weather was perfect probably in answer to the fervent prayers of the Seniors most of whom made their debut in white flannels. Ice-cream and punch were served; music was furnished by the Victor orchestra.

Senior Dance Committee:—Music, Ralph Behrend, chairman; Morton Chapnick, Clifford Parhs; decoration, Francis Little, chairman; Wm. Moloney, Wm. Robinson, John Powers; Invitations, Everett Strange, chairman; Rose Woodhouse, Mary Chapin; refreshments, Jess Williams, chairman; Anna Johnson.

An Art Exhibition was held in Assembly Hall May 19. Pictures, cartoons, and designs made by the art students of S. M. H. S., were shown along with cuts which have been in local papers.



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 CLASS DAY PROGRAM

Class of 1922

Thursday Afternoon June 22, 1922

## CLASS MOTTO

"Finis coronat opus."

Success is for him who works for it

## PART I.

1. Address of Welcome .....Collis Goslee
2. Music: Fred Rogers, chairman; Hazel Chambers, Everett Strange, Francis Little, Sam McCormick, Carroll Barrett.
3. Prophecy: Beulah Brown, chairman; Helen Agnew, Florence Metcalf, Viola Rice, Lillian Sweeney.
4. History: Essie Frink, chairman; Dorothy Carlisle, Marjorie Burr, Mary Shea.
5. Class Poem .....Dorothy Hanson
6. Will: Cornelius Foley, chairman; Carter Harris, Julia McVey.
7. Gifts and Jokes: Carroll Barrett, chairman; Eva Schrieber, Beatrice Underhill, Carter Harris, Sam McCormick.
8. Class Song: Words by Beulah Brown and Clifford Symington; music by Dorothy Hanson and Fred Rogers.

## PART II.

**Tennis Courts.**

9. Planting of Class Ivy.
10. Ivy Oration, .....Collis Goslee, '22
11. Junior Response .....Robert Dexter '21

**Class Day Committee**

Collis Goslee, Chairman; Beulah Brown, Essie Frink, Carroll Barrett, Fred Rogers, Cornelius Foley, Francis Little.

**Decoration Committee**

Francis Little, Chairman; William Moloney, William Robinson, John Powers.

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**GIFT TO S. M. H. S.**

EDITOR'S NOTE: The following is an explanation of Abbey's "Quest of the Holy Grail" presented to S. M. H. S. by Mr. Elmore Watkins of Watkins Brothers, and by Berkey and Gay, Furniture Manufacturers of Grand Rapids, Michigan.

In 1890 Mr. F. A. Abbey accepted the commission to decorate, in collaboration with Sargent and other American painters, the newly-opened Public Library of Boston, Massachusetts. To Mr. Abbey was assigned the decoration of the frieze in the Delivery Hall of the Library, and, after much serious consideration, he chose as his subject the "Quest of the Holy Grail", which he treated in an entirely original and independent manner, going straight to the very heart of the matter by treating the beautiful legend, as the story of the progress of the soul of man in its struggle to rise from the hampering conditions of the real to the freedom of the ideal life.

Whilst the great studio in which the paintings were to be produced was being built on to his house at Fairford, England, Mr. Abbey prepared himself for his vast undertaking by traveling in Italy and France, making many studies of figures, architectural details, etc., and gradually evolving in his own mind the whole series of scenes in which his hero, Sir Galahad, was to be the chief actor.

The Grail legend as interpreted by Mr. Abbey is briefly this: Pilate, when asked by Joseph of Arimathea to give to him the dead body of the Saviour, added to that priceless treasure everything he had which could remind him of the Just One he had aided in doing to death. These treasures included the Spear with which the Holy Victim's side had been pierced and the cup which had contained the wine at the Last Supper, called the Sangreal, a name interpreted to mean either the sacred vessel or the Blood it contained. This cup was used by Joseph of Arimathea to catch the blood of the Lord in the deposition of the body from the Cross, and thus became doubly sanctified. It was, of course, treasured by the descendants of the first owner and gradually grew to be considered by them not only the symbol, but the very source of spiritual strength. Round about this nucleus gathered the beautiful romance so finely rendered by the American artist. The cup became lost to the outside world and none could find it again but a knight of absolutely unstained purity. Its keepers, who had proved themselves unworthy of their charge, are under a spell holding them motionless in a kind of death in life until their deliverer shall come. After a lapse of many centuries he appears at last in the form of Sir Galahad, a descendant of Joseph of Arimathea, to whom, as a sinless babe, an angel had shown the Holy Grail, and who is brought up first in a convent by nuns, and later by an old knight who has instructions to prepare him for the arduous quest, but misleads him by worldly advice. In early manhood Galahad is knighted and sent forth by King Arthur himself to seek the Holy Grail. In due course he reaches the actual castle containing it, where he finds all its guardians in their unnatural sleep, and the sacred vessel is actually carried past him in procession, but his eyes are so holden by spiritual pride that he does not see it.

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He knows not where he is or what is going on about him, and he fails to ask the question which would not only reveal the truth to him but release all the sufferers around him from their awful doom. Not until some years later, when he himself has been purified by much suffering does he return again, this time to succeed in the quest, and to open the gates of eternity for those who have awaited his coming so long.

This series of pictures forms what may justly be called an epic poem in colour—a poem setting forth with new and convincing force the great truth underlying the quaint Grail legend, whatever form it assumes: that faith and courage are a nobler heritage than wealth, and that those of unstained life and pure imagination are privileged to remain as in their childhood in touch with the divine. The subject is, indeed, a singularly appropriate one for the position occupied by the scenes from the life of the ideal seeker after truth, and are full of suggestion to the student. Probably in painting them the artist had in his mind the fact that those who wait in the beautifully decorated room for the books they have asked for, have but to raise their eyes to see an illustration of the spirit in which all knowledge should be sought. Mr. Abbey's "QUEST OF THE HOLY GRAIL" is as fine a thing in painting as Tennyson's interpretation of the same theme in verse, and is a proof, if proof be needed, of the close kinship between all great thinkers of the Anglo-Saxon race, whatever their nationality.



In summing up our year's exchanges we find a certain number of new ones besides our old friends of years back. However, Somanhis does not feel that the exchanges have been coming in too great numbers, and that the support from the outside papers could be greatly enlarged. As this is the last issue for the term, Somanhis wishes to extend its thanks to all its helpers from all parts of the country. We are also strongly desirous that our name be upon your exchange list next year, and that you will not forget us after the long vacation.

#### AS WE SEE OTHERS

THE RACQUET, Portland High School, Portland, Maine. Your cuts are very clear; we like your idea of "Who's Who" but think that your Literary department does not rank as high as the other departments of your paper.

THE DURFEE HILLTOP, Durfee High School, Fall River, Mass. From looking at your Alumni page, we should say that the old grads were entirely forgotten.

THE PIQUANIAN, Piqua High School, Piqua, Ohio. Why not have your jokes in a department instead of scattered throughout your advertisements?

IMPRESSIONS, Scranton High School, Scranton, Pa. Your "Prose and Verse" might contain more material. We think this might help your paper.

THE BULLETIN, Montclair, N. J. Where are your exchanges?

THE QUARTERLY, Stamford High School, Stamford, Conn. Your cuts are very good. Why not use more room for your exchanges?

THE ORIENT, Newark, N. J. Your exchange page is very well written. We think that you have an exceptionally fine paper.

THE MIRROR, Dedham High School, Dedham, Mass. You show good spirit. Why not try to enlarge your departments?

THE RAYEN RECORD, Youngstown, Ohio. You certainly have a splendid paper. We hope to see you again.

THE GLEAM, Johnson High School, St. Paul, Minn. Your cartoons certainly add to your departments. A longer literary department would improve your paper.

THE VOICE, Owensboro, Ky. A very good athletic page but why not more editorials?

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**AS OTHERS SEE US**

Somanhis Events from South Manchester, its literature is splendid,—as to the poems—maybe it didn't get the prize but we like "Rags'n Me."—Piquanian—, Piqua, Ohio.

Your poetry is remarkably fine. We hope your fight against "Bad Speech" is successful.—The Mirror, Dedham, Mass.

An extremely good paper. Your prize contest certainly called forth some creditable work.—The Durfee Hilltop, Fall River, Mass.

We think your editorial and exchange departments are somewhat short. Why not enlarge them?—The Rayen Record, Youngstown, Ohio.

A good exchange list. We have to laugh at your "Seriously Speaking."—Impressions, Scranton, Pa.

**WE WISH TO ACKNOWLEDGE THE RECEIPT OF THE FOLLOWING**

Central Recorder: Springfield,  
Mass.

Connecticut Campus: State Agri-  
cultural College.

The Bulletin: Montclair, N. J.

Tech. News: Worcester, Mass.

The Tufts Weekly: Boston, Mass.

The Pennant: Meriden, Conn.

The New Era: East Hartford,  
Conn.

The Round-Up: Reading, Mass.

The Spy: Mamaroneck, N. Y.

The Herald: Holyoke, Mass.

Blue and Gold: Malden, Mass.

Orange and Black: Middletown,  
Conn.

The Willistonian: Williston Aca-  
demy.

The Criterion: Bridgeport, Conn.

The Gleaner: Pawtucket, R. I.

Impression: Scranton, Pa.

The Quarterly: Stamford, Conn.

The Gleam: St. Paul, Minn.

The Tripod: Hartford, Conn.



POOR BOY!

Miss Clark—"You've spelled one of the names incorrectly."

Student—"How should it be spelled?"

Miss Clark—"Why, Moriarty has only one i."

Miss Condon (In Art Class) "Sheraton has very straight legs.

OH!

Miss F. (Senior History "Can you tell me, Miss—Symington?—I meant to call on Miss Schreiber."

A little girl was trying to do Lincoln justice, in examination, "Abraham Lincoln was born February 12, 1809. He built the log cabin he was born in."

—Ex.

GOOD GUESS!

Miss F. (Freshman History) "What kind of oil is used in food products?"

Thelma P. (hearing only the first part of the question) "Kerosene?"

SCREWS AND ALL?

Miss Ackley, excitedly, to girls standing in the hall: "Take your seats right off—take your seats right off."

???

Miss Goding—"Is everything that Madam Baker says true?"

Student—"She told Agatha Wright that she was going to be a school teacher."

Miss Goding—"Well, she will make a good one, she is a naughty girl now."

Miss French—(Speaking about sound) "First you hear music, then you hear silence."

Miss Craig had been giving the Seniors directions about what to wear when having their pictures taken. "Now don't wear your sweaters and nothing else."

Found on an English paper—"The fault, dear Brutus, is not in our stars but in ourselves, that we are **underlinings**."

HAVE YOU SEEN IT DONE?

Mrs. Anderson (Explaining her method of beating time) "On the last beat of each measure my baton goes down; on the first beat it goes up. So every time you see me going up, you'll know I'm coming right down again."

A MODERN SLAVE-HOLDER

V. Rice (Senior English) "I liked Miss Schreiber's negro's poems very much."

JUST WHAT DOES IT MEAN?

Miss Forge (Senior History) "I don't mind one zero so much, it may mean nothing at all."

OF COURSE!

Junior (Correcting a sentence, in English class) "Do you like to sit in the dark?"

Miss Goding—"Yes,—Yes, I mean the sentence is correct!"

SHORTHAND OR CHINESE?

Richter, to B. Brown, who is writing in shorthand—"Do you intend to work in a laundry next year?"

B. Brown—"Of course not. Why?"

Richter—"I thought you were trying to make out laundry checks."

Professor, in Chemistry class—"John, why didn't you complete the last experiment on the tempering of steel?"

Student—"Well, sir, I began heating the steel as you said, and the first thing I knew, the strip of steel lost its temper, and I couldn't complete the experiment while it was in such a state."

—Ex.

Two Seniors were discussing their English assignment:

First Senior—"One book said that Rudyard Kipling was born in Calcutta, and another said he was born in Bombay."

Second Senior—"He must have been twins."

Freshman—"Goodness, it's hot! I wish I had something that was cooling to eat."

Junior—"Have you tried chili sauce?"

A typewriter has its disadvantages. When you don't know how to spell a word, you can't make a non-committal wiggle and let the printer figure it out.

—Ex.

#### SENSE OR NONSENSE

Miss Folsom (To pupil who has been talking about dollars and cents) "There's no cents here!"

#### NEW FOUNTAIN OF YOUTH

Marie C. (Reading her shorthand notes) "Ponce de Leon heard of a fountain that would give life *internal*."

E. House, translating Latin—"Persus put on his feet and rose up in the air."

Miss F. (Senior History) "Have any of you boys ever noticed the words 'silver certificate' written on a dollar bill?"

Leona P.—"Yes!"

If a boy is a lad, and has a step-father, is the boy a step-ladder?"

—Ex.

#### THOUGHTLESS CLASSES

Ye Ed.—"Will you try and think of something funny which has happened, for a Somanhis joke?"

Mr. U.—"I'm sorry, but I have three classes this afternoon, so I will have no time to think."

#### SUIT OR SEAT?

Miss Houlihan, to student who is facing back of room—"Turn around in your suit!"

Student, laughing heartily at something which happened in class—"Oh, I'll die of grief!"

#### ENLIGHTENING?

Miss Woodhouse—"I don't understand anything about Physics."

Miss French—"It will be clearer when we take 'Light.'"

Miss Goding (In English class) "Did you ever know a man who could keep anything to himself?"

H. Anderson—"I never knew a woman who could!"

Miss Craig (Senior English) "Notice Monna Lisa's eyebrows—she hasn't any."

Miss Goding (At Dramatic Club Rehearsal, to Louis Smith) "You have to kiss her in the middle of space."

Heard in Senior Latin:

H. K.—"His face was wet with a great tear,"

Student—"Three times he threw his arms about his father's necks."

Miss S.—"What is the river Lethe?"

C. C.—"It is a river."

#### HAVE YOU GOT ONE?

Mr. Knapp had sent around a notice that ALL BOYS were to turn in their locker keys and gym suits.

Miss Olson (In office) "But Mr. Knapp, aren't the boys going to take *swimming*, and won't they need to keep their *swimming suits*?"

L. P. K. (With a twinkle in his eye) "Oh, yes! They'll keep their *swimming suits*, all right."

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