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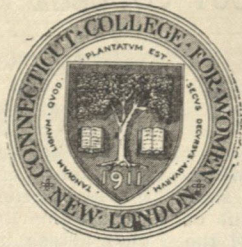
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CHARTER HOUSE DEDICATED TO SERVICE OF NEW LONDON.

College to Have Charge of Educational Work.

On January 11 the new Community House at 49 Jay Street, which is to be known as the Charter House, was dedicated to the service of New London by the Hempstead Family Association. Miss Anna Hempstead Branch gave an account of the origin and aims of the Hempstead Family Association, and set forth its ideals for the new Community House.

The members of this Association, she said, plan to make the house not merely a memorial to their own ancestor, Robert Hempstead, but also to the pioneer spirit as expressed by those of their forefathers who were original settlers in New London and to whom the charter was granted in 1646. Miss Branch explained that the name Charter House had been chosen because it was the charter that welded into a political and social unit the pioneer settlers to whom the house is a tribute. The word charter, she explained, signifies the conveyance of liberty and privilege.

Old Arts and Crafts to be Revived.

Very beautiful and imaginatively Miss Branch told how it is hoped that the old New England crafts and industries now so nearly forgotten will be revived at the Charter House. The beautiful and most obsolete stitches of our grandmothers, weaving, quilt making, and pottery are among the crafts which will be developed. In addition there will be story, music, and art hours for the children. There is plenty of room in the yard for games, plays, festivals, and parties. Here also is to be an old-fashioned New England Garden.

College Asked to Help.

The educational work of the House is in charge of the College, which through the support of faculty and students will develop the plans. A number of girls have signed up to assist and it is to be hoped that many more will avail themselves of the opportunity.

At the close of her talk Miss Branch presented the key of the house to President Marshall who, in turn, presented it to Janet Crawford, President of the Service League, who expressed the appreciation of the students for the proffered freedom of such a Community House in the city.

DR. ERB WRITES FOR ETUDE.

Dr. J. Lawrence Erb of the music department has written an article for the December *Etude* which is of much interest to music students. "Shall I Study Music in the Metropolis?" is the subject of the essay. Dr. Erb sets forth very frankly and clearly the arguments for and against metropolitan study.

It is true that the large city offers the exceptional advantages of talented performances. Boston, Philadelphia, Chicago, and New York enjoy an at-

Continued on page 3, column 2.

Student Volunteer Convention Held.

Large and Diverse Representation.

The quadrennial Student Volunteer Convention was held in Indianapolis for five days after Christmas. Very nearly seven thousand students attended the convention, representing many colleges and countries.

Speakers Stress Need For Workers

Meetings at the Cadle Tabernacle were held every day, and addressed by native and foreign speakers who were heard with much interest. Greatest stress was laid on the work in the foreign field, but at the same time it emphasized that there is also a great deal of work to be done at home.

Race Problems and War Discussed.

Discussion groups were held Saturday morning and Monday afternoon in which students took active part. The two chief problems discussed were the racial problem, and the problem of war.

A foreign student, when asked what those of alien stock wanted, replied: "absolute equality," and a colored student said that the negroes wanted absolute equality in everything but intermarriage.

The problem of war was discussed at great length and various views were expressed, though everyone seemed to believe that war was fundamentally wrong, and should be abolished. There were several students who took the absolute pacifist's stand, but the majority, while believing that the United States should take some definite steps towards abolishing war, and towards establishing a sound international relationship and organization, yet did not feel that at the present time one should say that under no circumstances would he ever again actively participate in any kind of war.

Vote Taken on Peace Measures.

At the final meeting four resolutions were presented by four different students and a show of hands asked for. The first resolution stated: "We believe war is wrong, but we believe preparedness is the best prevention." The second resolution stated: "We believe war is wrong and that the best way to eliminate it is through education." The third resolution stated that though education was a good means, it was not a sufficient one, and that the United States should join some international organization such as the League of Nations. The fourth resolution stated the beliefs of the absolute pacifists.

In voting on these resolutions, if, with all honesty one could vote for more than one, this was permitted. The vote showed that by far the majority opinion was in favor of the second and third resolutions.

The Tone of the Convention Optimistic

The general atmosphere and tone of the convention was optimistic. By that it is not meant that the speakers said flatly that they hoped for the best and felt that all was going to be well. But practically every speaker, foreign and native, emphasized the fact that people

Continued on page 2, column 3.

Yale University Movies.

Historical Photoplays Coming to New London, January 20-23.

"We found it almost impossible to get the movie producers to stick to the facts," said Professor Nathaniel W. Stephenson of Yale, addressing the recent meeting of the American Historical Association in Columbus, Ohio, before which one of the new "Chronicles of America" photoplays was being shown.

"They would insist on introducing the 'run to the rescue' motif", he continued. "For example, we gave them the carefully prepared facts regarding the American Revolutionary War, then trusted them to make the picture. The result was a shock. They made the whole success of the war depend on a 'run to the rescue' by a man down in Maryland whose timely arrival in Philadelphia to sign the Declaration of Independence was the *sine qua non* of all the rebel hopes. Of course we had to do the picture all over again, but it taught us how to supervise all subsequent productions. Against the repeated warnings of the movie professionals, we have rigorously insisted on historical accuracy in every major detail. A somewhat exaggerated illustration of this is the case of a certain British general who appears in one of the scenes from the American Revolution. The records indicate that he was blind in one eye, but they do not indicate which eye. Where his blindness is relevant to the action, we have made the pictures in two ways: one showing him as blind in his right eye; the other, in his left. Thus, if we are able to settle this matter of fact by further research, we shall have the films ready for a correct portrayal."

The fears of the professional that such painstakingly accurate pictures would not be popular, seem now to be about dispelled. A recent movie magazine speaks of the Columbus film as one which would "make even a 'lemon house' pay a dividend."

Under the heading "Educational Movies at Last," the December number of "The World's Work" comments as follows:

"No greater service has recently been rendered American education than the enterprise of the Yale University Press in putting into moving pictures its much admired 'Chronicles of America' (fifty volume history). The first of these films has already been released with the most gratify-

Continued on page 3, column 2.

Mr. Whiting's Recital.

At the second convocation recital within recent years, Mr. Arthur Whiting again gave his large audience a highly interesting and instructive glimpse of the development of piano-forte music, and of the instrument itself, from the period of Bach to the modern "color" or impressionist school of Debussy and Ravel.

A brief sketch of the development of the piano-forte, beginning with the harpsichord and clavichord and their limitations, and ending with the more perfect and brilliant concert-

Continued on page 2, column 3.

KREISLER DELIGHTS AUDIENCE.

Most Successful of Concerts Given.

A crowded house and an eager, enthusiastic audience greeted Fritz Kreisler at his first concert in New London at the State Armory on Monday, January 14.

The following program was given:

- I. Sonata, C Minor, Op. 45 . . . Grieg
Allegro molto ed appassionato
Allegretto espressivo alla romanza
Allegro animato
- II. Concerto, D Major, Op. 35
Tschaikowsky
Allegro Moderato
Canzonetta. Adante
Finale. Allegro vivacissimo
- III. a. Rondo Capriccioso. . . Saint-Saens
b. Melody . . . Paderewski-Kreisler
c. Mazurka Chopin-Kreisler
d. Midnight Bells,
Heuberger-Kreisler

The arrangement of the program was characteristic of Kreisler. The numbers varied from the classical to the semi-popular, from the heavy to the light, each style demanding a changing style of technique. Somewhere in the program he could not but fail to strike the sympathetic chord of each listener, from the most sophisticated to those least keen from a musical standpoint. In the end he succeeded in capturing his whole audience.

If anything, the program leaned away from the highly technical, the ultra-brilliant, the "fire-works" style of performance. Not that Kreisler is lacking in technique. His flawless technical skill was shown throughout the Tschaikowsky concerto, especially in the cadenza passage.

Rather the emphasis was upon pure tonal work, which is the highest expression of musical art, and in which field Kreisler is unsurpassed. Without tone, a brilliant technique is cold and meaningless, for through it is portrayed the soul of the artist.

The Greig number, strong and beautiful as it was, served to warm Kreisler up to the heights in the Tschaikowsky Concerto. This number showed him to be a master of his instrument, a skilled technician, playing with perfect intonation at all times. The heart-breaking beauty of the melody passages defy description.

The last group was made up of short, light, familiar numbers. In these the exquisite harmonics, the accurate double-stop playing and the crisp, brilliant staccato bowing, were especially brought out. But after all, it is the full, deep tone quality that one comes back to again and again.

After the Concerto, Kreisler played the Indian lyric, "Pale Moon," by Logan. At the conclusion of the program he gave Rimsky-Korsakoff's "Song of India," "Caprice Viennois," one of his own compositions, and a "Serenade" by Chaminade.

Fritz Kreisler is one of the most magnetic personalities on the concert stage. A man who has lived and suffered, his mature experience is shown in the mellow tone and the sad, beautiful expression of the playing—a qual-

Continued on page 4, column 2.

Connecticut College News

ESTABLISHED 1916

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THE OPEN FORUM.

There is every reason why the Open Forums can and should be the most vital events of the College year, for it is in them that we have the opportunity of expressing our convictions and beliefs, and by so expressing to more definitely formulate them. If any of us are without conscious beliefs, and many seems to be, we are in a dangerous situation, for even though our beliefs be perverted, and even though we change them twenty times, they are necessary standards by which we guide ourselves. In fact, they become our lives.

Such questions as the Peace Plan, the Enforcement of the Eighteenth Amendment, and smoking as it is related to Student Government, are matters which are more vital to us and people of our generation than to any one else. If we do not know and do not care how these problems began and what they are, then we cannot care how they end. If we do have definite beliefs, we must act on them, and College is a fine place to begin. We cannot be "passive, sullen, negative, anticipating a future of gloom. We cannot stand aloof, despising, disbelieving, but we must insist on coming in and helping."

Most of us probably remember much that Barrie, beloved of all for whom life was charm, said concerning such matters to the students of St. Andrews' University: "My own theme," he said, "is Courage, as you should use it in the great fight that seems to me to be coming between youth and their betters; by youth, meaning, of course, you, and by your betters, us. I want you to take up this position: That youth have for too long left exclusively in our hands the decisions in national matters that are more vital to them than to us. Things about the next war, for instance, and why the last one ever had a beginning. I used the word fight because it must. I think, begin with a challenge; for the aim is the reverse of antagonism; it is partnership. I want you to hold that the time has arrived for youth to demand a partnership, and to demand it courageously. That to gain courage is what you come to College for."

We must gain courage here, if anywhere, by believing and knowing why and what we believe.

POINT SYSTEM IMPORTANT FACTOR IN EXTRA-CURRICULAR ACTIVITIES.

The University of Vermont, which has worked out a point system similar to ours, summarized the value of such a system to the delegates of the Oberlin Student Government Conference.

Student Government necessitates the direction of all non-academic work by students. Thus, the burden of these activities is bound to fall upon the students who, through the various organizations existent, make their own machinery for efficient discharge of these tasks. Naturally, in a government so strictly popular, there is bound to be the danger of overbalance of extra-curricular activity on the part of particular students. In order to avoid such overburdening, the point system was devised, to fix a definite limit to the number of activities which can simultaneously be discharged by one student.

The point system is a method of limiting the activities of a student by placing a value in points on each office or activity, and then limiting the number of points which can be held during an academic year by a single student. The primary function of the system is at once evident—to prevent the possibility of an over-burdened extra-curricular program. But this is not the only function. As a result of limiting the number of offices which can be held by one girl, early election to one office results in ineligibility for that of eminent leadership, in the next vacancy, and girls less conspicuous in their talents are thereby brought into the foreground. Thus, the second function of the point system becomes apparent—offices are more evenly distributed and student control becomes a more represented affair.

A third result of the point system is that it enables students to devote the main part of their time to their academic work. The idea that extra-curricular activities mean quite as much to a student as the academic, has become so prevalent that students are becoming more anxious to enter the many avenues which the non-academic life of the college affords forgetting that the primary object of the college course is academic. The point system limits the number of offices which can be held, and thus places an indirect limitation on the number of hours devoted to extra-curricular work.

Moreover, it prevents over-organization, in that, with activities limited, students are forced to use more discrimination in selecting those which shall claim their attention.

A LOST LADY—WILLA CATHER

"A Lost Lady" is a much thinner volume than Miss Cather's novel of last year, "One of Ours." It is spiritually lighter and more delicate as well, and perhaps lacks the emotional force of the older book. The two are alike in that they are careful studies of a main character, and, as is usual with Miss Cather, have the Nebraskan background. Claude Wheeler was presented in changing environments. Mrs. Forrester remains in one essential setting but is played upon by the colored lights of the characters with whom she comes in contact and by each of whom she is revealed in a new phase. We feel as though we knew Mrs. Forrester as well, perhaps, as though we had lived in Sweet Water and seen her frequently, but no better. No one, perhaps, could understand her vagaries and complexities, unless it were Captain Forrester himself. She is the more living by this

very fact. We are charmed by her, puzzled over her, cannot forget her.

The subject of the book is simple enough—it can hardly be called a plot—it consists only in presenting the intricacies of character in a high strung emotional woman married to an extraordinarily steady man much older than herself, and how her life is shaped by the increasing isolation of Sweet Water, her husband's ill health, loss of fortune and final death.

The book is written with such economy, almost to the point of suppression, that we are hardly allowed to feel emotional sympathy with the characters; but Miss Cather's method suffices to stamp living images in our minds, as when she describes in such phrases as these:

"Mrs. Ogden was almost unpardonably homely. She had a pear shaped face, and across her high forehead lay a row of flat, dry curls. Her bluish brown skin was almost the color of her violet dinner dress, a diamond necklace glittered about her wrinkled throat."—or "—as he talked he moved about the parlour clumsily and softly, like a brown bear. Mrs. Forrester stopped him to straighten his flowing yellow tie and pull down the back of his wrinkled coat."

MR. WHITING'S RECITAL.

Concluded from page 1, column 3.

grand of our time, preceded an outline of the creative work of the great composers. In classifying the composers, Mr. Whiting reviewed the successive schools, from the ecclesiastical or choral, to the modern "color" or impressionist group, with Debussy and Ravel as leading exponents. Characterizing the growth of music as a gradual-aural training, accustoming the ear to more and more belated resolutions of dissonances, he disposed of the ultra-modernists in short order, likening them to debtors who give promissory notes with indefinite postponement of payment, that indefinite suspension of dissonances. Thus, Arnold Schoenberg, Malipiero, Auric, Goossens, Prokofieff and a host of the ultra-moderns were left in a doubtful class in the minds of some of us, and we must conclude that they belong to the ultra-modernistic group whose slogan is: "all tones are free and equal."

Mr. Whiting's program illustrated excellently the huge gap between the colorists and classicists, and the evolution from polyphony to romanticism.

The broad musicianship of Mr. Whiting was evident in the excellent interpretation of his Bach transcriptions and in the French selections. It was plainly an interesting afternoon to the large audience present and the touches of humor here and there added greatly to the enjoyment of the instructive offering.

The program was as follows:

Schumann, 1810-1856—Phantasie, C major, op. 17.

Durchaus phantastisch.

Massig.

Langsam getragen.

Debussy, 1862-1918—La Cathedrale engloutie.

Ravel, 1867—Valses nobles et sentimentales.

Bach, 1685-1750—Prelude—Sarabande—Bouree from English Suite. A minor (transcribed for the Pianoforte by Arthur Whiting).

Chopin, 1809-1849—Nocturne, D flat, op. 27.

Polonaise, A flat, op. 53.

STUDENT VOLUNTEER CONVENTION HELD.

Concluded from page 1, column 2.

everywhere are ready for Christ, and need Him and His Way of life. Even people professing other faiths, feel the

power and influence of Christ. An Indian minister said that Ghandi had told his followers that they should study the life of Christ and govern their lives accordingly.

The number and enthusiasm of those present testified to the vital interest of students everywhere in the matters dealt with by this convention.

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ALUMNAE.

Many welcome items have reached us over the holidays, all of which we cannot publish this week. Among them came the following newspaper item:

"Marenda Prentis ('19) has resigned her position as charity commissioner in New London. Before her resignation she had started the work of Christmas relief for the poor families in the whaling city. The last report of the charity board shows that 252 families called on the charity department in the last fiscal year, various causes compelling the families to seek assistance."

[N. B.—Miss Prentis is now in Philadelphia.]

DR. ERB WRITES FOR ETUDE.

Concluded from page 1, column 1.

mosphere and create a prestige for the musical career second only to those found in European cities. However, music study has been inevitably commercialized in these centers because of prohibitive rents, necessary expenditures on advertisement and studio help, and the shortness of the season. This results in an extremely high price for lessons. A student's expenses for a season of thirty-five weeks can be hardly less than fifteen or eighteen hundred dollars. Therefore, the student contemplating metropolitan study should be well prepared financially. The wisest technical preparation is to pursue a course in the music department of a good college or university. The expense is moderate, the work allows some degree of leisure, and it may include ear training, sight reading, harmony, and choral or orchestral ensemble besides the student's specialty of instrument or voice. Then, if the beginning work has encouraged the student, he may try the metropolis and profit by its advantages of lessons, opera and recitals, to the utmost.

In summary, Dr. Erb answers the question "Shall I Study Music in the Metropolis?" by saying that only if one has sufficient resources, adequate preparation, a definite goal, and backbone enough to stick to business despite the distractions of the large city is the step wise.

YALE UNIVERSITY MOVIES.

Concluded from page 1, column 3.

ing results. It discloses to popular view the first voyage of Columbus, and discloses it in a fashion that is a delight to the mature mind and must make an indelible impression upon the child. Here we can see Columbus and the chief persons in his drama — such as Don John of Portugal, Ferdinand, Isabella, and the companions of his adventure — amid the scenes in which they moved and in their manners, costumes, attitudes and behavior as in reality they were. Probably human art will never excel this attempt to recreate the past. Not even the most instructed can look at this film and not learn something. A thousand pages of history, for example, could not so skillfully portray the varying attitudes of Ferdinand and Isabella to-

wards the Italian visionary — the sulky skepticism and unfriendliness of the King and the warm and pious enthusiasm of the Queen. One of the chief comforts that one derives from the presentation is that everything is absolutely true. The creators of this moving picture have not thought it necessary, in the passion for 'human interest' and 'the story', to add details for which there is no historic record. The scenes, the costumes, the events, are all accurate to the minutest detail. To know that such a great and dramatic episode — an episode as thrilling as the imagination of man ever conceived — rests upon the solid basis of fact is therefore one of the chief satisfactions that comes from the exhibition.

"The usefulness of the moving picture for educational purposes has been pointed out for years. The commercialists have entirely failed to meet this need. A university can be no better employed than in using the inventions of modern civilization to promote the enlightenment of the masses; this is university extension work of a high quality. The eagerness of the commercial theatres to obtain 'features' primarily intended for school purposes shows again that a really good thing is what the public wants."

The first of these Chronicles of America photoplays, the Columbus film, will be shown in New London, at the Rialto and the Empire Theatres, January 20 to 23, inclusive (Sunday to Wednesday). In addition to the usual performances, special matinees for the public school children are being arranged for the late afternoons.

Connecticut College has at least a two-fold interest in the production of this picture in New London: (1) as a unique educational enterprise of far-reaching probabilities, it is decidedly worthy of not only our patronage but also the wider and most favorable advertising we can give it among our acquaintances; (2) the management of the Rialto and the Empire Theatres has generously offered a liberal share in the gross receipts to the Connecticut College Endowment Fund. The ways in which undergraduates and faculty can most helpfully assist this project toward large success will be announced later.

**COLLEGE GIRLS HELP IN
Y. W. C. A. CLUB WORK.**

Although there is no branch of the Young Women's Christian Association on campus, college interest in the organization is not lessened because of that fact. College girls, in co-operation with the townspeople, have proved themselves invaluable as leaders in Girls' Club Work.

The Club Work is supervised by Miss Melvan Mason '23, who, as Girls' Work Secretary, directs the social activities. Clubs, meeting weekly, have been organized in the 7th and 8th grades in all the Grammar Schools. Each class in High School also has its own Club. The supervision of these school clubs is left largely to

Continued on page 4 column 1.

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A handsome band of
Robed Intellectuals
Resembling our Senior Class
And to make this collection dignified
This superb book
Is to contain
The interesting pictures
Of the right honourable officers
Of every college institution
Having such
But wait Ye students
Do not turn in scorn at this
Small collection of beauties
Your own visage
Has been snapped

At some time
And it will appear and be
Passed on to posterity
And then for ye who read
As well as look
There will be a collection
Of finest C. C. literature
The witty and charitable
Senior epitaphs
And those of the organizations
All bound in a flexible
Black leather edition,
Koine in gold on the front
Neat but not gaudy
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Made thru advertisements
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That made Whistler
And Rembrandt look like
Foolish modernists
You will have to wait
Till May the first
To see this all
But orders must be given now
Helen M. Forst
And her able assistants
Will knock at your door
For ye to sign an order
Tis, again, put out by
The Koinians for the
Good of the Common People
Koine
If you don't believe this see
E. M. H.

**COLLEGE GIRLS HELP IN
Y. W. C. A. WORK.**

Concluded from page 3, column 3.

Connecticut College girls. The scope of the work includes social as well as educational activities; health talks, instruction in basketry, sewing, ukelele playing. Basket ball coaches are also recruited from the college.

Thursday evening of each week is given over to the Business and Professional Women's Club. Supper is served, followed by a program of lecture and entertainment.

The Educational Department, which Alice Ramsey '23, in her capacity as Assistant General Secretary, directs, has organized several classes in sewing, millinery, and basketry. A Bible course is to be offered, with Dr. Gallup, of the Bible Department at Connecticut College, as instructor. As soon as room space allows, a number of other classes will be started.

The present headquarters of the organization on Main Street are inadequate to meet the needs of ever increasing work. To remedy this evil, the place familiarly known as the "old Sullivan property" has been purchased by the organization, and in a remodeled form will be used as the Y. W. building.

Located at the corner of Church and Huntington Streets, its advantages are many. There is plenty of room for the extension of the present building, if ever a necessity for enlargement arises. As the Y. W. gym. classes are held in the

Court House the proximity of the new building to the temporary gymnasium is an added advantage.

It is planned to use the first floor of the building for a cafeteria. The steam tables and counters will be in a room apart from the dining room proper, so that the atmosphere will be decidedly different from that of the usual cafeteria. The whole second floor will be used for offices and club rooms.

Accommodation rooms will occupy the third floor. The present house has permanent accommodations for five girls and transient accommodations for three. The new building will not house many more. However, it is the hope of the Y. W. to have some day a separate building for a rooming house and gymnasium combined.

KREISLER DELIGHTS AUDIENCE.

Concluded from page 1, column 4.

ity which the younger artists do not possess.

Enough cannot be said of the accompanist, Carl Lamson. He was all that could be desired as an individual artist and as a sympathetic follower of Kreisler's moods. His melody touch was especially bell-like and pure.

The Armory was filled to its capacity, in the most successful concert of the series. Before the encore the 1,700 people had arisen to their feet, demanding Kreisler back again for yet another.

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