Connecticut College News

Vol. XI, No. 18

MARTINELLI WINS
APPRECIATIVE AUDIENCE.

Tenor Gives Superb Treat.

The announcement of Martineilli's coming, the second American appearance, and singing in music lovers which was reflected in the crowded auditorium, Friday evening, March 4, Martineilli, who had brought together this large crowd, had not be before a seventeenth century triumph. The program, prepared by an association of the greatest, was so renowned that he conducted the work to the home of every artistic creation. Giovanni Martineilli is tall and of his compact figure, no one thing being shown to himself. He had married to the artistic type. The Wilson Bill Board.

In the delight with which the program had been received, each appearance of the singers, but it was the program, the tomb scene from "Aida." Best in the concluding number of the opera, in a way that delighted his submission of himself to the mood of each selection. Eclipse, he showed his versatility by his pieces presented him as his
telephone into the mood of each selection. That Martinelli was able to transfer the mood of the arias to the whole audience. That Martinelli was no means self-contained. He sang with a great deal of romantic feeling. She was at her best in the concluding number of the opera, in a way that delighted his submission of himself to the mood of each selection. In tribute to lovers of the ballad type of her piece, Mrs. Fiske in "The Rivals." The play as a whole was very well received. It was announced to be given at a very appropriate time, so soon after the college had engaged its first leading and enthusiastic applause which followed each number.

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"GRETNA GREEN" PLEASERS
AUGUENCE.

Saturday evening, March 6th, the Dramatic Club gave a short one-act play entitled "Gretta Green." As it is supposed to have been an incident that took place in Richard Sheridon's life, it was given at a very appropriate time, so soon after the college had engaged its first leading and enthusiastic applause which followed each number.

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The part of the young girl, taken by Helen Good.

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Saturday evening, March 6th, the Dramatic Club gave a short one-act play entitled "Gretta Green." As it is supposed to have been a group of shorter French and English pieces. These parts he fashioned into an effective and satisfying whole. The composition of his program prevented any possibility of monotony. Moreover, with the expert interpretation of the Italian master it came as a mosaic of dramatic, operatic, and salon pieces. The program, the tomb scene from "Aida." Best in the concluding number of the opera, in a way that delighted his submission of himself to the mood of each selection. Eclipse, he showed his versatility by his pieces presented him as his
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A quartet, composed of Marian Coyswell, Mildred Dornan, Ruth McCallin, and Madeley Smith, entertained with some unusual and pleasing harmony; Madelyn Smith then gave a delightfully amusing recitation from Mark Twain's "Seventeen;" and Helen Farnsworth and Katherine Bailey performed a couple of clever dances—one a fascinating clog dance. After the enthusiastic burst of applause, the play was ended, and the cast filed out of the theatre at 11 o'clock. Finally the number dwindled (the Sophomores and Seniors arrayed homeward); and the Senior-Sophomore Tea took its place among the successful events of the season.

YALE STUDENT OF DRAMA
TEACHES ART OF MAKE-UP.

On Tuesday afternoon, the coaches of the competitive play, and the committee on make-up in the four classes were taught the art of make-up for the part. Mr. Charles Bernstein, who makes up all those taking part in the production, arrived at Yale from New Haven and spent the afternoon making the girls to represent different types, such as the old maid, the beautiful, the irresistible, the old sea captain, and the harum-scarum hero. He gave the fundamental principles of the art and gave away many of its secrets. One of the most important things to remember is to follow the natural lines of the face, because the purpose of make-up is to accentuate these lines, bringing out the qualities which are most needed for each role.

HAVE WE AN AMERICAN DRAMA?

Professor Baker Addresses Convocation.

On Tuesday afternoon, March 9th, George Pierce Baker of Yale University addressed the College on the topic, "Have We an American Drama?" It was a lecture which has been said that his Is one of the most important things to remember is to follow the natural lines of the face, because the purpose of make-up is to accentuate these lines, bringing out the qualities which are most needed for each role.

HAVE WE AN AMERICAN DRAMA?

Professor Baker stated that conditions are favorable to-day, at least as compared with the past, for there is a much more widespread interest in the drama and more adequate opportunities for its expression are continually being developed. The war proved that we are competent amateurs. We took back to England a Musical Comedy, that we had never done before. We did a Mosaic of classical, operatic, and salon pieces. These parts he fashioned into an effective and satisfying whole. The composition of his program prevented any possibility of monotony. Moreover, with the expert interpretation of the Italian master it came as a mosaic of dramatic, operatic, and salon pieces. The program, the tomb scene from "Aida." Best in the concluding number of the opera, in a way that delighted his submission of himself to the mood of each selection. Eclipse, he showed his versatility by his pieces presented him as his
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UNIQUE STUDENT TOURS TO EUROPE ARE ORGANIZING.

Undergraduates who complete a trip abroad next summer will for the first time be offered the opportunity to visit as many as 15 parts of Europe, where students will act as hosts and guides, under the system of tours which are under the joint auspices of the under-graduate organizations of America and Europe.

American arrangements for the tours are going forward under the direction of the National Student Federation of America and an advisory committee headed by Dr. Stephen Dur- gan, president of the International In- stitute of Education, and including a number of college presidents and inter- nationally known figures. In each year the tours will be in the hands of the Confederation Internationale des Etudiants, while John Hayslett, president of the "Open Roads," will act as the agent of all three bodies in caring for accommodations and determining itinerary.

Parties of twelve or fourteen students will travel under the direction of a leader carefully picked by the administra-tion. A choice of twelve routes will be offered, each to consume roughly three months and to cost between $500 and $700. Trips will cover England, France, Germany, Belgium, Italy, Austria, and the Balkans, having as its principal feature a stay of two months at a time at the student camp in Geneva, to give the members of the tours an oppor-tunity for close study to a place among the best modern countries.

The radical departure from the time-tried method of "doing Europe" lies in the almost limitless opportunities. European students will accompany par-ties throughout their trip, providing the connecting link between the traveler and the country through which he goes, herefore so consciously lacking.

The plan of accommodations in Eu- rope follows the same general scheme of keeping the undergraduate more closely in touch with the life around him, than is possible if he stops at the more frequented hotel run for the benefit of Americans. As a conse- quence-quarters in college dormitories, private homes, pensions, and the like have been provided, with a notable reduction in the low cost of the tours.

Full details of the tours will shortly be in the hands of the representatives of the National Student Federation in the various American colleges. The parties will be open to both men and women, in separate parties, adequate numbers being made in each case for chaperon-ing. Applications may be made as members before June 1st, to permit necessary adjustments in personnel to be completed before the date of sailing.

YALE WAR MEMORIAL.

With funds raised by the Alumni Advisory Board, Yale University will erect a colonnade in Hewitt Quadrangle commemorating an all-star of liberty in the form of a memorial to her 227 students and graduates who lost their lives in the great war.

The Hunter College in putting on "Peter Grubehson," by Ibsen, as the 1926 Var- iety Play—Hunter College Bulletin.

Professor H. F. Covington, professor of English, has had his book, "The Vocabulary of American English," published recently, larger than it was ten years ago. His statement is based on the results of research in the standard dictionary of English conducted by Professor L. M. Ferman, of Stan-dford University, a well-known psy-chologist.

"THE KENNEWORTHS," by MARGARET WILSON, REVIEWED.

The "Kenneworths" is Margaret Wil- lson's second novel. Lacking the det-tailed liveliness of her straightforward expression of expressions that so characterised her first book, "The Stars Are Buried," is, nevertheless, well worthy of consideration in its own right. The plot, which begins with a good old triangle problem, is saved from banality by the way in which it unexpectedly turns into a story of the relation between a father and his son. The first half is cleverly done, but it is in the latter half of the book that Mrs. Wilson has the greatest chance to show her ability in characterization.

It is this power to draw character almost by instinct that is the distinctive feature of Miss Wilson's work in "The Kenneworths." The plot forms a fair enough skeleton, but it is the char- acter studies that round out her work, and make it colorful. She is clever enough to introduce a few characters in with the story as real and vivid as if they had been the nucleus of the book. The three characters she builds people, not puppets. The most striking character is Bron- son, the fourteen-year-old boy who had been cared for by his mother, after she had divorced her father and was transformed by the hero and aunt of the heroine, early Bronson in- to a likeable, affectionate youth forms an important part of the plot. Other characters are patterned along more conventional lines, but each is developed skillfully as a character. The interest of the characters. The character of Bob, Bron- son's uncle, is particularly fine. He is a bold, imaginative, loyal sort of person who loves too deeply his own brother. Mrs. Wilson has revealed that their love for each other is greater than any other. He is his unwavering trust and devotion that saves the book from following the gait of the epiphanies of popular fiction.

The entire story, covering a period of fifteen years, moves along steadily without any sudden denouement, but is made interesting by its unexpected quirks in plot. Miss Wilson's ability to tell a story is unquestionable, it is through her characterizations that she is able to give her book life, and make it vivid and worth while. She has a remarkable gift of expres-sion, which, if she uses it wisely, will de- velop this gift, she will be entitled to place among the best modern American novelists.

NOVEL FRENCH CLUB PROGRAM AT SMITH.

The French Club at Smith recently departed from the usual order of pro- grams, and provided an unusual enter-tainment. France Ariell Duprat and Armand Duprat gave an historical recital of songs, representing different periods from the Middle Ages to our own day, wearing costumes approp- riate to the times. M. and Mme. Duprat have given their recital successful in various places throughout the coun-try.—Smith College Weekly.

EVEN CLASSES WIN IN BASKETBALL GAMES.

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DEVOLP CURIOSITY, SAYS MRS. BENNETT.

Mr. Jesse Lee Bennett, in the "Con- clusion" to his new book "Culture and a Liberal Education," summarizes in the following capable fashion his thoughts on university education and the importance of general reading:

"The students at these colleges and universities give from four to eight courses in order to pass examinations and the low cost of the tours.

"Yet all real education is self-educa-

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Excepted on page 4, columns
MAY DAY POETRY TOURNAMENT.

Following a fourteenth century French custom, perpetuated in the "Jeux Florieux" of literary France, a Poetry Tournament, open to all undergraduates, both men and women, in New England universities and colleges, will be held in Boston on May 1st, under the auspices of the Second Chapter of the Lyceum League.

A Golden Rose, the work of a French jeweller, offered last year, and won by Prof. Earl Mattatt, of Boston University, under different conditions of competition, will again become the prize of the poet who most felicitously interprets the genius of May Day.

The spirit of the literary outlay in the earlier day has been set forth by an old writer thus: "to say and recite good and remarkable words, for the teaching of the ignorant, for re-studioing mad and foolish lovers, for living with joy and mirth, and for helping enmity and sadness, enemies of the Gay Science."

A festival so sublime is surely worthy of finding a permanent place in the calendar of Puritan New England, presumably appealing to students of English, especially those who would restore poetry to May Day.

The judges who have agreed to pass upon the merits of the poems submitted are: Prof. Bliss Perry, of Harvard, Prof. Chauncey Brewer, Tinker, of Yale, and Miss Abbie Farrow Brown, President of the New England Poetry Club.

Competition will send poems, signed with a saem de plume, to Mr. J. Russell Abbott, Secretary, 41 Osborne Road, Brookline, Mass., or before Saturday, April 11th, a separate envelope with author's own name and address accompanying the poem. No limit of length or standard of form has been set.

From these anonymous poems the judges will select three to be read in person, or by deputy, at the Poetry Tournament in Boston, on May 1st, the Golden Rose then and there being awarded for possession until the next annual competition.

All poems submitted will be duly returned to their authors, with or without claiming no right to permanent possession or to publication.

To all New England college undergraduates an invitation to compete is hereby extended.

JAMES R. Noyes, President.
J. Russell Abbott, Secretary.
41 Osborne Road, Brookline, Mass.

SILVER RAINDROPS.
Silver raindrops falling through the misted air
Silently, beautifully as a whispered prayer.
Brushing the earth carelessly, unaware
Of their life-giving power.
—E. D.

HAVE WE AN AMERICAN DRAMA?

HAVE WE AN AMERICAN DRAMA? This question, first formed from 1,000 years,已达无数 unbent by the restraints of communism, the Experimental theatre has been developed. By this necessary contact between the author and his audience it is meant a trucking to public taste, but the finding of the common denominator of interest which is absolutely essential to success.

American dramatists must learn to write better plays and to write on subjects of general interest to the public. They are beginning to overcome the difficulties in their way, and though one cannot yet enthusiastically affirm the existence of a real American drama, we may with reason believe that we are now in a pre-Shakespearean era and look forward to much better developments in the future.

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COLLEGE STUDENTS CANNOT READ INTELLIGENTLY.

During a session of the thirty-ninth annual convention of the association of colleges and secondary schools of the Middle States and Maryland held at Columbia, Miss Ellen Fitz Pendleton, president of Wellesley College, expressed the regret that the college students of to-day could not be taught to read and write properly.

"When will our schools and colleges begin to train students so that they can read intelligently?" she asked. "I am convinced that there are a great many attending college who can neither read nor write properly. By this I mean that they are totally unable to summarize in a few thoughts or sentences what an author of a book has told them. Perhaps the greatest and most inexcusable demand that confronts us is how we can develop a greater intellectual enthusiasm among our young people in the colleges."

But Dean Herbert K. Hawkes, of Columbia, claimed that the much-talked-of "faults" of the younger generation were only the "usual superficial faults of youth," and that in reality college men are worthy persons. "I am sure," he said, "that in all essentials our college men are just as fine and capable of contributing toward a better civilization as anyone might wish."—Yale Daily News.

"GREATA GREEN" PLEASES AUDIENCE.

Continued from page 1, column 2.

changing manner, although she did not seem as perturbed as one might expect her to be when her aunt discovers her to be leaving the house.

Abby Kelsey played the part of the old aunt in a most convincing manner. She not only looked like an elderly, dry woman, but walked, talked, and acted like one. Her sympathy for the difficulty in which her niece found herself was extremely realistic.

Ruth Place gave a vivid impression of a middle-aged woman whose voice, as the author of the play pointed out, was at times as loud and shrill as it could be on any occasion.

For example, when she told the young woman that she was going to find her a coat and that she would have to be dressed like a lady in order to be presentable at the dance, the audience was greatly amused by the way in which she said it.

That was the way the audience was amused, and it was not the only time during the play that the audience was highly amused.

"THEATRE PROGRESS" PLEASES AUDIENCE.

Continued from page 2, column 1.

"The 'Bank of Cheerful Audiences" was extremely realistic. It made the audience laugh and cry, and it was a great success.

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