On Saturday evening, November 5th, a program of exceptional value was presented by the New York Philharmonic Orchestra. With careful selection of the music for each group of numbers, and in the program as a whole, Mr. Strasakos chose Beethoven's classic "Eroica" Symphony as the opening number. Beethoven himself has given a clear hint that he sees a conception of this immortal work, in that it pictures the struggles of the individual against the terrors of hope and despair, and the final triumph of universal brotherhood. The first two of the four opening number are graphically suggestive of "The Struggle and Victory." The movements of the symphony as an entity are further enhanced and presented at the work of Creation, out of which suddenly bursts the new world, rank after rank of melody, ornamented by the jubilant sound oft czas and harmonies for which God shouted for joy.

As to Mr. Strasakos's interpretation, together with the orchestra's rendition of this work, any attempt to review them analytically would be quite out of keeping with the masterly results attained. The entire rendition was of such perfection as to admit of no unprofitable comparisons with similar performances by other renowned orchestras, whether in this country or in Europe. All those choirs of the orchestra possess in all the prerequisites of their respective instruments, as evidenced by the limpid purity of the wood-wind, the noble mellowness of the brass. Their sympathetic blend of the strings. Similarly, Mr. Strasakos, as the conductor, displays that rare instinct which only the exceptionally endowed virtuoso in this field may hope to acquire. There is a deference to the best of classic traditions, unerringly and wisely. There 'is a time when initiative is compatible with classic tradition, masterful in authority, graceful in every motion, Mr. Strasakos. initiative is compatible with classic tradition, masterful in authority, graceful in every motion, Mr. Strasakos.

In connection with one of the Italian gardens Miss Nichols, pointing out the effect of hedges, emphasized the fact that pleasant shadows are quite as beautiful as brilliant flowers.

The gardens of the 16th century began to be more elaborate than those of earlier times. Labyrinths were favorite adjuncts and this taste extended into the early part of the 17th century.

Coming up to the present, Miss Nichols showed slides of the oldest garden in England—th at Hampton Court.

There were also many pictures of Italian gardens well laid out and carefully cared for. In conclusion Miss Nichols showed slides of wild gardens, especially emphasized the use of rocks and low stone walls such as we have here in Connecticut.

LATIN PLAY TO BE GIVEN FOR ENDOWMENT FUND.

A western college some years ago presented a Greek play and the headline in the local paper was: "Great Play Written 2000 Years Ago." This brought the comment from a rival college, "That's about as near as ... — College ever comes up to being with the Times!"

We are all interested when the Dramatic Club presents a play, a play written perhaps by one who was ten years ago, a college student like ourselves. And we are especially interested in the announcement that it may give you quite a treat, a play written by one of its own members. But there is also an interesting thing to an old play, if it is old enough. We like to see how much the same, human nature has been in all genera. Four years ago Connecticut College presented a Greek comedy, and many individuals combined to make it a great success. Two performances were given with a total attendance of 4,000 people.

Continued on page 4, column 6.

HARTFORD ORGANIZES CONNECTICUT COLLEGE CLUB.

The Connecticut College girls in Hartford are, like everybody else, tremendously busy. With this year's unexpected increase in the number of students, all of them are holding more square dance parties than they have ever held before. At these, the music of Rachmaninoff is the order of the day. For in this music, Rachmaninoff himself has given us a clear hint that he sees a conception of this immortal work, in that it pictures the struggles of the individual against the terrors of hope and despair, and the final triumph of universal brotherhood. The first two of the four opening number are graphically suggestive of "The Struggle and Victory." The movements of the symphony as an entity are further enhanced and presented at the work of Creation, out of which suddenly bursts the new world, rank after rank of melody, ornamented by the jubilant sound of chorus and harmonies for which God shouted for joy.

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Continued on page 4, column 6.
THE STORY OF THE MENACHEMII, TO BE GIVEN NOVEMBER 19.

"This is an appeal," and it is precisely this appeal that I have called before you to-day, because it is the same appeal which is constantly being made before the public, by the friends of a certain theatrical establishment, whose name I do not propose to mention, in order that they may be heard and that their cause may be advanced.

I, therefore, appeal to you, and I beg to say that this is an appeal for a sense of humanity, for a sense of justice, for a sense of charity, for a sense of patriotism, and for a sense of the rights of man.

As I have said, this is a special appeal to the friends of the theatrical establishment, because they are the ones who are most likely to feel the effects of their bad management.

They have been accused of fraud and of maladministration, and these accusations are perfectly true. They have been accused of mismanagement, and these accusations are perfectly true.

But let me ask you, do you think that these accusations are enough to justify the treatment that they have received from the public?

Do you think that these accusations are enough to justify the abuse that they have received from the press?

Do you think that these accusations are enough to justify the punishment that they have received from the government?

I say that they are not, and that the only way to redress their wrongs is by the direct action of the people, and that the only way to bring about a change in their condition is by the direct action of the people.

And this is what I am asking you to do, to come forward and to support these friends of the theatrical establishment, to give them the help that they so urgently need.

I believe that if you do this, you will be doing a great service to the public, and that you will be doing a great service to humanity.
DRAMATIC CLUB GIVES SUCCESSFUL PERFORMANCE.

SUCCESSFUL PRESENTATION.

In the gymnasium, on November fourth, the Dramatic Club presented three plays—"The Golden Door," by Lord Dunsany, "The Shepherd in the Distance," a burlesque pantomime, and "Riders to the Sea," a tragedy by Synge. This is the initial attempt of the Club to put on plays coached by its own members—the first step in a scheme which will, in its entirety, give to the college an organization similar to the Harvard Workshop. Despite the crudeness in places, the attempt would certainly seem to justify the continuation of the plan.

The scenery, consisting of three different sets, was quite distinctive and was expected to please the spirit of the different plays. For the first, it was a time-faded marble with suggestion of the vast magnificence becoming to a King's palace. The second, with its very round windows, very blue sky, very white walls, carried out the fantastic idea. The dreariness, the pain fireplace, the slatternly atmosphere of the third seemed characteristic of an Irish cottage.

Beneath the charming naiveté of "The Golden Door" there lay an error—that pride must be sacrificed for true greatness. The lighting effects in this might have been very excellent had there been more smoothness, less uncertainty and fewer sudden changes. The train of the First Prophet wore the audience as much, if not more, than it appeared to worry its wearer. The acting of Alice Ramsey, Julia Warner and Eleanor Hunken quite carried the play across. Eleanor Hunken, a new Sophomore, with her well-modulated and well-controlled voice, surprised me in the role of King.

The second play—"The Shepherd in the Distance"—was a truly charming pantomime done to an accompaniment by the "Makers of Sounds"—truly charming until very near the end. Why tack on the two final scenes? The audience was delirious at the drop of the curtain before them and it needed no more. They jammed its sense of the artistic and seemed to decide it was more upon its intelligence, yet they could not spoil the enjoyment of the whole—its originality with its box lines and the end of a model chariot, the chignon, its evocative, its rugged beauty. The accompaniment of the action to the forms was body done in the potꦭgate, but fine from then on was perhaps most effective in the march of the beautiful horses and her ever-present line of attendant and slaves, and the mad wrath of the wild-haired beggar.

"Riders to the Sea" gave even more permanently the serious action than either of the others, being a rather howling play concerning the deaths of the men in the family of an old woman.

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ENTERTAINMENT AT
THOMPSON, CONN. FOR
C. C. ENDOWMENT FUND.
MISS FLORENCE D. WILEY
ENTERTAINING.

On the 19th of November, Miss Florence D. Wiley is planning to give an entertainment at Thompson, Conn., for the C. C. Endowment Fund. Several college girls are helping in the performance which is being given to the interest of Windham House, Ann Smith will render two pieces on the piano, Pierrette and Pierrot,.............Cyril Scott Serenade.

Helen Barkerding has offered to sing the following selections:
Minor and Major.

The Day is Done....Charles Gilbert Grace.

Secret Languages........Pay Poster.


The Maker of Dreams.
Caroline Franke
Pierrette....................Virginia Egginton
The Manufacturer............Mary Stoddgrass

The Will O' the Wisp.
White-Faced Girl.............Caroline Franke
The Country Woman.

BOOK STORE.
Back the Book Store for the following reasons:
1. It is a college institution and should be boosted as such.
2. Supplies are sold at the lowest possible price to cover the cost of shipment and pay for the students conducting the store.
3. It is boosting the Endowment Fund. Buy Connecticut College Chocolates and Connecticut College pecans. The book store, moreover, stands ready to order anything which seems not to be found on its shelves—whether it be books, music, or pictures. We hear too, that shortly there will be an imposing array of banners, pennants, and pillow tops on display that will revive the penny-bank system.

THE SOCIAL CALENDAR
November 13th—Sophomore Hop.
November 18th—Dramatic Club Meeting in the Gymnasium.

FRESHMAN OFFICERS ELECTION.
Miss Margaret Doting, of West Grove, Pa., was elected president of the class of 1925, and Constance Furst, of Wellesley, Mass., vice-president, Pernis Hurl, of Wellesley Hills, Mass., was elected secretary.

Simmons—An arrangement has been made whereby members of Simmons College in combination with other organizations, will be enabled to hear five special concerts by the full Boston Symphony Orchestra of some hundred musicians under its regular conductor, Pierre Monteux.

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