

The Ithacan, 1933-1934

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11-24-1933

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Ithaca College

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## Ithaca College Loses To Stroudsburg 9-0; Last Game of Year

The Ithaca College football team received a 9-0 reversal Saturday at the hands of the strong East Stroudsburg Teachers at East Stroudsburg, Pennsylvania.

The Ithacans were off their usual form in this last game of the season. The inclement weather at Ithaca the past week kept the Blue and Gold from the practice field. This lack of practice was evident throughout the contest and in the closing minutes of play, the Blue gridmen showed signs of tiring.

On the other side the Teachers flashed a well conditioned team and showed their versatility by scoring both a touchdown and a field goal.

Stroudsburg elected to receive and after three tries at the line kicked to Ithaca. The Blue and Gold promptly advanced the ball to Stroudsburg's 30 yard line. The Teachers' defense strengthened at this point and Ithaca was forced to surrender the ball.

Ithaca constantly outplayed the Pennsylvanians in the first period but upon reaching scoring territory the Teachers' defense would grow stronger.

Early in the second period Stroudsburg advanced the ball to Ithaca's eight yard line. After three attempts at the line failed, Morgan dropped back and drop kicked the ball for a field goal and a three point lead. E. Stroudsburg 3; Ithaca 0.

Ithaca received the ball and on a strong offensive drive advanced the ball to their opponents' 30 yard line as the half ended.

Patrick received the kickoff and advanced the ball to his own 25 yard line. Clark, on the next play, broke into the clear and after racing 10 yards dropped the ball. Summerhill recovered for Stroudsburg on Ithaca's 35 yard marker. Battista found a big hole in the center of the Ithaca line and reeled off a 25 yard gain advancing the ball to Ithaca's 10 yard line. On the next try at the line Battista broke through for a touchdown. D'Orazio blocked the try for point. East Stroudsburg 9; Ithaca 0.

Ithaca kept possession of the ball the greater share of the last quarter and chalked up five first downs. The Blue and Gold offense gained at will at midfield but balked in enemy territory.

The last offensive Ithaca drive brought the ball to the Pennsylvanians eight yard line but a grounded pass in the end zone spoiled their last chance to score.

Final score—East Stroudsburg 9; Ithaca 0.

The record of the Blue and Gold show three victories, two defeats and one tie reading as follows:—

Ithaca 6	Cortland 6
Ithaca 12	Alfred 7
Ithaca 19	Mansfield 7
Ithaca 0	Clarkson 27
Ithaca 25	Hartwick 0
Ithaca 0	East Stroudsburg 9

On Wednesday, November 15th, the Rogers Physical Fitness Tests were given in the Ausable Forks Central School, by four students of Ithaca College; Metcalf Palmer, Max Persky, Josephine Bianco and Evelyn Booth.

The tests were completed in two days.

### Freshmen!

A meeting of the Freshman class is to be held in Elocution Hall on Monday evening, November 27th, at seven-thirty. The meeting is very important and every Freshman should attend. Many important matters are to be discussed.

Be present, Frosh!

### Miss Titcomb In Recital

Miss Louise Carol Titcombe, F. A. G. O. an Ithaca College instructor, offered an unusually fine presentation of organ music, as guest organist at Bailey Hall, Cornell University, last Friday afternoon.

Miss Titcombe's program was most interesting, including some of the greatest organ works extant. The performer's ability as a talented organist was easily established in the minds of the listeners. Clean technique combined with distinctive interpretation produced an afternoon of artistic music.

Ithaca College is indeed honored to have Miss Titcombe as a faculty member and was more than gratified at the excellence of her initial recital in Bailey Hall.

### Director Newens Hears From Many of Alumni

There is a splendid movement under way in the Dramatic Department which is being supervised by the director, Adrian Newens. During this past month Mr. Newens has sent out form letters to all of the alumni members of the department in which he states the present status of the college. He has reviewed the history of the college and of the Dramatic Department which has developed into an institution well worth the pride of its alumni. In return for the loyal service, interest and devotion the alumni will be benefited by closer relations with the development of their Alma Mater.

It is of great interest to know the response that these letters have brought forth. From the class of 1903 Mrs. Louise Osburn Knowlton has replied from Montclair, N. J.; Mr. Earl G. Thornton '08 from Lewis Run, Pa. who combines local readings with his insurance work; Mrs. Antionetts Lynch Moshier '11 of Renwick Heights, Ithaca, N. Y. who is the Manager of Classified Advertising on the Ithaca-Journal News staff; Elizabeth Hunt '15 from Silver Springs, N. Y.; James Kavanaugh '27, of Binghamton, N. Y., who is director of Dramatics in the Central High School of that city; Mrs. Elsie Waters Kavanaugh '29, of Binghamton, N. Y., who is teaching private lessons; Claire Gage '30 of Canton, N. Y., who is a teacher in the high school; Sebastian Alig '31, 421 N. Geneva St., (Continued on page four)

### Choral Club In Elmira

The Ithaca College Choral Club spent a successful day in Elmira on November 15 and gave four excellent concerts during the course of the day.

The first concert was given before the New York State Federation of Women's Clubs, and was especially well received. Only the most flattering compliments were received. The club was guest of the Federation for lunch at the Mark Twain Hotel. In the early part of the afternoon a concert was presented at the South Side High School, and a broadcast was made later in the afternoon over WESG. A final concert at the North Presbyterian Church in the evening closed the activities of the day.

### Freshman Annual Hop

The Freshman Annual Hop which was held on November 20th, in the Gym was a great social success. About forty couples enjoyed the music of Wes Thomas' Orchestra. The Gym was picturesquely decorated, under the supervision of the class president, with evergreens and flowers. The lighting, which was produced by two flood lights, was especially commendable and was in harmony with the general atmosphere of the room. Punch was served and at twelve o'clock the dance ended.

## Large Audience Hears Student Musicians In Interesting Program

Another student recital is passed. With its culmination, the applicability of individual training in actual performance has again been tested. In the hour and a quarter given to the recital of last Monday evening twenty-one students performed, either individually or in ensembles. Increased poise was noted in those accustomed to recitals, while the several newcomers to Little Theatre stage proved admirably self-composed.

The program was representative of both the vocal and instrumental departments.

The exacting requirements of contrapuntal Bach, in the opening selection, were well met by the pianist, Roberta Christie. Of the five piano numbers on the program, all of the soloists were sufficiently individual, both in interpretation and choice of selections, as to avoid monotony.

A variety of shading and expressiveness of tone coloring, was outstanding in Marion Taber's presentation of Chopin's "Valse," a number which lent itself to her interpretative ability.

The two Preludes by Czerwonky, played by Gladys Bunnell and James Cahill, respectively, were particularly interesting. Similar in many respects, the compositions were treated so differently by the two pupils as to afford engaging studies. Gladys Bunnell achieved a full rich tone required for the heavy number. Adequacy of technique, necessary for a convincing interpretation of the C minor Prelude, was demonstrated in James Cahill's playing.

Ernest Eames, baritone, accompanied by Mr. Lyon, sang with a clearness of diction unusual in students. The rollicking spirit of his "Wanderer's Song" in contrast to the quiet sustained line of the Strauss number gave the singer ample opportunity for diversity.

Likewise, the two typical Brahms numbers sung by William Dowler, (Continued on page four)

## Dr. Barbour's Works Performed Before Club

In the turmoil of twentieth century living, it is refreshing to learn that time and thought are still given for creative effort. It is with real interest that we turn our attention to a small group in this city whose mutual interests and activities in the realm of creative music have led them to form a Composer's Club, of which Dr. Barbour, of the Ithaca College Faculty, is a member. Started last year, its enrollment was limited to seven or eight persons, Mrs. Joseph Lautner, being an active member. This year's membership includes: Mr. and Mrs. Andrew Haigh, Mr. French, Dr. H. G. Bull, Mr. Richard Hill, Mr. Gilbert Ross, Mr. Harold Smith, Mrs. Edith Kimple Edminster, former student in the music department of this school, and Dr. Barbour.

Membership to the club is gained by election. Candidates may submit original compositions which are judged by a committee, which in turn, decides whether or not the candidate shall become a member.

Programs of an informal nature are given once a month. The first of this season was held Sunday evening, November 12th, at the home of Mr. and Mrs. Andrew Haigh. Among the original compositions presented at this time, were four piano numbers by Dr. Barbour. The first was a set of Variations on a Russian Theme, the other three being in a modern vein. Dr. Barbour hopes that the performance, at least in part, of his recent (Continued on page three)

### Sigma Alpha Iota Musicale

Epsilon Chapter of Sigma Alpha Iota, national professional music fraternity, presented its annual formal musicale on Wednesday, November 22, in the Little Theatre. The program was interesting and varied displaying unusually high musicianship.

Ensemble work deserving credit was shown in the numbers by the chorus of twenty-five voices under the direction of Miss Rachel Marble, and the duo piano selection by Marion Taber and Elva Betty Gross was one of the most outstanding numbers on the program. The solo violin and voice numbers by Miss Frances Napoleon and Miss Pauline Craig, respectively, were exceedingly well executed, while the trio consisting of clarinet, violin, and piano was unusual and proved to be a pleasing combination.

## Church Music Forum To Be Held in Ithaca

A forum on church music and fine arts in religion will be held in Ithaca Sunday and Monday, November 26 and 27 with Prof. H. Augustine Smith, Director of the Department of Fine Arts in Religion, in Boston University, as the speaker.

This project is being sponsored by the Ithaca College and the First Methodist Episcopal Church of Ithaca. The schedule:

On Sunday morning, November 26, at 11 a. m. Professor Smith will speak in the First Methodist Church on "The Music of the Bible and a Singing Church," and the combined choirs of the Methodist Church will have a part in this service.

At 3:30 Sunday afternoon the public is invited to visit the exhibit of Professor Smith's "Temple of Religious Art," in Ithaca College's Elocution Hall.

At 6:30 Sunday evening Professor Smith will speak to the Epworth League at the Methodist Church on "Visual Art Indispensable to Fullest Living," and at 7:30 he will be the guest speaker at the regular evening service. His subject will be "The Living Christ in South America and Throughout the World." Stereopticon slides will accompany his address, and the combined choirs of the church will sing.

On Monday morning at 11:00 Professor Smith will address a special session of the student assembly in the Little Theater of Ithaca College, and on Monday afternoon from 2 to 5 he will be available for consultation at Ralph Ewing's studio, 128 East Buffalo Street.

On Monday evening at 7:30 at the First Methodist Church will be (Continued on page three)

### Choir Over N. B. C.

The Ithaca College A Cappella Choir, under the direction of Mr. Ralph Ewing, is to be heard over the NBC network on December 19, from 6:00 to 6:30 P. M.

This is a step forward for the choir which has been in existence for only two years, and will undoubtedly bring a great deal of recognition to both the choir and to Ithaca College. There is a possibility that the choir may be given a contract to be heard frequently over this same network.

### Oracle's New Members

The following people were elected into Oracle, the Senior Honor Society, for excellence in scholarship and outstanding personalities of Ithaca College:—

Betty Dodge, Beatrice Gerling, Sally Osborne, and Agnes Welch from the Department of Dramatic Art; Elva Betty Gross, Thelma Field, Marian La Fountain, and Grace Van Zant from the Department of Public School Music; and Richard Otto from the Band Department

## Coming Band Concert To Bring Forth Good Music and Soloists

The Band Concert to be presented in Little Theatre, Sunday, November 26, will begin promptly at three o'clock. A survey of the program is sufficient to warrant a fine attendance. The following selections have been carefully chosen by Mr. Beeler, conductor of the Concert Band, with proper regard for musical worth, pleasing variety and value as studies for the players themselves.

### PROGRAM

March Militaire, from Suite Algerienne ..... Saint-Saens  
Overture, Tannhauser ..... Wagner  
Encore, March ..... Richard A. Otto,  
(first trombonist in Concert Band  
Cornet Solo The Lost Chord  
Sullivan

Willard Musser  
Suite-Equisses Caucassiennes

M. Ippolitov Ivanov  
Rococksky March ..... Liszt  
Clarinet Solo Fantasia ..... Cavallini  
Donald Hubbard

Le Carnival Romain ..... Berlioz

In the preview given in the November 10 issue of the "Ithacan," Ivanov's "Caucasienne Sketches" and the extremely difficult number of Berlioz have been described. A word about the opening selection, Wagner's "Overture-Tannhauser," may be helpful for a clearer understanding of its meaning.

Wagner believed that music was a language. Although he composed chiefly for opera, what instrumental music he wrote always expressed meaning, by telling a story, or suggesting a great truth. In this Overture, Wagner inculcated the truth of purity, according to his own explanation of the work. It is interesting to know that the composer wished to portray this theme of purity as an opera, and has used the overture as a means of displaying the whole idea in epitomized form.

Tannhauser, a knight and minstrel of the days of chivalry, becoming entangled in the meshes of Venus, fled from her wiles, and finally returned to the pure ways of upright man. In the music, Wagner has pictured how the 'inward man' gradually gains ascendancy over 'fallen nature' by means of prayer and spiritual strength.

In the beginning, the "Andante Maestoso", a deep solemn melody, is admirably expressive of the prayer of the Pilgrims. To instill this picture of their piety, he chose wind instruments for mellowness of tone. The music gradually grows in depth and richness, three trombones and a bass tuba supplying the power and majesty of the full Pilgrims' Chorus.

The second part of the Overture depicts the conflict in which concupiscence and purity strive for the mastery of Tannhauser. Through the sirenlike, uncanny music of the "Allegro" is heard in the distance, the Pilgrims' Chorus, coming nearer and nearer.

In the conclusion, Wagner has united the music of both preceding parts to draw the magnificent picture of the final battle. Purity rises triumphantly in the strains of the final passage, a song of deliverance, in which the "pulse of life leaps for joy," and the 10th treasure is once more regained.

Charles Camille Saint-Saens, born in Paris in 1835, was destined to fulfill the hopes of the beloved great-aunt (Continued on page four)

### Dr. and Mrs. Martin Entertained

Dean Powell entertained at a formal dinner party in honor of Dr. and Mrs. Martin on Wednesday evening, November 15, in the faculty dining room at Williams Hall.

The guests included Dr. and Mrs. Job, Mr. and Mrs. Hill, Mr. and Mrs. Newens, Mr. and Mrs. Daland, and Mr. Roberts.

# The Ithacan



Friday, November 24, 1933

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All students realize the immense importance of the paper in this or any College. It is of such value that if it were discontinued, the regrettable effect would be immediately felt. It is from these columns that emanates a common knowledge or information which, received by all students, binds the entire school much more closely with a tighter knot.

Perhaps it is a timely thing to remind you how we can possibly print this paper. Look on pages three and four for the answer—the advertisers.

Although I loathe aphorisms or anything that breathes of the proverbial, I can say sincerely "you cannot get something for nothing." This charming little truism applies admirably to the "Ithacan." It costs plenty to print a paper.

So many students think "my, my—pretty soft, this putting out a paper." They seem to think money is the least of our cares, and that all finances connected with the publishing are amply taken care of by some mysterious body called "the School." But advertisers, too, are necessary to insure this publication.

Truly, the "School" does grant a fixed allowance toward the publishing of the paper, but without the advertisers, the school could not afford to grant complete payment.

Thus can be seen their importance, and, in reciprocation, it is only just that I. C. students should patronize them. So far, this patronage has been good. However, flowers for a recent I. C. social event were bought from a non-advertiser of the Ithacan. As a result, the florist who does advertise here has refused further advertising for the present—which is bad for the paper when money is so much needed.

Therefore, I exhort all students to regard these advertisers for their real worth. Furthermore, I urge especially the heads of campus organizations, in preparing for social events, to patronize Ithacan advertisers.

R. E. W.

Professional men and women of worth are well informed concerning whatever may pertain to their profession. Likewise students in the professional field should be intelligent upon the subject of activities in their departments. This pertains especially to music students. The division of instrumentalists, vocalists, public school music students, and conservatory pupils, often leads to ignorance of music activities outside the immediate interest of the student. It is, therefore, the aim of the "Ithacan" to bring before the student body such notes as will prove enlightening.

## Rantings and Ruminations

by TOM MURRAY

"He's Not the Burying Kind" or "A Desert Desertion"

Cast:

May—a strong minded woman—Padge Mitroff

June—her weaker sister—Pane Jaulin

King Neon—Mave Danwiller

Josephine—his wife—Bary Moyce

Henry—the dead brother—(lies outside the city)—Sho Jort

Prince Charming—the King's son—Tob Bavis

Scene: Another of those tiresome City scenes—with desert Annex.

Time: Inconsequential

Scene 1. (In the house of May)

May: (To June) Well here's a lovely thought to begin with—our big brother Henry is dead outside the city and we can't move him.

June: What do you mean we can't move him? We have carried him along all through life until he died—a little farther won't bother.

May: You can't understand. There is a decree against moving him. The king decided that.

June: Why?

May: Well, if you remember, brother refused to play on the City polo team. When the tourist from Mecca got him this morning with that big four wheeled chariot, Kingie decided to let Henry lie there for punishment.

June: He don't mind now.

May: Doesn't, dear, not don't.

June: The script says don't.

May: Anyway the frater is outside the city. Let's you and I bring him in.

June: Oh, no—the king said to let him stay there—for punishment. Maybe next time he will play with the team.

(So, for now the brother stays there. The scene shows the disagreement of the sisters—and my hesitancy in starting.)

Scene 2. (The king's palace)

King Neon: What, ho. Let a guard be placed over the body of the ignominious dead.

A Loyal Subject: Yes, your Honor. (And so it was done)

Scene 3. (The desert—at midnight)

1st Guard: (pacing up and down) Gee, pal, it's colder tonight than a play broker's heart.

2nd Guard: And how. This stiff here can't move, why should we stay here.

1st Guard: Old King Neon says to, (Shows the king's word is law.)

Scene 4: (The King's Palace, again.)

King Neon: (Astride his throne) I hear there's a messenger here for me.

A Subject: Your hearing ain't failed none.

King Neon: Let him be brought in.

The Much-Talked-of-Messenger: Your Honor, I beg to report that things are as usual, but we suspect some plot.

King Neon: But not over-suspecting. My word is law.

Same Mess: I just thought I'd warn you. The script says that in the third act your word isn't good for much.

King Neon: Out, out brief moment. Back to thy desert desserts. (The King is perturbed over the news—read it over to find out what it means, now)

Scene 5: (Back to the May Mansion)

May: (Soliquizing—no, solilizi—no,—well, she's talking to herself) I will go out and bury my brother.

Against all the king's decrees, against all the curses of the gods, against all the rules of the kingdom, against all public opinion—

Voice: (There's that voice—this one's from the balcony) Yeah, against the North wall of the city.

May: (Bowing to the balcony aid) Thank you, kind sir. I shall bury him against the north wall—but this is spoiling my soliqui—This is ruining my soliqui—Hell, I ain't through talking to myself yet.

Voice: (From the same balcony—but not necessarily the same voice.) Go on talk—we ain't listening any-

way. (But she goes out—evidently to bury her brother. We hope so, as this has to happen soon.)

Scene 6: (The King's palace, again)

King Neon: I hear that there is a messenger to see me.

1st Secretary: (The King fired that other "mouthy" guy) Yes, your Honor there is some one to see you. (This guy has really learned.)

King Neon: (Grandly) Show him in.

Messenger: I beg to report—

King Neon: Don't beg. I hate 'em. (Meaning beggars)

Messenger: Your Honor, There has been some one at the body of the unworthy dead. There is some one who defies you.

King Neon: Catch her and bring her here.

Messenger: But your Honor, we don't know who it is.

King Neon: Don't be insipid. Bring her here. (Sotte Voce) Ain't that cue enough for you.

Messenger: (Departs) Yes, your Honor.

(This scene shows that May has defied the King. Or isn't that of any matter, now?)

Scene 7. (In the desert—at the body of the miserably dead)

May: (Throwing dirt in the "stiffs" face.) Ah now I have buried you.

The "Stiff": Sez you. (That adds an eerie touch to the scene.)

Scene 8: (In the Palace)

King Neon: May, you have disobeyed me. I shall punish you. You have buried your brother against my wishes.

May: No, your Honor. Against the North wall of the city.

Voice: (From the balcony) Don't blame her entirely, Kingy. I suggested that.

King Neon: For the defiance you shall go into the desert and throw sand at yourself. I have spoken.

Scene 9 (The Palace)

Prince Charming: Father I think you have erred in your judgment. You should not have sent her out there.

The people don't like it.

King Neon: Nurts to you—and to Hell with Army regulations.

Prince Charming: But father, I love May. You must think of that, too.

King Neon: (Unthinkingly) Aw, go throw sand at yourself.

Prince Charming: (Exits) Very well, I go. You shall suffer. (The Fates are hovering near the house of Neon.)

(Four minutes elapse while the King reads the last two chapters of "The Egoist")

Messenger: (Enters in haste) Your honor—there's an old gent here. He has a funny face and a long beard—

King Neon: (Musing) Amusing. Hmmm. That's Shaw.

Messenger: Says he has something worthwhile to tell the kingdom.

King Neon: I'm wrong—that's not Shaw. But it might be an old chum of mine—I knew a guy with a beard once.

The Be-Whiskered One: Your honor the people don't want me to do this, but—You shouldn't go through with this decree.

King Neon: No?—Why?

The Be-Whiskered One: You'll pay and pay. (And he vanishes)

King Neon: On second thought, that decree is sort of sad. Change it. Call in the prisoner. Wait—I'll go with you. Harness me a worthy steed. (He later found a donkey waiting) (That's satire for you)

Scene 10 (On the desert) (The tragic scene)

King Neon: (Viewing the dead body of May—who has knocked herself out with the terrific sanding she took.) Ah, now do I remember—and regret. I wish that I had otherwise thought than to have done this. She could have been such a friend.

Prince Charming: (From ambush) Ah, father—you have done this and now you shall pay and pay. (He throws sand at the old man, but misses. He turns and throws some at himself. He dies.)

King Neon: My life is a mess (With that he returned to the palace.)

## BAGATELLES

By A. Propos

A boy and a girl were walking listlessly up a rather steep hill. Cool, comforting flakes of snow melted as they crashed soundlessly against flushed cheeks, reddened by the winter wind.

The girl spoke: "We're making fresh tracks."

He mumbled: "So we are."

But soon they'll be snowed under."

"Yes, they will . . . if it keeps snowing."

Wonder what he meant . . .

Liked that line from *Thunder On The Left* . . . "Why did you laugh? You shouldn't have . . . It's not nice . . . Laughing when you don't mean it."

Katherine Warren speaks it so beautifully . . .

Nicholas, so they say, will be selling Fuller Brushes . . . 'Tis a brisk business . . . The pun was borrowed . . .

Cornell and Miss Houston going dramatic in the lobby . . . A generous exchange of rings taking place within the school proper . . . Perry on the short end of the stick . . .

What a pity so few people attended that pleasant Frosh dance . . . The band could have been lots better . . .

But no one will tell him so nothing can be done . . . Thanksgiving Formal tonight . . . This time next week the Nation will have consumed millions of fowls . . . So what?

Hide and Go Seek has become a popular pastime on the campus . . . It has been definitely decided that the Band School will have a dance . . . 'Tis to be a battle of music . . .

The "Knipe and Day" theme song has been changed to "Yo Ho, and trala-la-la-la"

Back in his home town there was a band called—"Morette and His Passion Pounders" Mmm.

Like that line which Atkinson has written . . . "An ounce of art is worth a ton of diplomacy." . . . Reading the *Times* is like eating hash . . . *Design For Living* had it's premiere the night before last . . . It will be interesting to see how the movies have done it . . .

Glenn Gary and his Casa Loma Orchestra will broadcast from WABC every Tuesday and Thursday nights from ten-thirty to eleven . . .

That Lithograph, "Down The Field" by Percy Crosby is fascinating . . . The horse looks as though it were about to jump off the page . . .

Rudy Valle is going to Hollywood again . . . This time he will appear in the movie version of the "Scandals" . . . Wonder if many remember his first picture . . . I do . . . too well . . .

I keep wondering about Easter Vacation . . . Is there to be one? 'Tis being whispered about that an oar was stolen from the lake one night last week . . . By a violinist, no less . . .

The girls of S.A.I. up in arms . . . 'bout rings and things. . .

Chance meetings are nice . . . Don't ya think so?

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The man in a derby "bawls out" band—Fancy that—Well, 'Tis a start—now if someone, etc.

Lanning buys flowers at flower shoppe . . .

Someone was slapped recently . . . and on the College steps, too . . .

Glenn Brown and Marie Ward . . . Well, well . . .

Every one seems to be talking about "The Torch Singer" and "The Footlight Parade" . . . Ithaca has been getting its share of good shows . . . Wish "Little Women" would hurry . . .

That coffee at the Ideal should be analyzed . . . Or the old urns should be replaced by new ones . . .

Nick Divine has stopped marking time . . . He's on the march . . . A college romance is being torn asunder . . .

John Gleason makes a Jig Saw of nouns and verbs . . .

Everything seems so unsettled . . . I can see the Cornell Tower from here . . . The clock is lighted . . . Through the evening mist, I can think of nothing but a rocky coast . . . The lighted clock; the smoke; the time of day makes the atmosphere rather romantic. 9 to 0 is result of over-confidence . . .

(Continued on page four)

## STATE

Sun. — Mon. — Tues.  
CLAUDETTE COLBERT  
Richard Arlen — Lyda Robert in  
"THREE CORNERED MOON"

Wed. — Thurs. — Fri. — Sat.  
93 Feature Players in  
"ONLY YESTERDAY"

The Cavalcade of American Life  
As Seen Thru The Soul of a Woman

## STRAND

Sun. — Mon. — Tues. — Wed.  
"MAN'S CASTLE"  
Spencer Tracy — Loreita Young

Thurs. — Fri. — Sat.  
"SOS ICEBERG"  
The picture they said they  
Couldn't Make

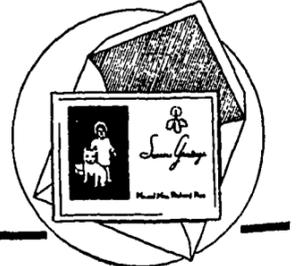
## TEMPLE

Sun. — Mon. — Tues.  
"FURY OF THE JUNGLE"  
with Donald Cook

Wed. and Thurs.  
"WALLS OF GOLD"  
with Sally Eilers

Fri. and Sat.  
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**Church Forum In Ithaca**  
(Continued from page one)

held the first convocation of choirs affiliated with Ithaca College representing 22 churches. That evening Professor Smith will speak on "The Renaissance in Church Music". The Ithaca College Choir and combined choirs of the church will sing, and the congregation as a choir will sing "Ein Festeberg," "Nun Danket" and "Miles Lane." The public is invited to this final session.

Prof. Smith's art gallery is famous, purchased through the years in tours to Europe, Japan and South America. Having landed in South America the day the revolution broke out, Professor Smith will have many thrilling tales to tell, in addition to his being an inspiration musically and artistically.

**SIDE LINE SHOTS**  
By Joe D'Andrea

One of the unsung heroes of the football team is Harry Callaghan. Harry filled the blocking back position on the team and had few chances to carry the ball. His job was to clear the way for the other backs and it was his fine work that enabled the other backs to make gains. Harry will not be back next year and his loss will be severely felt.

The Phy. Ed. Get-To-Gether proved to be a success. It was held in order that the new students could be better acquainted with the older

ones and this was made possible through a program of informal games and social dancing. Refreshments were served and most everyone had a good time.

The number of Phy. Ed. students in Walter Roberts play Red Harvest was unusual. It is a concrete proof that the schools that make up Ithaca College are coming closer together. Although they played minor parts in the production, they were essential in that they gave the necessary background to the work. Mr. Roberts wishes to thank all those who took part in his play.

Basketball practice began last Monday and a large squad turned out. All of last year's members of the first team reported and by the time the first game starts Ithaca College will again have a fine team. The opening game is against the Buffalo State Teachers College at the school gym December 8.

Ithaca College lost their last game of the year last Saturday when East Stroudsburg took advantage of a poorly conditioned team caused by the inclement weather the week before the game and defeated the Ithacans 9-0. The loss of this game ruined an otherwise fine season. The Ithaca line could not keep the opposing linesmen out of the backfield and the backs found it extremely difficult to make any gains. However, the Ithacans completed one of the best seasons that they have ever made, featured by the victory over Alfred University.

**Faculty Member's Composition**  
(Continued from page one)

work, Requiem Mass, may take place at a later meeting. The entire work could not be given, as the chorus calls for as many as seven and eight parts. However, a quartet or even a quintet of selected singers could adapt themselves to the presentation of the less difficult choral parts, as well as the interpretation of all the solos.

The main purpose in establishing the Composers' Club was primarily that of fostering and encouraging original composition in music. The nature of the program is such that the numbers may be repeated, allowing the members to pass judgment, or to offer any desired criticisms or suggestions concerning the compositions. In this way, members not only gain valuable suggestions for improvement, but the inspiration of hearing each others' compositions becomes an added incentive toward individual effort. Thus far, all meetings have been closed, but plans for at least one open meeting during the winter season, to which the public is invited, are underway.

The music department of the college may well consider itself fortunate in having Mr. Barbour so intimately connected with its functions. Among his activities is included the position of musical correspondent for the current magazine, "Musical America." Although his reports will deal largely with the University Concert Series and similar outstanding musical events occurring in Ithaca, Mr. Bar-

bour is desirous of furnishing information concerning both band and orchestra of Ithaca College.

Miss Mary I. Custer is directing the choir at the Lutheran Church in this city.

Miss Frances Napoleon, violinist, appeared as guest soloist before the New York State Federation of Women's Club in Elmira, N. Y. on Tuesday evening, November 14, at the Mark Twain Hotel. Miss Frances Alexander was her accompanist.



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### "N.R.A. And The Theatre" (With Other Things Read) By A Guest Reporter

Having read so much real news of the theatre in the past few days I thought (not maliciously, as some may think, but quite accidentally, most thoughts are accidental, don't you think so, Ruth) as I was saying, I thought quite accidentally that Ithaca College's students of the drama, Music and Physical Education might like to share the news with a presumptuous guest reporter.

Granted that I have been forgiven for my intrusion, I proceed with the startling fact that the NRA has accomplished some interesting things in the theatre. It seems that under the theatrical code, actors are granted a minimum wage—twenty-five to fifty dollars a week, depending upon the individual's experience and the show's scale of prices. Also heard, or rather read, that there will be no more "throw-aways"—slips of paper that look like passes and are exchangeable for seats at reduced prices. Brokers "buys" are curtailed. The American theatre has turned a corner and starts up a new street of recovery. Critics claim that in this change it will not be quite the same theatre. No one is prescient enough to make any definite predictions but Deems Taylor ventures a few guesses. He says that New York will not be the center of the American drama. What with the summer stock theatres, (though they will probably diminish in numbers) the rise of actor's salaries, and the return of the road company who knows what is in store for the American audience. Incidentally, would that we had some encouragement as to the rise of dramatic intelligence in the average moronic audience so prevalent in this country today. We hear of new blood reddening the proscenium and the tormentors—new actors and new producers, and above all new playwrights. "The expert, dramatically valueless, machine-made 'Hokum' play show signs of dying and going to heaven—meaning the movies." (I like Deems Taylor.) And so, we expect the coming theatrical season to come, perhaps with brilliancy, or perhaps in disaster. In any case, it will not be dull, for we hear of the revival of the road with Katherine Cornell in "Candida," "The Barretts of Wimpole Street," and "Romeo and Juliet." The Theatre Guild is sending out Eva Le Gallienne with "Alice In Wonderland" and "Romeo and Juliet."

Katherine Hepburne, her work in her new starring vehicle, "Trigger," completed, is flying East to attend one of the first showings of "Little Women" at Radio City. More startling news—she is on leave of absence from RKO-Radio Pictures Studio to appear in "The Lake," the next stage production by Jed Harris.

Leslie Howard, who has been appearing in "This Side Idolatry" on the London stage, as well as an interpreter of Shakespeare, will appear in a film version of "British Agent." He is spending most of his spare moments visiting the British Foreign Office and Scotland Yard, according to latest word. His forthcoming role (not pronounced roll) of representative great power in "British Agent" deals in a great part with international espionage—the prime and major element of Bruce Lockhart's memoirs.

At last, we have one man who is not a yes man. Ed Sullivan, dramatic critic for the Daily News, classifies, in his really worthwhile column, the three leading character-actors on the stage today, in the order of their greatness. (1) Walter Huston, (2) Paul Muni, (I hear it's pronounced "money"), (3) Lionel Barrymore. The critic says that Walter Huston played "Abraham Lincoln", and he really felt that he was looking at the martyred president. He played "Hell Below", and the sheer power of his acting was utterly convincing. He cites these two roles of ten equally different ones because they are as far apart as the two poles the alpha and the omega of stagecraft. (Strange part of it is that Huston started as a song and dance man with a man named Whipple.) Barrymore, in the critics estima-

tion, sacrificed himself in the bad performance he authored in "Grand Hotel." He failed to penetrate the character, interpreting the part of "Kringlein," much to Vicki Baum's disappointment, as a jolly, rustic yokel—completely ignoring the fact that he was to sell the entire pathos of the play.

Echoes of Walter Roberts tragedy of the Northwestern Territory—News Item—"Buffalo—Freak dust clouds from West darken city for half hour and hits Rochester and Albany."

Pardon me for mentioning "Three Little Pigs" (incidentally I hear it has made the artist three million to the good so far) but it is a rare bit the way the scholars are translating American literature for the benefit of the dead, so to speak. Ozzie Nelson, (a Phi Beta Kappa orchestra leader) sings the song in Latin to his Night Club listeners. In case you never know how to autograph your pictures you can now sign them "The Three Little Pigs," but in a more unusual way—"Qui lupum magnum malumque timet."

### BAND PREVIEW (Continued from page one)

who gave him his first music lessons. He became, not only a distinguished musician, but composer and critic as well. His fame rests mainly on his instrumental music and his skillful manner of dealing with the orchestra.

Saint-Saens is reported as being a consummate master of composition, and an excellent contrapuntist, making him especially skillful in the construction of orchestral pieces. It is little wonder that he was particularly adept in dealing with the highest representative instrumental form of the contrapuntal period, the Suite.

Added to his natural gifts, were the advantages of extensive travel in Russia, Spain, Portugal, Africa, Germany, Austria, and England, with the result that his material for varied settings was rich indeed. The selection to be played by the band, "March Militaire", from the "Suite Algerienne", is typical of his great skill.

Little need be said about the Liszt number. This master, though more renowned for piano and vocal composition, was still a master, and supreme in the handling of an orchestra. Liszt was of the period when "musical archaology was the vogue", and consequently developed a wide taste and sympathy for many varieties of music.

Special features of the Sunday concert are the original composition by a member of the band, Richard Otto, and two solos, clarinet and cornet. Mr. Hubbard's selection is interesting because of the unusual technique required.

"The Lost Chord" by Sullivan, is familiar to all, but the circumstances under which it was written are less so. Sullivan is said to have composed this piece in the dead of night, while watching at the bedside of his dying brother. In the selection we have a remarkable union of poetry and music, which gives a beautiful effect. In interpretation, two points must be watched. First: the melody must be delivered with a "solemnity of purpose and breadth of expression", and second; the accompanist should resemble the full sustained tones of an organ, and the rhythm kept smooth and subdued. "Heaven" is the keynote of this song.

The time of the concert is 3 P. M. Sunday, November 26. The place is Little Theatre, DeWitt Park. Don't forget your student tickets!

### Delta Phi Rush Party

Delta Phi sorority emulated the "Depression" at a rush party held at the house on Thursday evening, Nov. 23. Raggedy clothes and empty pocket-books held full sway as the revelers participated in amusement which needed no mercenary contribution. The tramps' entrance, the back door, was appropriately inviting. The main event of the evening was a scavenger hunt in which Delta Phis and guests satisfied their hunting spirit in a novel way.

### STUDENT RECITAL (Continued from page one)

tenor, were effectively contrasting in mood. The legato of the first selection so difficult to sing smoothly, was nicely accomplished. His intonation was true throughout, an important factor in the success of his second number, which required delicacy and rapidity.

The well-loved "Drink To Me Only With Thine Eyes", was well adapted to the singing strings of the first quartet: first violin, Eugene Tupacz; second violin, Grace Van Zant; viola, Grace Tremblay; cello, Lillian Ewing. Equally enjoyable was the charming melody, "Dedication," French Horn solo, played by William Hahn, James Cahill, accompanist.

The Bach Chorales, played by the brass ensemble of four horns, F. Van Lier Lanning, Walter Ninesling, LeRoy Connolly, and William Hahn, were enjoyable, though short. This quartet played with good intonation and expression.

The second string quartet was composed of first violin, Clyde Owens; second violin, George Van Kurin; viola, Ruth Kenney; cello, Bernhard Windt. In the charming arrangement of "Deep River" and "Noel" by Pochow, this group achieved real beauty of tone quality. The unity and blending of instruments made this group outstanding.

Well suited to her voice were the numbers sung by Elizabeth Eddy. "The Witching Hour" required a wide range as well as sustained singing, and was well within the scope of the performer. The group was rather impressionistic in appeal, an effect which the soloist achieved.

Contrary to general custom, all vocal numbers were in English. The dialect in Robert Biggar's first selection offered some variety and was accomplished with clarity. Spontaneity of expression seemed to be the outstanding feature of this performer. Sybil Tuttle was able accompanist for this soloist.

The final number, "Arabesque", was played by Phyllis Crandall. This talented pupil possesses the delicacy of touch needed for Debussy, and as always, managed to establish the atmosphere of this composer's fashioning.

Unfortunately two numbers had to be omitted from the program. Because of illness, Carmen Caiazza was absent, while Eleanor Martin was unable to do the Bach Italian Concerto because of an injury to her finger.

In view of the amount of preparation and effort required on the part of participants in these recitals, an even larger attendance is warranted.

### KEEPING UP IN THE DRAMA DEPARTMENT (Continued from page 1)

Ithaca, N. Y., who is teaching; Katherine Boyles Clarey '31 of 422 W. Buffalo St., Ithaca, N. Y.; Raymond Brown '32 of 30 E. Main St., Granville, N. Y.; John Fague '32 of 220 William St., Oneida, N. Y., who is teaching in Night School and is on the Editorial staff of the Syracuse Herald; Martha Nissley '32, 530 State St. Lancaster, Pa.; Mrs. Mina Law Zieckler '32 of Middleton, N. Y.; Mary Ella Bovee '33 of Adams, N. Y., who is director with the Universal Company and Virginia Keller '33 of 114 Wakefield St., New Haven, Conn., who is director with the National Dramatic Association.

### BAGATELLES

(Continued from page two)

so they say . . .

'Tis being told about that the Frosh are becoming known . . . Graves . . . nice lad . . . but he shouldn't think people should cater to him . . . Ingram slated well . . .

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Devaux . . . nice lad . . . and on and on. 'till methinks the class of '37 has become "Ithacanized." Every one does.

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