

The Ithacan, 1933-1934

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The Ithacan, 1934-01-12

Ithaca College

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The Ithacan

"Erstwhile Susan"
Tonight In Little
Theatre; 8:15

Band Concert Sunday
Afternoon. Bring
Student Tickets

VOL. IV, No. 13

Ithaca College, Ithaca, New York, January 12, 1934

Playing of Schumann's Compositions; Ziegler Delights Large Crowd

Mr. Ziegler, head of the piano department in Ithaca College, was heard in recital, Sunday afternoon on January 7, in an all Schumann program. Little Theatre was filled to near capacity; the audience both responsive and appreciative.

Attendants were rewarded with the recitalist's talent displayed in a union of fine technique and emotional sensitivity requisite in interpreting this precursor of the Romantics. The program was as follows:

Sonata in f sharp minor
(composed 1833-35)

Introduzione Allegro vivace
Aria

Aria—Scherzo—Finale
Symphonic Etudes
(composed 1834)

Scenes from Childhood
(composed 1838)

About strange lands and people
Curious story

Catch me if you can!

Entreating child

Contentedness

Important event

Dreaming

By the fireside

The knight of the hobby-horse

Almost too serious

Frightening

Child falling asleep

The poet speaks

Carnaval
(composed 1834-35)

Preamble

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Replique

Papillons

A. S. C. H. — S. C. H. A.
(Lettres dansantes)

Chiariana

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse allemande

Paganini

Aveu

Promenade

Pause

Marche des "Davidsbundler" contre les Philistins

Kappa Gamma Psi Notes

Iota Chapter of Kappa Gamma Psi

had its annual Christmas party on

Wednesday evening the 20th of De-

ember. The fellows met in a very

informal manner around the Christ-

mas tree to present gifts which they

had purchased at the F & T gift

shop. Brother Windt acted as Santa

Claus in a quite natural manner in

distributing the presents. The evening

was made very enjoyable by the tell-

ing of stories and jokes by each mem-

ber. Mother Ware received a purse

which the members presented through

President John Gleason. The fact

was mentioned that Mother Ware

had made a Christmas gift earlier in

the season in the form of a cord of

wood for our fire place. This fact

brought applause of appreciation from

all.

A series of five recitals to be held

Sunday afternoons at the home of

Iota chapter is now in progress. Bro-

ther Budenheim heads the music com-

mittee, and he has outlined tentative

programs for each recital. These pro-

grams are to give each member a

chance to present one or more num-

bers alone or with ensemble. Our hon-

orary faculty members are to appear

on the recitals also. Some fine selec-

tions have been made, and we urge

you to attend the first of these reci-

itals on February 4. Announcement

of program and other recitals will ap-

pear in a later edition of the Ithacan.

Kiwanis to Hear Choral Club

The Ithaca College Choral Club under the direction of Bert Rogers Lyon will continue its concert season by presenting a program before the members of the Kiwanis Club and their guests at the Ithaca Hotel on Friday evening, January 12. The group will be guests of the Kiwanis Club at a dance which is to follow.

Other concerts are scheduled which will include one before a Woman's Club in Groton on January 23, and another in the Ithaca High School on February 1.

This fine group of selected voices is doing a great deal to further the singing of truly beautiful music, and has been exceptionally well applauded on all of its previous engagements both in and out of Ithaca.

Drama Dept. To Give Farcical "Static"

Next production of the Dramatic Department will be a mystery play which is scheduled for presentation on February 2nd and 3rd. Arrangements have been made with Longman's, Green and Company of New York City for the producing rights of "Static" written by Dana Rush and John Milton Hagan which is described as a murder-mystery in three acts.

A cast has been selected and rehearsals are well under way. Due to the nature of the play rehearsals will be closed to all students of Ithaca College who are not directly connected with the production. The cast and the director will greatly appreciate the entire cooperation of the entire student body in this matter. The rule has been made because the enjoyment of the audience will be greatly lessened if any plot is prematurely disclosed.

The four leading roles will be played by Misses Emily Dwyer, and Barbara Buchanan and the Messieurs Thomas Murray and Luke Perry. Other important parts will be played by the Misses Agnes Welch, Elizabeth Dodge and Laura Knipe and the Messieurs Michael Fusco, Carleton Bentley and Edward Flynn. The play will tax the resources of the entire department because of the number of smaller roles and the difficulties of the staging.

The plot of the play "Static" is ingenious and concerns the fatal shooting of an actress. Although a murder mystery, the play is worked out with the elements of farce and thus is removed from the class of cheap-thriller.

Alumni's Girl a Prodigy

Miss Kathleen Kavanagh, two year old daughter of Mr. and Mrs. James Kavanagh of Binghamton, N. Y., has had an unusual honor bestowed upon one so young. A Pathe News photographer was at Lake Placid taking shots of the Winter Sports when he heard of Binghamton's prodigy who could recite, sing and dance. Immediately he rushed to this city and soon was talking to this little lady who was interested in his camera. When he tried to bribe her for a pose with a promise of candy, she immediately asked him, "Where is the candy?"

Miss Kathleen has a great deal of Irish sympathy for all creatures, for in reciting several pieces—one about Miss Muffet and the Spider she remarked "Isn't that terrible" and about "Ducky Doodle" who stopped to shed a tear when he washed his face she said, "Ah, poor Duckey." This little lady liked the photographer so much that she took him to see her new little sister, Angele, who is about five weeks old.

With her dramatic ability Miss Kathleen is just a chip off the old block—on both sides. Both her parents have studied Dramatics at Ithaca College. Mrs. Kavanagh was formerly Miss Elsie Waters.

Concert Band To Play Varied Selections In Little Theatre Sunday

The Ithaca College Concert band will present a concert Sunday afternoon, January 14, at 3 o'clock in the Little Theatre. Several other concerts in and out of the city are scheduled to be given in the near future.

The concert Sunday afternoon will call for the presentation of student activity tickets. A charge of twenty-five cents will be made to those not holding student tickets and the proceeds will go for the uniform fund of the band.

On February 15 the band will play two concerts in the High School at Hornell, N. Y., and that same evening one in Corning, N. Y. Arrangements are pending for a concert in Elmira Heights on the same day. The day following a concert will be played at Bailey Hall in connection with a program of Farmer's Week at which time Mrs. Roosevelt and Governor Lehman will speak. The band also has two concerts scheduled on March 9 at Johnson City before the high school.

Other trips are in view and there is a possibility that later a tour will be made into New Jersey territory contiguous to New York City.

The Program for Sunday afternoon:

1. March Heroique Saint-Saens

2. Overture Academic Festival Brahms

3. Baritone Solo

From the Shores of the Mighty Pacific

Clair Brenner

4. Capriccio Espagnole

Rimsky-Korsakow

1. Alborado

2. Variations

3. Alborado

4. Scene and Gypsy Song

5. Fandango of the Asturias

5. Vocal Solos

1. Ah, Je Veux Vivre from

Romeo and Juliette Gounod

2. Giannina Mia from The

Firefly Friml

Lorraine Johnston

6. Andante Cantabile from 5th

Symphony Tchaikowsky

Metropolitan Favors Americans' Operas

Musical and unmusical America can hardly escape being impressed with the prominence of opera in the dazzle of the spotlight during the recent holiday season. With the advent of its second half century of activity, opera at the Metropolitan in New York has again captured the front page.

Lucrezia Bori, photographed smilingly with Edward Johnson and Lawrence Tibbett, is hailed as the "Joan of Arc" of the opera. One would say the smile was justifiable, for the \$300,000 fund raised through the efforts of the few has borne good fruit, if the success of the recent opening is a reliable gauge.

"Unprecedented" was the caption given the choice for the grand opening—an American-made opera—three leading roles played by Americans—unheard of! And more to come, for Hanson's "Merry Mount", and the adaptation of O'Neill's "Emperor Jones" are two more American creations to be served the fickle public taste.

The second week of the season is bright with "Emperor Jones," "Tristan," and "Don Giovanni". For those whose positions, geographical or otherwise, prevent personal patronage, radio is suggested as a welcome substitute. For it's opera in the theatre, and opera on the air (an unmistakable cue for the public).

S. A. I. Hears Evans Speak

A joint meeting of Epsilon, active chapter of Sigma Alpha Iota, and of Delta Epsilon, alumnae chapter, was held January 8 at 7:30 o'clock at the chapter house. One of the outstanding features of the evening was a speech by the national president of Sigma Alpha Iota, Miss Gertrude Evans, who has her executive office in Ithaca. A musicale was also presented followed by a social time. It is customary to hold such a joint meeting once during the year.

THE PROGRAM:

Piano Mac Dowell

Symphonic Etude Lora Meyer

Saxophone

Happy Be Thy Dreams

Arr. by Paul de Velle

Marie Ward

Accompanist—Martha Gifford

Reading

Balcony scene from Romeo and Juliet

Shakespeare

Lillian Speakman Vale

Violin

Second Movement from Concerto

No. 2 Wieniawsky

Frances Napoleon

Accompanist—Elva Betty Gross

Review of Numbers Played by Ziegler

Lack of appreciation is so often merely lack of understanding, that a tardy review of Schumann in the realm of pianoforte music may not be altogether untimely at this point.

As a Romanticist, Schumann held, contrary to the concept of the Classicists, that music had greater possibilities than mere beauty of pattern or form. Emotion—feeling—this was the purport, avowed the new school. Artfully he wrote into his music "feelings of the heart", and to be enjoyed, so must music be played—not alone with fingers, but with feeling as well.

Schumann has been compared with Keats by certain critics, who say that both men excite similar emotions. Keats thinks and speaks of beauty, making us feel it; Schumann, by making us feel, leads us to think of beauty.

Schumann's major pianoforte works fall into the period previous to his marriage to Clara Wiecke in 1840, during which time he devoted himself exclusively to pianoforte composition. Practically all these compositions consist of combinations of many short musical forms, the collection becoming a whole through the inherent connection of component parts. The earliest ones are not meant to be played separately, or taken from their original setting. The later collections, however, though still "cyclic" in arrangement, are far more elaborate and can stand as individual selections.

Confusion often arises in connection with the titles affixed to these various pieces. Schumann wrote a piece and named it afterwards. In general, the title was not necessarily expressive of the meaning. Peculiar to Schumann's talent was his power in perceiving and expressing musically "salient parts in a character or circumstance that took his fancy". Of his own playing, Schumann is reported to have achieved extraordinary richness of effects and

(Continued on page four)

Sigma Alpha Iota Notes

Announcement has been received of the marriage of Miss Virginia Mather to Mr. W. Frederick Flietinger on December 31, 1933. They are residing in Lewistown, Pa. Miss Mather graduated from Ithaca College in 1932.

We hear that Mr. and Mrs. Merle Stephenson are the parents of a baby girl born December 15. Mrs. Stephenson was formerly Miss Elizabeth Hunter, a member of the class of 1935. They are living in Richmond, Ind.

Ithaca College Choir Has Radio Debut Over WSYR In Syracuse

Ithaca College Choir made a tremendously successful radio debut through the facilities of the National Broadcasting Company, in their program of Christmas music, broadcast from WSYR, in Syracuse, Tuesday evening, December 19. The program chosen to be presented included works of Palestrina, Bach, Praetorius, Bortniansky, Kranz, Boughton, Alcock, and Christiansen. The selection of the program was most intelligent and worthy of the supremely artistic efforts which were necessary for its performance.

Officials of NBC in New York are enthusiastic concerning future programs to be given by the College Choir. Immediately following the broadcast of the Christmas music, Phillips Carlin, program manager of NBC, sent the following telegram to Mr. Ralph Ewing, director of the Choir:

"Your program to-night—lovely. Will communicate with you further concerning regular spot."

The following day, Mr. Ewing received this confirmation from Mr. Carlin:

"Offer Ithaca College Choir regular weekly spot beginning January 11, or January 18, 6:30-6:45 p. m. E. S. T., from WSYR."

In addition to this compliment, NBC has offered to assume financial responsibility for the Choir's transportation and entertainment involved in the project.

Many letters of appreciation have been received from radio listeners. Among the most interesting communication was the following one from R. W. Roberts, supervisor of music in public schools of Columbus, Ohio:

"Congratulations! A wonderful program, most excellently rendered by the A Cappella Choir, last evening. Sopranos were clear as birds; basses like the Rock of Gibraltar. I consider it about the best aggregation of voices in part singing that I have ever heard over the radio from any source. It was indeed very beautiful and I want to express my appreciation."

Of personal interest to the College is the expression of Mr. Walter J. Titcombe, father of Miss Louise Titcombe of our faculty. Mr. Titcombe

(Continued on page three)

Guest Reporter Quotes Question On Classics

Alexander Wollcott, in a literary challenge to some bookmen, asked the following question—"Which work of English prose work other than fiction, published between 1875 and 1910, do you think most likely to be part of the living library in 2100?" It so happened that among his first replies was one from the learned J. C. Squire who edits "The Mercury" in London; and another from the late William Bolitho—both selecting Edmund Gosse's *Father and Son*.

A few years ago, when Thomas Hardy was laid to rest in Westminster Abbey, Stanley Baldwin, Ramsay MacDonald, J. M. Barrie, Bernard Shaw, John Galsworthy, Edmund Gosse and Rudyard Kipling were among the pallbearers. G. B. S. and Kipling had never met until that day when Gosse introduced them—or tried to—it seems that Kipling refused to acknowledge the introduction and Shaw chuckled through his beard all during the funeral. (Like Shaw to chuckle at Hardy's funeral!) At any rate, 'tis legend! However, it is authentic that Shaw and Gosse left the Abbey side by side, talking together for the last time. Gosse, at that time, was eighty and before the year

(Continued on page two)

The Ithacan



Friday, January 12, 1934

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The plays presented by the Ithaca College Department of Drama (including titles like "Hedda Gabbler" and "Damn Deborah") have always been of considerable merit. They have been plays of the sort that is worth the study of the students. They have been plays the preparation for which brought many interesting problems.

And it cannot be gainsaid that the Ithaca College Department of Drama has always presented these plays in a very fine and professional manner. We have seen excellent acting at all times—this year in "Red Harvest". Surely the students must be greatly enriched by the experience left from the thorough and worthwhile work done in these plays.

Therefore, it was rather a shock to learn that the next production from the Department will be no other than a mystery—a farcical "Radio Mystery" in fact—with even a villainous moustache, two or three throaty chuckles, and a dénouement of boundless thrills! The students, imbued with aims of professionalism, will "do their level best" to terrify the audience with this magnificent piece. A play of such overwhelming difficulty will severely test the merits of every actor.

But who can believe that there really was great dissension among students of drama about the staging of this grand, dramatic climactic mystery? Would you think that a majority of those students even protested, and (from authority) pouted pitifully about giving this magnificent thriller? Some of them—worthless beings—wept horribly—were quite prostrate—when the play was announced for production.

Only a handful of noble mortals, it seems, dared express themselves—had the martyr-fire in their throbbing bosoms—and shocked authorities with their declaration that that they were "sick and tired of dabbling about with trivia like "Hedda Gabbler" and "Damn Deborah." Noble, noble mortals—God rest their weary minds. Righteous individuals, they were here to study real drammer—to become real actors. So they boldly demanded something bigger and broader that would tax their redundant ingenuity.

When these rebels dared suggest "Radio Mystery" authorities swooned. Not content with merely swooning, they hesitated. Could a drama of such weight be put safely into these tender hands? They guessed it could. Who can look into beseeching eyes and say "no!" anyway? They were glad to see that a few intelligent ones were rising above the Ibsen level, and really wanted to do something.

As a tribute to their courage and love of the art, we hope

it is true that the College may buy complete sets of Mary Roberts Rhinehart and Nicholas Carter for our library. It was whispered about that the books may even be in vellum and calf. Isn't it all too thrilling?

At the unveiling of the books there will be unlimited festivity. The Courageous Body plans to be in the library reading Carter before the very eyes of the Ibsenites. At the stroke of the clock (they have not decided which stroke, but they assure us there will be a stroke) the Courageous Body Chorus will arise with glowing eyes and shout: "Fie upon all Ibsenites." For a completely withering effect they plan for this chorus an accompaniment of gentle harp arpeggios running about like cold water—with perhaps oboe obbligato. At any rate, we're looking forward. Oh, we're looking forward.

—R. E. W.

ITHACAN GUEST-REPORTER QUOTES

(Continued from page one)

had ended he followed Hardy to dust. Shaw seized the chance to tell the older man that he had just been re-reading Gosse's own *Father and Son* for the first time since its publication twenty years before. "I have always sworn by it", he said, "but this time I found it even better—more important—than I thought. It is one of the immortal pages of English literature." (If I should ever grow to like Shaw, I undoubtedly would use this as my only reason.) Gosse halted in his tracks, and said, "Oh, my dear Shaw, you are the only one who ever encourages me." So much for Shaw's opinion of *Father and Son*.

Edmund Gosse was the only child of a distinguished naturalist who, when the nineteenth century was rocking the foundation of faith, succeeded in keeping religion and science in two separate compartments of his mind. He was so austere and impassioned a fundamentalist that he could believe his small son was one "to whom the mysteries of salvation had been divinely revealed", and who therefore, should serve God as a missionary to the unenlightened. *Father and Son* was the chronicle of the struggle—it was really a war between two eras of thought—which ensued when the lad began to think for himself and eventually broke away into what his anguished father was sure meant deep damnation.

It was George Moore who persuaded Gosse that the story ought to be set down in print.

SON BECOMES LIBRARIAN

By that time the elder Gosse had long since died and the son was a pleasant goffer agreeably ensconced, to his naive satisfaction, as Librarian of the House of Lords. After much troubled communing with his own heart, Gosse agreed to set the story down on paper. It was first published anonymously, and there were those among his earliest critics who wondered audibly what manner of son would so ruthlessly expose his own father to the public gaze. To be sure, the great Mr. Dickens had brought out his father as the immortal Wilkins, Micawber and employed his mother for his nit-wit character, Mrs. Nickleby. But these were a playful sketch while that element never as much as bordered *Father and Son*. It seemed to foreshadow the cool detachment of Lytton Strackey being a new and disturbing serum injected into English letters. In ten years the identity of the author became known as what the French call a secret of Polichinelle; it was then that Gosse signed the title page and, then died glad for that one thing. Of all the writings of Gosse in prose and verse, he, in his long day, published a little less than a hundred—most of them forgotten—the rest of them to be—save the diffident, candorous exploitation of the one story which only he could have told.

The American sequel to *Father and Son*, and which surely if one is read the other must be, is the enchanting *God and My Father*, wherein Clar-

(Continued on page three)

Rantings and Ruminations

by TOM MURRAY

Well, I guess that it's about time that I grind out a word or two for the waiting world. Very little has occurred since we last went to press. I can only remark that one of the worst bits of railroad is from Canastota to East Ithaca. If you doubt me, ask Miss Jones. The "rattler" spent its time on the return from the woods by stopping at all the milk platforms that were within a mile of the tracks. I doubt if there was a quart of milk anywhere near the train that that crew missed.

And another thing that added to the real homey atmosphere was the accordion obligato that the CCC boys furnished. The train bore, beside friend Gleason and, the afore-mentioned Miss Jones, a car load of timber cutters. A wild boy had an accordion and a jug of hard cider—and you can easily imagine the rest of the ride. The real hit of the ride was a Harmonica-ukelele-wheeler trio—that was very cleverly rendered in three absolutely different keys. You can imagine the state of mind that we were in upon our arrival. Off-key trios jar me a little but that is mild in comparison to Miss Jones' re-actions.

To recall the CCC group—have you heard Earnie Eames version of the Wood-Choppers' Anthem? Stop me—if you've heard it—"I came, I saw, I saw, I saw, etc. this may be duplicated elsewhere in the paper. If so—excuse it.

Was standing on the corner of State and Tioga, prior to the Xmas sojourn, in the company of Windt, Gleason, and Musser; when hugo Winterholder began to give close attention to the nasality of the "newsie". After listening to "Journal" being "nasaled" several times, Hugo announced that the Advertising propaganda was in the key of D. If you don't trust the ear of Hugo, go over and listen to the "newsie" at rush hour.

'Tis said that Don Ellinwood and Clarence Calkins are playing with one of Rudy Vallee's subsidiary bands. There are those who remember the piano that Calkins was capable of.

This should be in bold face type. Mr. Chad presented the Kappa Gamma's with a very fine painting for their Christmas present. That makes for a very delightful surprise, you may be sure. The lads are very happy.

The talk about a Junior Prom has attained amazing results. It will seem good to observe the old custom again. I am wondering if there is an organization that thinks they can make money on the Breakfast Dance. That post-Prom gambol (or gamble) was always a rather dark-grey affair—

While I'm writing this I might as well include a ditty that came to me the other day. You can't really call it poetry—you can but you're mis-leading yourself misrepresenting me—but here it is. It may cause an entirely new trend in poetry—but its highly improbable. Read it any way—"Vat couldt you loose, Jakie? It is entitled "Etude"

Etude

I want to write a poem—
 Mother's sewing in the kitchen,
 Father can't understand my silence,

Brother has a good book to read.
 But I want to write a poem—
 I have no inspiration.

So what?

This is just in fun,
 And then there's the young blade who takes a girl to dinner on Friday night. She is of the religion that does not eat meat on Friday. My, but halibut is good. . . . Later she retaliates by getting up in a show and making the young blade (she's still with the same guy—pardon me, the same blade—I can't resist, allow me to indulge—by this time the blade has a dull edge.) and makes him leave the show right in the middle of the feature. That's re-tribution. It is also a secret—to the Freshmen.

Must leave you now—Am quoting, "Flow on, little brook".

BAGATELLES

By A. Propos

It seems as though the Junior Prom is actually going to become a reality. 'Tis being looked forward to . . . as is the basket ball game with Syracuse . . . And too, that mystery story the dramatic people are presenting . . . 'Tis something of a farce . . . or so they say . . . "Erstwhile Susan" will be footlighted tonight in the Little Theatre . . . Tomorrow night at Keuka College . . .

And then she dies . . . Susan was nobly portrayed . . . "My hand with my brain in it" Dottie . . . "He jests at scars that never felt a wound" . . .

People around school seemed to like Mr. Coward's "Design" . . . Living within such a pattern might be comparable to a Jig-Saw . . .

The Times tells us that the movie men are fearing government control, so they promise to be good in 1934 . . . Even the Stills will be censored . . .

Troop D at Phi Mu Alpha gave Tupacz his first rifle drill one night last week . . . Gene reports that some day he hopes to be able to handle the "22" with the proficiency of the master . . .

At the next drill the tenderfoot will be allowed to fire a blank . . . Those awful burglars better watch out . . . Cops and Robbers becoming a favorite past time . . . "Let's play twenty questions" . . .

Liked that pun Ed Wynn sent over the air during vacation . . . "Insull, he says, "was not sent by Greece to the U. S. for the inquiry . . . for that would be adding Insull to inquiry . . . Doesn't sound so good now . . . well 'tis typed . . .

People matching pennies in the lobbie . . . people meeting people in the lobbie . . . people wasting time in the lobbie . . . people reading in the lobbie. Blessed Lobby . . .

The Marx that's called Groucho scribbles this: "'Tis always spring in California . . . so lovers exchange poetry the year around . . . Then they get married so they won't have to read it . . . Hence the large divorce rate . . .

Everyone looking forward to the sun . . . Haven't seen it for days . . .

There's a "nicest boy" amongst us . . . "Peggie" Stull and Florida can't forget each other . . . Stephen Straka and the Round Table at the "Home Dairy" . . .

Some smart numbers at Hickey's Music Store . . . on the Vic . . . I

(Continued on page four)

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ITHACAN GUEST REPORTER QUOTES
(Continued from page two)

ence Day sets down his memory of the commotion in his "brownfront" home when his mother learned that his church-going but truculent father had never been baptized. As the younger Day worked at his filial portrait, he must have "made each stroke with a panicky feeling in his heart that at any moment a ghostly hand might reach out of the Hereafter and box his ears." Of this book, Alexander Woolcott says, "You are sure to read it one of these days, for in its quiet way it is destined to become a classic."

Perhaps one of the most quotable quotes from Hollywood is—"I sometimes pretend I don't have a good time, but I really do. My idea of fun is an evening at home—six or eight people dancing in the hall, a picture."

—Mary Pickford

Charles Farrell will receive from Fox, for making two pictures with Janet Gaynor this coming year more than double the salary he was receiving when he broke his contract more than a year ago feeling that he was merely a stooge for Miss Gaynor. He also will have the stipulation that the scripts will be to his liking.

Editors of Experimental Cinema are going to work out a camera treatment of "The Good Earth", emphasizing camera movement, trick shots and lens angles.

The Fox Company is negotiating with Eve Le Gallienne to appear in the movie version of Rostand's "L'Aiglon". She has been offered \$50,000 to make the picture but will not

sign the contract till she has seen script and adaptation complete.

The World Telegram, The Times, Herald Tribune and others have, since seeing Greta Garbo in "Queen Christina," referred to the star as the greatest actress in the world today. They even went so far as to say that if she were not a second Duse there never would be one.

Katherine Hepburn and Miriam Hopkins, both having deserted the screen temporarily and each playing on the New York stage in current successes—being "The Lake" and "Jezebel," respectively, are hailed as the two most diametrically opposed women in the world of the theatre. I personally liked so well what I read of Hepburn and "The Lake" that I must pass it on to you. An Ibsenesque and dour study, "The Lake" is, of a young girl who lives in the English Countryside and lives to regret it. (Three days after the play opened in London Dorothy Massingham, the author, committed suicide.) Hepburn is a copper wire strung to the uttermost tension; her voice is the twanging of that wire. She is a mythical huntress, whose lips turn down in rebellion of the young and talented. It has been said that with Hepburn we are conscious of a relentless and ruthless spirit that will burn itself out. "HOPKINS HERSELF IN 'JEZEBEL'"

Miriam Hopkins in "Jezebel," a southern drama of the fifties, written by Owen Davis—with a setting laid in New Orleans in 1850! Miss Hopkins plays the part of a young, highly cultivated society belle whose life is deeply affected by a lover—what a theme! Miss Hopkins like a flower in the sun, with a voice soft with the South; eyes a candid blue; a controlled but gentle mouth; an amazingly ma-

ture facial breadth and a brow lofty and pure—typically "Jezebel." In this play she comes to be more truly her personal self—A full-fledged woman with a fine mind and a constantly increasing art. After Jezebel, Miss Hopkins wants to go to Europe to act in English pictures under the direction of Korda; in Paris under Rene Clair. She wants to improve in respect and then enlarge upon it—be a linguist—polish her craft—and feel at the end that she really had accomplished something. One could almost love her for her industry alone.

The Guest Reporter

A Cappella Choir Sings Over WSYR
(Continued from page one)

is a former supervisor of public school music and a music authority of fine reputation. He says:

"Ithaca College Choir did fine singing over WJZ.—really great. Best Christmas singing I ever heard—congratulations!"

The scope of the vast numbers of letters received extended, in distance from California to Ottawa, Canada, and included appreciations of intellectual musical authorities as well as sincere expressions of humble music lovers.

Mr. Carlton Martin, guest conductor at the broadcast, was most valuable in the generous assistance which he gave to Mr. Ewing and to the Choir. Mr. Martin's genius as a conductor inspired the Choir to the most profound expression of musical emotion and sublimity of vocal ensemble.

The serious aspect of the broadcast
(Continued on page four)

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Student Council Constitution

Article I

This organization shall be called the Student Council of Ithaca College.

Article II

PURPOSE:

A. The purpose of the Student Council is to maintain in the school a high social and moral standard.

B. To uphold actively the social regulations of the school.

C. To safeguard the customs and traditions of the school.

D. To form an executive head for the student body, and to create a close and harmonious community of interests between students and faculty.

Article III

MEMBERSHIP:

A. The Student Council shall include the president (or an elected representative) of the W. S. G. A., the Outside Girls' Organization, the Adelpi, the Oracle, Amards, the "Ithacan", the "Cayugan", each sorority and fraternity, each class, and each school.

B. In case the president of an organization is a member of the Faculty, a student representative shall be chosen.

Article IV

OFFICERS:

The officers of the Student Council shall be President, Vice-President, Secretary, Treasurer, and Faculty Adviser.

Section 2

DUTIES:

A. The President, who shall be a Senior, shall call and preside at all meetings of the Student Council, and shall see that the decisions of the Council are executed by the proper committees of student organization. He shall cast the deciding vote in case of a tie, appoint committees, act as member ex-officio of such committees, call special meetings and represent the organization whenever such representation is needed.

B. The Vice-President, who may be a Senior or a Junior, shall assume the duties of the President in his absence.

C. The Secretary shall keep the minutes of the Student Council meetings, and shall take charge of all correspondence of the organization.

D. The Treasurer shall care for the finances of the Student Council. All expenditures shall be subject to the approval of the Student Council and at the last meeting of the year the Treasurer shall render a written report of the financial status of the Student Council.

B. The officers shall hand over all records and materials to the Faculty Adviser for safe-keeping during the summer vacation.

Section 3

ELECTION OF OFFICERS:

A. The officers shall be elected by ballot from among and by the members of the Student Council at the last meeting of the Spring Term.

B. The newly-elected President shall assume his duties at the same meeting.

Article V

Section 1

FEES:

Each student shall pay an annual fee of not less than \$.50, \$.25 being payable at the beginning of each semester, which sum may be included in the lump sum required for student organizations.

Section 2

AUDITING COMMITTEE:

The Treasurer's books shall be audited by a committee made up of the President of the Student Council, the Faculty Adviser of the Student Council and one other student appointed by the President of the Student Council.

Article VI

Section 1

MEETINGS:

Regular meetings of the Student Council shall be held once a month, and special meetings at the request of the President, the Faculty Adviser, or any three members of the Council.

Section 2

VOTING:

A. An attendance of two-thirds of the members of the Council shall be necessary for the transaction of regular business.

B. A majority vote shall be necessary in regular business, and a two-thirds vote for amendment to the

Constitution.

By-Laws of the Student Council

Section 1

GENERAL RULES:

A. The Student Council shall be responsible for enforcing school requirements governing all social affairs.

B. The administration of all matters concerning the women students alone shall be in the hands of the W. S. G. A.

C. The administration of all matters concerning the men students alone shall be in the hands of the Faculty Welfare Committee in conjunction with the men who are members of the Student Council.

D. The administration of all matters concerning sorority and fraternity bidding, shall be in the hands of the Interfraternity Council.

REVIEW OF NUMBERS PLAYED BY ZIEGLER

(Continued from page one)

depth of tone.

An interesting sidelight upon Schumann's imaginative nature is brought out in the various pseudonyms which he adopted for himself and his friends. These he used in both his compositions and writings. In the composition "Carnaval", several of these names appear. "Florestan" he chose to call that part of his own nature which was turbulent, impulsive and full of imaginative activity. "Eusebius" represented the gentle, thoughtful and sensitive qualities of his nature. Hence the significance of the "Sonata in F Minor," which was originally entitled, "Sonata for the pianoforte, dedicated to Clara by Florestan and Eusebius".

The composition "Carnaval", is considered one of his most popular piano numbers. The theme is built upon a little piece supposed to represent the character of a certain Mlle. von Fricken, who had won his great admiration. It contains a curious repetition of a phrase of four notes which in German spell "ASCH", the name of the town of her birth. As for rendition, one writer has said, "Its great and various difficulties make it the best possible test of a pianist's skill and versatility".

The "Symphonic Etudes" likewise composed in Schumann's 24th year, are fashioned from a melody written by the father of the same Mlle. von Fricken.

In conclusion, an insight into Schumann's mystic order of "Davidsbund" is particularly interesting. In his imagination, his friends and all whom he considered kindred souls (with or without their knowledge, were united in this order to champion the cause of musical progress against "Philistinism" in every form.

Would membership in Schumann's "Davidsbund" unlock the secret springs of understanding within our hearts to-day? We often wonder.

BARTH HAS SCHOOL FOR MUSIC CULTURE

"Why should I attend a concert—I don't know anything about music?" So the average person goes to the movies instead, or perhaps attends a boxing match or a football game. 'High-brow music'—not for them!

It is to offset just such an attitude that Hans Barth (well-known pianist, composer, harpsichordist, and recitalist on his own quartet piano, at the Barbizon Plaza Hotel, Manhattan) has founded his National School for Musical Culture, reports "The Musician". His aim in founding the school is merely to experiment to his own satisfaction upon the result of a new approach to music, which aims to popularize the cultural art.

According to Mr. Barth, the approaches generally employed in music schools either dishearten the music lover, because technique is over emphasized, or frighten him, through the use of abstractions and vague terminology. Mr. Barth is convinced that a general distrust and even fear of good music is the reaction of the average person, and that enjoyment can be derived only as this subject is approached in a common-sense manner.

To stimulate interest for the bored business man, Mr. Barth would play a number, first having emphasized the theme, and ask his listener

BAGATELLES

By A. Propus

(Continued from page two)

mean . . .

Heard a smooth arrangement of "The Old Spinning Wheel" . . . Chas. Mockler does a toe dance . . . Karl Bentley talks consistently about things that bother him . . . The A Cappella is to broadcast again . . . Know a person that flatters herself . . . And now that the dreaded blue Monday has worked itself into Tuesday perhaps tomorrow there will be some things about which to write . . .

TOMORROW

'Tis just like yesterday . . . Sunsets are the things void of sameness . . .

But today as I watch the great American rush I wonder if it is as it is so that "We—the people" might have more time for our favorite past time . . . Wasting time . . .

They do say that the time will come when we'll see a National theatre . . . Eating . . . 'tis a homely past time when done alone . . .

Band Concert Sunday . . . Kiwanis will hear the choral club tonight . . .

Wonder if another operetta is forthcoming . . . would seem a strange year without one . . .

Mr. Coad is improving . . . Chas. Budesheim has been directing . . . very satisfactorily 'tis told . . .

"Checker" Burd and a rather aged car . . .

That "Kiddie Kar" on the Delta Phi steps . . .

The S. A. I.'s will trip the light fantastic this eve . . .

Frances Alexander never seems bothered or fussed or irked or ired . . . She seems so consistently at ease . . .

Certain Frosh become more fresh . . . Dramatic School people should read that article in the Times by Richard Gaines . . .

"Salome" will be revived this week-end at the Metropolitan . . .

'Tis true that trumpets tell a tale!

A CAPPELLA CHOIR SINGS OVER WSyr

(Continued from page three)

was combined with a pleasurable "jaunt" for the members of the Choir. Nine o'clock A. M. found a group of gay vocalists about to embark upon a comfortable if a bit restrictive journey, restrictive because of Mr. Ewing's warning not to engage in too many college cheers (which did not include a cheer for Bigger and better church choirs).

The arrival in Syracuse at noon, was most timely for the fine entertainment afforded by the Syracuse Kiwanis Club for whom the Choir performed a half-hour program at one P. M. o'clock. Afternoon recreation included a varied outlet of "big city" spirits. Fortunately, every member had recovered perfect poise by six o'clock and the high-light of the day was more than gratifying.

The last reveling of the eventful day took the form of a dinner-dance at the Lido, in honor of the most worthy guest conductor, Mr. Martin. Although the orchestra was a bit inadequate, the spirit of the assembly was not dampened, since an improvised dance orchestra was a small undertaking for such a group of musicians.

Finally, Mr. Ewing remembered that his revelers were students in Ithaca College. All protests for returning to Ithaca were overcome with loyalty to the Alma Mater. Midnight found the choir members at their respective homes and ready to sleep—perchance to dream of the "World-Famous Ithaca College Choir".

to record each appearance of the theme throughout the piece. It is his experience that where meaning is found, interest develops.

With some half-million professional musicians in the United States to-day, not to mention music teachers, both private and public, whose livelihood depends upon the reaction and attitude on Mr. Average Citizen toward the art, the experiment is not without foundation: Considering that much of the future work of music students is this school may lie along the lines of public education to better music, such movements as this are of considerable interest.

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