

The Ithacan, 1933-1934

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The Ithacan, 1934-01-26

Ithaca College

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The Ithacan

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VOL. IV. No. 15

The Ithacan: Friday, January 26, 1934

Ithaca College Five Wins by Close Margin From E. Stroudsburg

Teams Evenly Matched; Dillon Stars for I. C.

In what turned out to be the most spectacular game ever played on the Ithaca College court the Ithaca College basketball team defeated East Stroudsburg 41-39 last Friday night.

The teams fought on even terms throughout the entire contest with Ithaca having little or no advantage.

With just 60 short seconds left to play East Stroudsburg was leading 39-37. Patrick made a quick pass to Hickey who cut in beautifully and tied the score. After Hickey tied the score there was just time enough left for Haley's comet to travel six inches and also enough time for Jack Dillon to follow up beautifully and sink the winning basket.

Dillon without a doubt was the star of the game. During the last half he scored 14 points and kept his opponent scoreless. His one handed shots under the basket kept the fans on their feet constantly.

Captain Evans of Stroudsburg was the Pennsylvanians star with 16 points to his credit.

The summary:

Ithaca College		East Stroudsburg	
G	F	G	F
Patrick, r. f.	1	1	3
Kahan, r. f.	0	0	0
Larkin, l. f.	0	0	0
Hickey, l. f.	5	2	12
Dillon, c.	7	0	14
Hawley, c.	3	0	6
Pismanoff, r. g.	2	0	4
O'Brien, l. g.	0	2	2
Totals	18	5	41
East Stroudsburg		Ithaca College	
G	F	G	F
Evans, r. f.	6	4	16
Coyne, l. f.	4	1	9
Persons, c.	0	0	0
Marconi, c.	2	1	5
Mc Colouch, r. g.	1	1	3
Mankelunas, r. g.	2	1	5
Zook, l. g.	0	1	1
Totals	15	9	39

During the past week the Ithaca College frosh basketball added two more victories to their credit defeating Genesee Wesleyan 38-22 at the college gym Friday and Cazenovia 36-32 at Cazenovia Saturday.

The Frosh had an easy time in defeating Genesee Wesleyan. The yearlings got off to a big lead at the start and then retired to let the second team show their ability.

The Cazenovia game at Cazenovia Saturday was a different story. The Greencaps were forced to play two overtime periods to win the decisions.

SIGMA ALPHA IOTA SPONSERS TWO EVENTS

Sigma Alpha Iota has sponsored two events of interest during the past few weeks.

The first occurred on January 12 in the form of an informal dance held at the chapter house. The crowd was most congenial and everyone reports a good time.

The other event was a party given in honor of freshman girls following the recital on Tuesday evening, January 23. Dancing was enjoyed and refreshments were served.

EUNICE ELDER '33 TO TEACH IN ELMIRA

Miss Eunice Elder, a graduate of Ithaca College in 1933, has accepted a position to teach music in the school system of Elmira, N. Y. where Mr. Abbott is head of the music department. Miss Elder formerly held the position as religious education secretary and choir director in Groton, N. Y.

ITHACA COLLEGE CHOIR MUCH IN DEMAND



ITHACA COLLEGE CHOIR BROADCASTS OVER NBC NETWORK

Famous American Poet In Cortland, Jan. 27

An outstanding literary event for this section of the state will be the presentation of the distinguished American poet, Carl Sandburg, in a recital at the Cortland Normal auditorium on the evening of January 29th at eight o'clock. Tickets are priced at a moderate price for the students.

Carl Sandburg was born in Galesburg, Illinois, January 6, 1878, of Swedish parents. His father's name was August Johnson but as there were too many August Johnsons in that town, he changed his name to Sandburg. It is interesting to know that his childhood was spent in making a way for himself. Carl became proficient as a milk peddler, porter in a barber shop, truck driver, scene shifter in the theatre and a farm hand. Indeed he had little formal education. At the age of seventeen he travelled to Kansas and Colorado where he worked on various farms.

A great change came in his life shortly after entering the ranks of the service for the Spanish-American War. Here he met a young chap from Lombard College who influenced him to attend college when he returned to the United States. Mr. Sandburg went to Lombard from 1898 to 1902. While there he became the captain of the basketball team, editor of the school magazine and annual book and a member of the "Poor Writers Club."

(Continued on page four)

Bert Rogers Lyon To Conduct "Requiem" Soon

Verdi's "Requiem" is to be presented by the Ithaca College Chorus in the First Methodist Episcopal Church on February 13 at 8 o'clock. Bert Rogers Lyon will conduct and Louise Carol Titcomb will preside at the organ. A chorus of two hundred voices and several capable soloists will unite in the presentation.

This work is one of the finest that has come from Verdi's pen and deserves a place with the masses of musical literature. It was presented here a number of years ago.

Mr. Lyon is noted as a conductor of choral works, and is most capable of wielding the baton for such a production. This forthcoming event may be looked forward to as one of the major ones of the year.

Ithaca College Choir Upholds Usual Record In Concert In Auburn

The Ithaca College Choir continued its musical activity with the presentation of a concert in the high school auditorium at Auburn, on Wednesday evening, January 24. Assisting the Choir as guest artists were Lillian Ewing, cellist; Sibyl Tuttle, pianist; and Elizabeth Tavis Jensen, contralto.

The Choir upheld its reputation for excellent a cappella performance and exhibited its usual enthusiasm for the production of tonal effects, sensitively interpreted and intelligently conceived. The program follows:

Hodie Christus Natus Est
Giovanni Pierluigi da Palestrina
Lo, How a Rose E'er Blooming
Michael Praetorius
O Praise Ye the Name of the Lord
A. Nickolsky
O Don Fatale Giuseppe Verdi
Cradle Song

Arioso Alexander Mac Fadyen
How Fair the Church Shall Stand
Johann Sebastian Bach
F. Melius Christiansen
Ride On King Jesus
arr. by Charles Higgins
Open Our Eyes
William C. Macfarlane
Glory be to God

INTERMISSION

Invocazione di Orfeo Jacopo Peri
My Lord, what a mornin'
arr. H. Burleigh
De Glory Road Jacques Wolfe
Celestial Voices Gilbert Alcock
The Holy and the Ivy
Rutland Boughton
The Song of Mary
arr. by Albert Kranz
Glorification
F. Melius Christiansen

DELTA PHI NEWS

On Sunday afternoon at four o'clock Delta Phi Sorority held pledging services for the following upper classmen: Catherine James, Frances Napoleon, Madge Pitroff, and Margaret Stull.

Dorothy Garber spent the weekend in Utica.

Margery Kellogg played a piano selection in the student recital Tuesday.

(Continued on page three)

Mr. Landon Lectures In New England States

Professor Landon of Ithaca College recently made a trip into the New England States where he lectured to many college audiences in various cities among which are Keene, New Hampshire, Farmington, Maine, and Cushing Academy in Massachusetts. Mr. Landon both lectured and presented his famous characterizations of great literary men.

While on his trip, Professor Landon met many friends of Ithaca College and of its students.

Mr. Landon is a man of remarkable talent, and must have given his audiences the keenest of pleasure. He is nationally famous for his characterizations of great literary men such as Poe and Thackeray. He has often delighted Ithaca College audiences with these presentations. About school he is a fine, friendly man with a wit unsurpassable.

NEW SUMMER SESSION TO BE OFFERED BY I. C.

Ithaca College is sponsoring a new project this summer in offering a six weeks summer session for members of high school bands and orchestras, from July 2 to August 10.

The program will include concerts, private lessons, supervised recreation, and sports of all kinds. Features of a camp may be enjoyed with all the comforts of home, good meals, and comfortable living-quarters. The most startling news of all is the low price for which this musical vacation may be secured.

In addition the usual eight weeks and six weeks summer sessions will be offered for students and graduates.

NOTICE

All College fees are due and payable upon registration. After ten days a penalty of one dollar per day is levied for late payment. If it is not possible to pay all fees within ten days, arrange for later payment with President Job.

Students who have made no arrangements for payment of fees within twenty-five days after registration will be dropped.

Small Audience Greet Students' Talents In Little Theatre Recital

Little Theatre held an attentive, if meager audience, for the student recital of last Tuesday evening. The variety offered in instrumental ensembles, solos, and vocal selections evidenced a carefully arranged program. Compositions from the pens of English, German, American, Irish, French and Russian musicians typify the width of expression offered.

The opening number, played by Frances Smith, was Cyril Scott's "Lotus Land". True to the composer's desire to portray atmosphere, the selection as presented by the performer achieved its purpose. Scott, a devotee of the ultra modern school is, in a mild way to the English what Debussy was to the French. His fondness for piano-forte composition based on the chromatic scale is plainly evidenced.

Harold Henderson had the honor of being the only Freshman soloist on the program. A great deal of credit is due him for a poised performance of Beethoven's "Romance in F" for violin. The fine tone quality in his playing was particularly pleasing, and his work shows promise of fine talent. He was accompanied at the piano by Thelma Field.

Two difficult vocal numbers, "Ah Love, But a Day", by Beach, and "Tomorrow" by Strauss were sung by Kathryn Dech, Mr. Lyon accompanying. Technically, the rhythms make these numbers a severe test of a vocalist's ability. Miss Dech's first appearance on Little Theatre stage was creditable, and her poise admirable.

A somewhat unusual feature followed. It consisted of a brass quintet, composed of Richard Otto, trombone; Elmer Enz, tuba; Willard Musser, first cornet; Starr Cole, second cornet; Carmen Caizza, third cornet. This interesting ensemble played a group of four short pieces by Lawrence; "Prelude, Trifling, Deep Shadows, Finale a la Fugue". This arrangement of numbers is one of the new collection of Witmark group selections. The set, somewhat comparable to a suite, is a step toward the advancement of new instrumental combinations less frequently heard in concert. This pre-

(Continued on page four)

The Ithacan



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ADVERTISING BOARD
ROGER DRINUCCI
Director of Copy.....ELVA GROSS

It seems that exhortation must be used most freely to get Ithaca College students to subscribe for the "Cayugan", our yearbook. The selling of this annual is not progressing at all so well as it should.

Not long ago a selling contest among the fraternities was announced. The fraternity selling the most books will be given a very fine cup by the "Cayugan." And such cups, oddly enough, one does not pick up from the streets. No, the cup is valuable, and costs the "Cayugan" money. Surely if the yearbook staff will spend sorely needed money merely to stimulate interest it ought to get that interest.

Work on the book has already been well started. Pictures have been taken. The book must be paid for. The publication is an entirely independent business enterprise toward which no financial aid is given by the College. It is a most precarious undertaking that involves a great deal of responsibility and much hard work without remuneration. Those on the staff do their duties by preparing the book for publication. Their work is done when they present a well-planned finished product to the students. Therefore, it is quite essential that all students subscribe for the book. It is only their pleasant duty.

If there be any who will not buy a "Cayugan" they will regret it. There is an odd pleasure in owning annuals.

Carl Sandburg, one of our greatest and best-loved poets, will give a recital in the auditorium of Cortland Normal School on the evening of January 29. This recital will be a memorable affair. It is the type of thing of which we should like to have much more. It would be wise for as many as possible of our students to hear Mr. Sandburg. Tickets are very low-priced, making this an opportunity.

R. E. W.

A MOOD

The great spirit gave me a soul,
Incomprehensible, multitudinous.
I kneel my naked body by the open window.
I feel the moonlit coolness of midnight
Caress my breast and thighs.
The beauty of the moon smiles down upon me.
I hear the all pervasive wind
That mingles with the branches of the trees—
Then all the angry tumultuous thoughts,
Jarring a mighty discord in my soul,
Pause, before the motion of the universe,
And deep within me stirs the awakening
Of quiet laughter, and all along my body
Shines the moon.

KING JAMES GETS MAD

"A counterblaste to tobacco" 1604. "What honour, what policie, O countrymen, can move us to imitate the barbarous and beastly manners of the wilde, godlesse, and slavish Indians, especially in so vile and stinking a custome as smoking? Why, I say, without blushing, abuse ourselves so far as to imitate these beastly Indians? And for vanities committed in this custome, is it not both great vanitie and uncleanness that at the table, a place of respect and modesty, men should not be ashamed to sit tossing of tobacco pipes and puffing to one another, making the filthy smoke and stinke thereof, to exhale athwart the dishes and infect the air? Moreover, which is a great iniquitie, the husband shall not be ashamed to reduce his clean complexioned wife to that extremeity that she must corrupt her sweet breath or else resolve to live in perpetual stinking torment. Forbear this filthy novelty—a custome loathsome to the eye, hateful to the nose, harmful to the brain, dangerous to the lungs, and the black stinking fume thereof, nearest resembling the horrible Stigian smoke of the pit that is bottomless.

KU-KU

Rantings and Ruminations

by TOM MURRAY

Another column is here to bring life and levity to the sadding citizenry.

And with no more ado, I shall tell you that there seems to be a slight fluctuation in the six string guitar market. Have you noticed that "Six string Guitar, Lovely" opened at 10 went to 8 for a low but promised to rise in the near future. Quotation posted on Lobby board. "Cleede" had the market under control when last quoted.

Then there is the lad who casually breathed, "What is this *Giants in the Earth*, a cowboy story?" Just because its about the West. But that same lad has no such ideas about playing a flute. But it is merely a point.

This actually happened at the basketball game the other night. A feminine voice shrilled past my shoulder from about two rows back, "Oh, is that Claude? Isn't he marvelous?"... Later the same evening, "My, but that man in white is working hard." There are those who can appreciate that.

Try this on your thyroid. Spencer says, "Life is a definite combination of heterogeneous changes, both simultaneous and successive, functioning in correlation with other co-existences and sequences."... This isn't by Spencer but it may give your vocal apparatus something to dwell o'er. "Never calculate on your juvenile poultry before the proper process of incubation has fully materialized." You have heard it said much simpler.

Here's something. George Washington, who besides being the Father of this great land of ours, was the author of a Code of Social conduct. He permitted "dunking" with this limitation... that it be done only when the person was dining alone and then the "dunker" was warned against the dipping of morsels that could not be easily put in the mouth... And the people of today think they are doing something when they "dunk". Can't you picture "G. W." nervously sopping a crust at Valley Forge.

'Tis said that Frankie Geyer is the real smart thing as a vocalist at Pop's. His rendition of "Mouthful o' Jam" is real Louis Armstrong-like. 'Tis worth the trip.

The story is told of a lad at the American Academy of Dramatic Art who was cast in "She Loves Me Not" (a current New York production) to go with the London company. When he was told that he was a type and that the part was his without a try-out, he turned abruptly on his Cuban heels and walked out... saying as he exited, "I can't go to London... my tuition is all paid for this semester".... He must expect Opportunity to take the door right

off the hinges.

Well, here it is. It is the poetical(?) tragedy of an old "gee" who... well read it yourself.

Alonzo N.

Alonzo N.
Had an evil
Yen
To be lord
Of all he
Surveyed.
He took all the
"Rocks"
He could stuff
In his
Socks
And for acres
And houses he
Prayed.

Alonzo N.
Was exuberant
When
He was counting
His dollars and
Cents.
He took all the
Gold
His hands could
Enfold
And stored it
Away in his
"Pents."

Alonzo N.
Grew ailing and
Then
He was called to
That "Sweet By an'
By."
He left all those
"Rocks"
He had stored
In his
Socks
And went down
To Hades to
Fry.

And with that I say, "Adieu."

BAGATELLES

By A. Propos

The Junior Prom is becoming popular... People pairing off... For some reason or other a prom is beginning to mean nothing more or less than a prolonged agony... The preceding is for people who don't enjoy dancing...

Carl Sandburg in Cortland next Monday Eve. . . . The recital he gives is not one, so they say, that one hurriedly forgets. . . .

Schnell has turned down an offer of ninety dollars per week I know where of I speak In this case it wouldn't be whereof would it?

You people who missed the student recital missed the finest one of the term. . . . even though it was a bit long. . . . which reminds me . . . some one should tell those garrulous people that talking aloud is bothersome . . .

The complexity of the workings of the NRA . . . the CWA . . . the PWA and so on is explained nicely by Nicholas, who speaks every Tues. and Thurs. at and for various clubs who gather in Elocution Hall on those same days People . . . a people, that is . . . going on a diet so that she may wear a gold evening gown . . .

Looked forward to the dance all day At night my feet were tired . . . a glimpse of the Oriental mind . . .

The Checker Burd at Westminster Hall is minus a king . . . Cornell, so they tell me, has been found . . . kindly return

The bill board looks like a literal interpretation of the "Blanket Code" Years from now, students will be picking this apart to discover the effect the NRA had upon literature during the reign of machines, when people had three meals a day . . . and coffee whenever it was offered . . . I hope they notice the code . . . 'Tis gettin late. . . .

The Juniors actually met . . . Rumors of a Senior prom . . . more agony . . . for the people who don't dance, and for the Juniors . . .

Noticed that Lang's tune . . . "Mood Reminiscence" is being touted by Henry King The C. C. C. C. at State St. coffee house . . . I. C. students gather for degree work Part of the Curriculum . . . Coffee, cookies, ciggies, and conversation . . .

What is "The Easter Parade" a steal from . . . ? Personally speaking on grievances . . . ;

Length of recitals . . . the weather . . . crowds . . . loneliness . . . (inconsistent? . . . Hardly . . .) L. Tibbet's cold . . . Empty mail boxes . . . logicians . . . cog wheels . . . and the inevitable and imitable Bing Crosby . . . What we won't do for alliteration!!!

A miserable feeling . . . Like an automobile without license plates . . . which is a reminder of Feb. 1st. . . .

"Static" a week from to-night . . . Murray preformes nicely as the Inspector . . . A scene to look forward to . . . The one between the Inspector and Miss McDermott (The Doctor) Miss Knipe is known as Miss Nip in the Hotel New Yorker . . . Jack Brown rides a horse at Basket Ball games . . . Examinations null and void in Ithaca College . . . Reminds me of prohibition . . .

Mary Ilene Custer breezes in the lobby like a Spring wind . . . One word definition of the afore mentioned wind . . . Demulcent . . . 'Tis certain that someone's vocabulary will be increased . . . Mine was . . .

Take note of "A basic Southern wardrobe in Vanity Fair . . . 4 suits and 4 accessories equal 14 outfits. . . Note too, that picture of Miriam Hopkins . . . the lobby's buzzing—which means class is over . . . So now to a smoke!

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Carleton Martin Heads St. Louis Choir; Five I.C. Students Members

Ithaca College students and faculty joined the enthusiastic nation-wide reception given to the St. Louis Symphonic Choir which was presented by NBC on Tuesday evening, in a series of broadcasts.

The Choir is under the direction of Carleton Martin, former student and graduate of Ithaca College. Mr. Martin is temporarily residing in Ithaca in order to collaborate on some work with the department of Church Music of Ithaca College. While here, Mr. Martin has organized an Ithaca substitute for the original choir, employing a nucleus from the St. Louis organization and also enlisting a number of prominent Ithaca vocalists.

Mr. Martin has attained a position of eminence among choral conductors of the country because of his unlimited genius for producing tonal effects which are startling in their subtle expressiveness and meaningful in an artistically musical sense. The former St. Louis Symphonic Choir established its reputation in weekly broadcasts last year. Among prominent cosmopolitan musicians who are interested in Mr. Martin's work are Erno Rapee, Radio City Music Hall in N. Y., and Noble Cain, director of the Chicago a cappella choir. The St. Louis Symphonic Choir was the most discussed musical project at the summer session of Northwestern University last season.

Of special interest to Ithaca College is the fact that the following students have been selected to sing in this unique organization: Miss Boyce and Miss Prior, and Messrs Bently, Biggar and Tavis. Not only do these students have the opportunity of singing with the Choir, but they are also privileged to initiate remarkable compositions by musicians closely affiliated with the College. Broadcasts have been made of several arrangements by Phillip Lang, a talented composer, and future broadcasts will include works of Don Mairs, a graduate, and Dr. Barbour, of the College faculty.

The Ithaca College Choir under the direction of Mr. Ralph Ewing has been beneficially assisted by Mr. Martin during his stay in Ithaca. Mr. Martin was guest conductor of the College Choir's first broadcast and, reciprocally, Mr. Ewing was guest soloist for Mr. Martin's Choir on Tuesday evening. It is especially notable that in its publicity program, NBC places the St. Louis Symphonic Choir and the Ithaca College Choir as the two outstanding organizations of the type and features them highly in recommendation.

In addition to the corroborative work which Mr. Martin is doing with the College Church Music Department, which is the publishing of a Junior Choir Anthem Book, a large New York publisher has engaged Mr. Martin to compile a Junior St. Louis Symphonic Choir Series and a St. Louis Choir Concert Series which will in all probability include compositions of Mr. Lang, and Dr. Barbour.

Ithaca College watches with interest the future broadcasts and advancements made in the field of a cappella and symphonic music by artists so closely affiliated with the College.

NEWSEY DIGESTS

Mae West says "a curved line is the loveliest distance between two points."

Katherine Hepburn gets a kick from watching her own off stage performance. She just loves all this fuss about her—how she drove up to a Hollywood Studio in a big Hispana Suiza, dressed in slacks and sneakers; how she opened her mail hunched up on a studio lot curb. How she has to run about rather incognito. Everyone recognizes her long stride, her shining skin, and wide, red mouth. She is as vivid as a smack in the face.

Mme. Helena Paderewska, wife of

Ignace Paderewska, internationally celebrated pianist, died January 16, at their chateau in Morges, Switzerland. Her husband was with her at the time of her death.

Before her marriage, Mme. Paderewska was Baroness Von Rosen, daughter of a Russian nobleman. During the war she did much Red Cross work, and established an asylum at Warsaw for the care of women and children.

Egon Petri, pianist of concert and radio fame, will join the faculty of Malkin Conservatory, Boston, for the coming spring and thereafter.

Dr. Arthur Rodzinski has completed his first half year as conductor of the Cleveland Orchestra.

The Croydon Repertory Theatre is producing with favorable results, Emily Bronte's strange novel "Wuthering Heights," dramatized by Mary Parkington and Oliver Walter.

Eugene O'Neill, in his latest play, depicts the conflict in one man between atheism and religious faith. The Theatre Guild use two men to portray the opposing sides of the character—Earle Larimore, the man, and Stanley Ridges, his other self.

Greta Garbo chose John Gilbert to act in "Queen Christina," in order to help him win back his lost place in movies. He became so unpopular that the M.G.M. refused to give him another contract. He was one of the first to help Garbo on her road to fame.

Garbo's portrayal of the maculine "Queen Christina" is, as usual with her acting, more like an engima than an explanation.

Arturo Toscanini, noted conductor, is back in U. S., and began his annual engagement with the Philharmonic Symphony, January 11. The "Egmont" Overture opened a Beethoven cycle in which Toscanini literally enchanted his audience with the magic of his art.

An interchapter musicale was given at the national headquarters of Sigma Alpha Iota, at the Allerton Hotel, Chicago, January 10.

Fritzi Scheff, who years ago was a member of the Metropolitan Opera Company, is now hostess at Hotel Buckingham, N. Y.

Myra Hess landed in New York recently for an extensive tour here.

Alla Nazimova, celebrated actress, first started people talking in New York by her portrayal of "Hedda Gabler."

Katherine Cornell got Broadway famous in "A Bill of Divorcement" in 1921.

DELTA PHI NEWS (Continued from page one)

day night.

Several of our members will be initiated into Theta Alpha Phi, National Honorary Dramatic Fraternity, on Saturday afternoon when the Amards Fraternity will be installed as Theta Alpha Phi. Congratulations, Amards, upon this step.

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A Farcical Mystery
in Three Acts

Friday and Saturday
FEBRUARY 2-3

LITTLE THEATRE

JUNIOR PROM

at the

CRESCENT BALLROOM

Music by

Bob Opitz and his Orchestra

February 1st
10 to 3

\$2.00
per

FORMAL

MUSIC EDITOR'S NOTE:

This marks the second article by instrumentalists of the music department. It is hoped that this series may prove effective in familiarizing the reader with the different instruments commonly heard in bands and orchestras everywhere. If not on speaking terms, the educated person should at least have a bowing acquaintance with these strangers in our midst.

THE CLARINET
Burton Stanley

The history of the clarinet cannot be traced back step by step, as can the history of a nation, because so many men whom we know nothing about were the means of its development. However something of its evolution from the crude instrument of early days to its present status can be traced.

Johann Christopher Denner, a maker of stringed instruments in Nuremberg, is accredited with the invention of the 'clarinet'. His discovery of the 'speaker key', which furnished a new register a twelfth higher than the fundamental, was the initial step to progress. From a one-key instrument, the clarinet came to possess five keys. Improvements were slow, so slow in fact that the clarinet might almost be said to have gone to sleep.

One Ivan Muller brought about a distinct re-awakening by his many improvements and the addition of eight keys. With a new instrument came those who played upon it. Frederic Bert holds first place as one who saw the hidden possibilities in the reed, and who proceeded to compose and perform music suited to its style.

In 1843 we find Klose completely reorganizing the fingering of the fifteen keyed clarinet. The mechanics are quite simple to understand. The mouthpiece contains a single beating

reed, while the rest of the instrument consists of a cylindrical tube pierced with many side holes terminating in a bell. The fundamental scale composes nineteen semitones from E on the bass staff to B flat on the treble. With the use of additional devices three octaves and a sixth were gained, of which the lower three are available for legitimate use.

The clarinet is commonly built in five different keys, C, B flat, A, and E flat. Besides these, there are the alto clarinet, the bass clarinet, and the contra-bass clarinet, all three being in use today.

Rameau is said to have first introduced the clarinet into the theatre orchestra in his opera "Acante et Cepheuse." In 1763 Johann C. Bach, one of the great masters, used it in his opera "Orione". It was Mozart who introduced the clarinet into symphonic music and taught Haydn its beauty. Had there been more able performers on the instrument in that day, composers would doubtless have made more use of it. Beethoven, Mendelssohn, Schubert, Weber, and Wagner were all pioneers in the field of clarinet composition.

Today the clarinet is as vital to the band as the violin to the orchestra. Clarinets are used in band work to balance cornets, while the latter build up and strengthen the clarinet tone. In the symphony it is used effectively both as a solo and as an accompanying instrument.

One of its most modern positions is in the dance or jazz band. Here the clarinet is noted for its smooth glissando, its high sharp tone and its adeptness for rhythmic passages. The lower register of the instrument is excellent in soft dreamy themes, familiar to all dancers.

In conclusion, its place as a solo instrument is outstanding. Its large and

fairly well balanced compass enable it to be used for a variety of mood portrayals, while its quick action makes fast technical passages possible. The instrument has not yet reached its height either in development or usage. Its natural beauty of tone assures the clarinet a brilliant and outstanding future.

Small Audience Hears Students' Recital Music
(Continued from page one)

sentation was well received by the audience, especially the rhythmic number, "Trifling".

Tschaikowsky's "Song Without Words" for pianoforte was convincingly played by Marjory Kellogg. Although not a pianist himself and less noted for piano composition than for his other instrumental work, Tschaikowsky's writings are not without due charm.

Bernard Windt had the difficult task of playing three lengthy numbers for cello: "Arioso" by Bach; "Sur le Lac" by Godard; and "Allegro Appassionata" by Saint-Saens. Of the three, "Sur le Lac" was particularly enjoyable, certain passages in the lower register being very effective. The soloist was ably supported by his accompanist, George Driscoll.

The only other vocalist appearing on the program was Edmund Berry. He sang three selections, "Hark, How Still" and "Tempest and Storm-Furies Shrieking" by Franz, and "Hark, Hark, the Lark" by Schubert. Increased self-mastery and control over his singing of last year was especially gratifying. The second Franz number was exceptionally well conceived, sung with clear diction, delicate shadings, and fine interpretation. Mr. Lyon was again the accompanist.

To Eleanor Martin goes first place

as soloist. In her unusual rendition of Beethoven's "Sonata in A Flat" (Op. 110). She astonished her hearers with a finished performance rarely heard among student groups. Not only was her mastery of tangibles complete, but her depth of expression, and true appreciation of the magnificence of the master's work was remarkable. Of the five piano sonatas composed at this period of Beethoven's life, all five are distinct from those of his earlier years. One writer has discerned a "certain wistful yearning—a sense of the invisible and vision of the infinite, mingled with their power." Without a doubt, the master had passed the point of mere musicianship, and had become a great teacher, after his own manner, conveying his lessons which have almost the force of moral teachings through their very intensity, alone.

Two simple, familiar, and loved melodies of Balfe, "Then You'll Remember Me", and "Killarney" were the trombone solos played by Richard Otto, accompanied by Catherine Ames. Evanescent, but spontaneous, Balfe's works have ever enjoyed wide popularity. Their melodious quality was well brought out in the rich full tone of the soloist.

Typical of the beloved American whose "exalted poetic feeling and spirit of breezy freshness" was the characteristic "Concert Etude" by MacDowell. A particularly effective program number, this piece afforded a worthy vehicle for the technical accomplishments of the performer, Lora Meyer.

As a finale number, the Mozart "Quartetto in C Major" (Andante Cantabile and Molto Allegro) was a fitting climax. Charles Budesheim, first violin; Roy Conolly, second violin; John Kupsky, viola, and Bernard Windt, cello, comprised the quartet.

Not only did the players succeed in merging themselves into a unit, but as such, commendably expressed the essence of the Mozart ideal of refinement, pure harmony, and truthfulness. As Mozart has been compared to Raphael, and as the world has known but one Raphael, and one Mozart, such gems of instrumental composition are unduplicated. It is greatly to the credit of this ensemble that they did justice to the genius of a master.

Famous American Poet
In Cortland, Jan. 27
(Continued from page one)

Upon graduation he undertook to sell movie films for the Underwood and Underwood company. From this work Mr. Sandburg entered the realm of journalism. From 1908 to 1916 he did work for various newspapers and magazines. During the year of 1916 he was sent as a newspaper correspondent to Sweden and Norway, for the Newspaper Enterprise Association.

It is said that not much of his works had been noticed until the publishing of his poem "Chicago" in 1916.

Following this success there is a list of excellent poems that won for him the award of the Poetry Association of America in 1919 and 1921. To quote Mr. Sandburg's ideas on poetry: "Poems are the results of the mind. I don't approach a subject in the same mood every day. Some days I feel that the day is for the trees, the prairie, and then other days I feel the noise of the cities. Poetry is a phantom script telling how the rainbows are made and why they go away. Poetry is the achievement of the synthesis of hyacinths and biscuits."

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