

The Ithacan, 1933-1934

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Ithaca College

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"Pirates of Penzance"
 Tonight 8:15
 Sat. Matinee 2.30
 Sat. Night 8:15

The Ithacan

Dance Recital
 Monday Night
 8:15—Little Theatre

VOL. IV. No. 25

Ithaca College, Ithaca, New York, April 13, 1934

Preview of Numbers to be Played by Band In Concert April 19

In considering the selection of numbers for the Formal Band Concert, which will be given in the Little Theatre, Thursday evening, April 19, one can almost feel the subtle influence of Spring. Such compositions as Granger's "Molly On the Shore" or "By the Sea" by Schubert have a distinctly different flavor. In keeping with the pulsing rhythm of the newly awakened earth we have the essentially rhythmic, tingling, and vital "España Rhapsodie" by Chabrier.

As their opening selection we find the Band reverting to that sublime Romanticist, Schubert, for the overture "Rosamunde." This music, written (in 5 days) for the ill fated opera was far superior to the miserable libretto written by one, Wilhelmina Von Chezy, whose malignant influence seemed always to degrade musicians falling under it. For it was the same aspiring librettist who wrote the preposterous words for Weber's "Euryanthe", and doomed it to failure.

Schubert's opera has been called less of an opera and more a play with incidental music. For the premiere, the orchestra rehearsed the music a scant two hours, but notwithstanding, it received immediate approbation and was redemanded by an enthusiastic audience. However, the excellence of the music was not sufficient to compensate the inferiority of the play, and the whole was laid aside and forgotten. Some forty odd years later, Sir George Grove, in his search for relics, discovered the work in a dusty cupboard in Vienna. The libretto was re-written and the music revived with gratifying success.

Impossible it is to pass over the "Burns of Music" without an art song. For Schubert, the melodist, wrote into his songs his innermost sorrows and gave to an indifferent world countless gems of tone dramas. "By the Sea" will be played as a trombone solo by Richard Otto.

Fortunately tonal picturing is not confined to one age or country alone. In every generation and in every clime there are those who feel and those who must express. Van Lier Lanning, first French Horn player in the band, has arranged his piano suite for concert delivery. His "Three Impressions" depict consecutively, "The City," "The Ocean", and "Graduation Day in the Morning."

A fairly modern composition by Fauchet, Symphony in B Flat, will

(Continued on page two)

Mr. Newens Returns; Plans Extended Tour of N. Y. State Schools

The students of Ithaca College wish to welcome back a friend of theirs who has been away these past four weeks. He is very happy to resume his duties and has been enabled to take up his work where he left it due to the excellent and efficient efforts of Miss Emily Roberts, his secretary. Mr. Newens is planning to make an extended tour of the high schools of New York State within the next few weeks. He reports that five schools have enrolled for the long play contest during the Little Theatre Tournament which will take place at the college on May 3, 4, and 5. These schools are: South Side High of Elmira, Geneva High, Norwich High, Fairport High and Syracuse Central High. There are also many applications for the short play contest and the Declamation contest.

"Pirates of Penzance" Presented; Rapidity and Color Predominate Skillfully Directed Performance

Senior Recital Presented
 By Beatrice Gerling

An enthusiastic audience witnessed Beatrice Gerling's senior recital, "The Barretts of Wimpole Street", Saturday evening in the Little Theatre.

A play which taxes the strength of a finished actress was convincingly and beautifully presented by Miss Gerling. From a five act drama, an adaptation in three acts was made, yet preserving the essential beauty and content of the story. Each character of the play, with especial mention to that of Elizabeth Barrett and Moulton-Barrett, was definite and decided. With change of voice, facial expression, and attitude, she made Henrietta, Doctor Chambers, Edward, and Wilson real nineteenth century characters who, in turn, held the audience with their characteristic congeniality, sense of humor, and veracity.

No difficulty was encountered in Miss Gerling's transitions; one character smoothly and quickly gave way to another. Sudden changes of mood and voice, suggestive of the persons in the play were carefully manipulated so that the sequence of the story was easily followed.

A complete play presented in monologue style is a difficult task. It denotes serious study of the play, the author, and a detailed study of each character. Rudolph Besier's "The Barretts of Wimpole Street" has eleven characters. It therefore demands not only careful analyzing, but unusual ability as well.

It was a fine achievement for Miss Gerling to present this difficult work. Miss Gerling was ably coached by Mrs. Broughton, whose indefatigable assiduity in assisting the students makes possible such thoroughly brilliant performances.

Schnell and Carney Arrange Choir Music

The college choir exhibits further signs of its activity in several prospective programs. The first of these takes place at Syracuse, when the fourth in a series of five broadcasts from Station WSYR will be given. Of the numbers in the program, two are of especial interest, one having been arranged by William Schnell, the other by Harry Carney. Mr. Schnell has taken that popular lyric, "The Old Spinning Wheel", and made from it an ingenious number for full choir. Mr. Carney's arrangement of Robert Franz's "Spring and Love" employs only a few treble voices, accompanied by an instrumental ensemble. These, with the other numbers on the program, may be heard April 20, from 6:15 to 6:30.

Immediately after the broadcast, the choir journeys to Port Byron to give the same program in Ronald Batson's church. Light refreshments before the program will serve to sustain the singers until they are free to do justice to a more sumptuous repast, in the form of a chicken dinner. On May 1 the choir has been asked to furnish music at the Bruce Wilson Memorial services. Details of this program will be furnished in a later issue.

Before the New York trip materializes, a home concert will be sponsored by the Ladies' Aid of the First Methodist church, and rural churches in the vicinity of Ithaca. This concert has been booked for May 8.

BERT ROGERS LYON DIRECTS MUSICAL SCORE, STAGED BY ROBERTS; STAGE MOUNTINGS BY CHADWICK

The production of "The Pirates of Penzance" as presented by Ithaca College last night marks the fourth triumph of the Institution in the field of Gilbert and Sullivan's operettas. For sheer entertainment nothing that the college has presented this year can surpass it. The light, clever tunes; the intricate dances; the colorful costumes, and the cast's enthusiasm made it the spirited presentation that it was.

The "catchy" foot tapping rendition of all the music as interpreted by Bert Rogers Lyon was a delight. Mr. Lyon interpreted the music of the operetta in traditional style, the style that has won for Gilbert and Sullivan the place of ever successful revivals. Mr. Lyon's clear understanding of all the tempi, and his evident ability as a chorus director enabled him to obtain from the cast and chorus clean-cut, rhythmic interpretations. The diction of the performers evinced careful and consistent training.

Walter Roberts staged the show. For any one familiar with his work nothing more can be said. The performance moved rapidly, and it moved rapidly because it was staged painstakingly.

Great care must have been taken to handle successfully the large chorus groups. This was evidenced in as much as the dance numbers were manipulated almost to perfection.

(Continued on page three)

Mr. Coad and Miss Curtis to Present Second Recital

The next in the series of violin and piano recitals being presented by Mr. Coad and Miss Curtis is to take place in the Little Theatre on Tuesday evening, April 17. At this time the program of sonatas for these two instruments will be continued with the following numbers:

Schumann Opus 105
 Mit Leidenschaftlichem Ausdruck
 Allegretto Lebhaft
 Brahms Opus 100
 Allegro Amabile
 Andante Tranquillo Vivace
 Allegretto Grazioso Quasi Andante

Cesar Franck
 Allegretto Ben Moderato
 Allegro Recitativo-Fantasia
 Allegretto Poco Mosso

The program will present a group of composers who have all been allied by criticism as having direct kinship with the earlier masters, Beethoven and Bach. The first two were among the leaders in the middle of the nineteenth century in the attempt to subjugate form to the workings of the imagination. Schumann and Brahms each dabbled in many fields of composition, and although this is not considered to be the most successful or outstanding, they are representative of the fine style of each composer. The Franck sonata, on the other hand, is recognized today as one of the best of his works.

The performing artists, as we well know are most capable of bringing us the best in these compositions, and the recital is one to be anticipated with keen interest.

ITHACA COLLEGE

Baseball Schedule—Spring 1934

April	26	East Stroudsburg State Teachers	Away
April	27	Long Island University	Away
April	28	Trenton State Teachers	Away
May	5	Long Island University	Home
May	7	Panzer College	Home
May	11	East Stroudsburg State Teachers	Home
May	12	St. Lawrence University	Away
May	22	Colgate University	Away
May	23	Cortland State Teachers	Away
May	30	Cortland State Teachers	Home

Football Schedule—Fall 1934

October	13	Vermont University	Away
October	20	Hartwick College	Home
October	27	Cortland State Teachers	Home
November	3	East Stroudsburg State Teachers	Away
November	10	Alfred University	Home
November	17	Allegany University	Away

Basketball Schedule—1934-35

December	10	Colgate University	Away
December	14	Penn State	Away
December	15	Susquehanna University	Away
December	19	Springfield	Home
December	20	Buffalo State	Away
January	12	Bloomsburg	Home
January	18	Cortland State Teachers	Away
February	9	Panzer	Home
February	16	Alfred University	Away
February	21	East Stroudsburg State Teachers	Away
February	22	Rider College	Away
February	23	Long Island University	Away
February	27	St. Lawrence (Pending)	Away
March	1	St. Anselm's Colleg	Home
March	8	Mechanics Institute	Home
March	9	Cortland State Teachers	Home

Wrestling Schedule—Winter 1935

January	12	St. Lawrence University	Away
January	19	Cornell University Junior Varsity	Away
February	9	Mansfield State College	Away
February	16	St. Lawrence University	Away
February	23	Cornell University Junior Varsity University of Buffalo (Pending)	Home

Soccer, Track and Freshman Schedules are now being arranged.

Notes on Barbour's 'Requiem' to be Sung At Composer's Club

The Ithacan has received some bits of program notes for the presentation of Dr. Barbour's "Requiem" to be sung by the Choral Club under Mr. Lyon's direction at the next meeting of the Composers' Club at Sage Chapel on Sunday evening April 15 at 8:15. It seems proper to present them to the members of the student body who may care to attend the performance. Although this is not to be an open meeting, through Dr. Barbour's kindness all those who wish to hear the work will be welcome at the performance. The mass will not be sung in its entirety, since the two movements which will be omitted take fully half the time of the entire work. Professor Andrews will be at the organ, and the choral numbers will be varied by an alto solo sung by Florence A. Wilcox and a solo quartet selected from the Choral Club.

This Requiem Mass was written in memory of the composer's uncle, S. Wesley Sears, organist of St. James P. E. church in Philadelphia, who died five years ago. Although Dr. Barbour conceived the idea of the memorial soon after his uncle's death, the actual composition has been done within the last year, the greater part of it during the summer.

As a whole the "Requiem" consists of an instrumental overture and eight vocal movements. Six of the eight movements will be sung on Sunday night. The Overture is in the key of G minor, the key of the mass. It is based upon themes taken from the Requiem proper, and is a sort of chorale prelude, even though no chorale occurs in the body of the work. The theme of this chorale is a sym-

(Continued on page three)

Baseball Candidates Commence Practice

Coach Freeman's first call for players brought 30 candidates to the field.

With the entire last year's varsity back it didn't take long before Coach Freeman had a smooth combination practicing. The first infield practice showed promising results. With Patrick holding the first sack down, Recorder on second, Arioli or Walden at short, and Hatch at third, the infield will have its maximum strength. Behind the bat we have Fasulo and Pismanoff who alternate. Because of Fasulo's hitting strength he is switched to the outfield when he isn't catching. The pitching staff consists of Sawyer, Hawley, and Bernhard who seem to find the plate with consistency.

If the good weather continues so that daily practices can continue, Ithaca College will be represented by the best baseball team it has ever had.

JUNIOR CLASS MEETING

President C. Eldridge and a committee of Juniors are making arrangements for the Senior Ball, which will be held at the Crescent on May 18. It is expected to be one of the high-lights of the year.

It is requested that all Juniors watch bulletin boards for notice concerning class meetings next week. Important matters are to be discussed and all Juniors are urged to be present.

Dr. Karapetoff Entertains

On Tuesday evening, April 10, Dr. Karapetoff, Chairman of the Ithaca College Board of Trustees, entertained several Ithaca College people at his home on Buffalo Street. The students present were members of the

(Continued on page three)

The Ithacan



Friday, April 13, 1934

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ADVERTISING BOARD
ROGER DI NUCCI
Director of Copy: ELVA GROSS

"My gloves have been stolen" . . . Two days elapse . . . "Someone 'hooked' my scarf" . . . A week passes . . . "I can't find my hat" . . . A day goes by . . . "I had my last 'buck' stolen". And on and on ever since rehearsals for the "Pirates" began. Anything that might be written here could not in any way phase the person or persons who would steal from a colleague . . . We merely mention the condition so that you, who have not as yet been touched, may be doubly cautious . . . The "Pirates" may not get over it . . .

After the performance tomorrow night, the colorful, fast moving "Pirates" will have come and gone. Excellently staged, skillfully directed, the production ranks as one of the most professional ever presented by Ithaca College. It is with utmost sincerity that we congratulate Mr. Bert Rogers Lyon, Mr. Walter Charles Roberts and the cast for the splendid revival of "The Pirates of Penzance."

When one stops to consider the events that have been offered by Ithaca College this year, one's perspective of the Institution takes on the effect one obtains when stepping back to admire a well done painting. We, who are in the picture, cannot fully appreciate this perspective. Perhaps, once in the field . . . once we've stepped away, we'll do a bit more squinting at our Alma Mater.

With Ithaca once again changing into the Nation's beauty spot, the Summer School vacation idea becomes more enticing.

The Kappa Gamma Psi musicale which was scheduled for Sunday, April 15 has been postponed until Sunday, April 22.

Freshman Class Meeting, Tuesday, April 17, 1934. Business, Elec and plans for the Freshman Spring Entertainment. All Freshman please make a special effort to be present. Room 12, 7 p. m.

THIS QUIBBLING

The day before, and this one, too . . . It said: "My man, you've got to move"— Tomorrow came— Today it is . . . And I sit here to nod and quiz The ticking clock and answer, "Yea, The minutes they have flown to-day"— It tells me things, alack! and mock It does at every tock . . . The tick 'tis strange is not the same . . . It's lighter . . . higher . . . calls a name, Or may not be . . . not true . . . This risk One takes in tock . Tick whispers "Tsk" The silliest thing I ever heard . . . This getting in "Tick tock" Last word . . .

OVER THERE

On Seneca St.

During baseball practice there is also another spring activity in session. "Hop" Hickey and his "Reds" participate in what is known as spring football. What a tan the boys are getting!

The track squad under the capable guidance of Cole and Gregory are tuning up for the track meets which are coming soon. Sprint men are needed, other than that the squad looks good.

Mr. Yavits returned recently from a Physical Education Convention held in Atlantic City. Those of us in O. & A. will no doubt here about what went on.

Dean Hill and Dr. Job make their daily visit to the field (when the weather permits) to see that the boys don't receive too severe sunburns.

Isn't it strange that Walden hates to practice baseball unless the blue sport touring is parked in Percy Field. Just another member of the L-Club.

We are all glad to see "Don George" Avery again. He has been ill with the gripe.

FRATERNITY NOTES

Mu Phi Epsilon Notes

Ho hum, operettas are surely tiring things, even if you aren't in any way connected with them. We're sorry to say that those of us who aren't among the performers are fast catching the effect of it all, and mixed with our spring fever it is bringing bad results. We're glad and proud, however that it is a success, and we congratulate all concerned.

It must have been the effect of all this that led me to omit mentioning that very important Senior recital that is looming in the near future for Phyllis Crandall. You've all heard her perform for us; it will be good fun to see what she and her partner, Roberta Christie, can give us in their solo attempts.

Mary Holland has added her name to the performers' list for the week by singing at a banquet at the Forest Home Inn tonight. Good luck to you.

Our activities seem to be piled about up to our ears, but nothing occurs to me now that I am facing the blank page. So I can only say with Frederick, "Farewell, adieu."

Phi Delta Pi

In the Little Theatre, on Monday, April 16, at 8:15, the Phi Delta Pi Fraternity is sponsoring a dance recital. Madora Rumsey's Academy of the city, is cooperating with a long varied program of novelty dancing numbers.

The student body, professors, and the public is cordially invited to attend the performance.

There will be no admission charged. Remember, Monday, the 16.

Phi Mu Alpha

Delta chapter of Phi Mu Alpha held its informal initiation Thursday night April 5. The members assembled at 10:30 to witness the stunts and antics of the pledges, after which the pledges indulged in a bit of exercise in the form of a hike—which was probably enjoyed(?) by the participants.

Plans are being completed to hold the formal initiation Sunday, April 15, at 10:30 in the Little Theatre.

Newman Hall

What curious and amusing distortions often arise from a misprint! Last week in our column, someone with a perverted sense of humor cunningly changed the position of two letters in a word. Thus instead of "dawdling" back to school, we "waddle." Wouldn't you consider that a personal affront? Sounds like a flock of geese. Maybe we did look plump and prosperous from our vacation, but after all . . . !

Once more one of our dramatic students, to phrase it inelegantly, "brought home the bacon." "Bea" Gerling did a mighty fine piece of work on her Senior monologue, "The Barretts of Wimpole Street." And to a good-sized audience, too. After the recital, Newman Hall was

Rantings and Ruminations

by TOM MURRAY

Well, we're right into the final swing of things . . . it will soon be that day of days that we (and our people) have been expecting for four years. It is a rather glad-sad season . . . pardon the paradox.

And today is the 13 . . . There is talk no doubt about good and bad omens . . . charms . . . luck . . . and all that stuff. Learned that a hunchback brought luck to any one who should touch his back. Am thinking that the famous bell-ringer from Notre Dame would be popular in a few weeks when we take those finals . . . that somehow aren't finals. More paradox.

It is said that "Cactus Jack" Garner . . . whom you remember I'm sure . . . retires at nine every night. He believes in this early-to-bed and early-to-rise propaganda . . . but no one but a Vice-president could get away with that sort of stuff.

Bob DeLaney tells me that Marvin Fox . . . spoken of last week . . . is one of the ten of the original Le Galliene "Alice In Wonder Land" company, to be held over. Fox is to play opposite Miss Le Gallienne in "The Master Builder" and is to continue with her in the Ibsen repertory. Clever young man . . . as you may deduce. Another from these walls is Walter Beck . . . an alumni of some years back . . . is also with Le Gallienne. Beck is somewhat of an old stager who has been in Civic Repertory for some years. So much for the alumni gossip. Oh, yes, Clarence Straight . . . after four years of effort, has "arrived" in radio and has a good job in hand.

In one of your quiet moments, step up to Frank Geyer and have him explain his idea for a new symphony. It is to be his musical interpretation of the evolution of things from the creation until the present. It starts with a thirty-two measure tympany roll, followed by a triangle cadenza, and then goes into an "Art Hauck" brass orgy . . . and so on through the symphony form. Frank said . . . during the interview . . . that Budenheim had promised to do the tympany roll. . . if he can find another pair of sticks to stand the gaff . . . but if he can't find a triangle man . . . will take the passage in "jig" style on his saxophone. Such stuff.

Well, now to class and then to eat. Hope to find something worthwhile for the next "run".

BANDS AND THINGS

We find that Hickeys new record department is very convenient. It is inaugurated with quite a number of new recordings. Among other excellent recordings are the new Casa Loma interpretation of "Infatuation". The sax section is featured and the vocal is *la Sargeant*. One should listen to Ray Nobles "You ought to see Sally on Sunday", and another is the new recording of "Tiger Rag" by the same band.

Grofe, on a special broadcast, did a symphonic arrangement of "Moonlight on the Ganges", probably the most novel adventure in some time. He featured an "OROE" lead which was grouded by Clarinets, Barry Saxes, and a ponderous Bass.

Most everyone enjoyed the "Short" which Rubinoff recently showed at the Strand; quite ancient but well done, and of course, Rubinoffs fiddle.

James Cahill entertained the cast of "Pirates" with some swell piano, and you should hear them yell for (Continued on page three)

thronged with admiring friends and relatives, come all the way from Amsterdam to place their stamp of approval on the performance, and offer many lovely and well-deserved gifts in honor of the occasion.

One more morsel—Mary Boyce's parents were here the first part of the week to pay Mary a visit. They remained in town over night.

BARBOUR'S "REQUIEM" TO BE SUNG AT CLUB

(Continued from page one)

thesis of four themes taken from as many different movements—the first line being the "Et lux perpetua" from the first movement; the second line, the "Rex tremendae" from the "Dies Irae"; the third line, the "Hosanna"; and the fourth line, the "Benedictus". The chromatic theme treated contrapuntally at the beginning of the overture and combined later in the chorale theme is from the "Kyrie". Also as an interlude we find the principal theme of the "Dies Irae."

The first of the vocal movements, Requiem Aeternam, is for five-part chorus. It is in motet style, somewhat contrapuntal and freely imitative, but has no single theme to unify the various sections, although the music of its beginning does return at the end with the repetition of the same words.

The Kyrie is a passacaglia for six-part chorus. The main theme occurs twelve times in succession, being given out alternately by the first or second bass or by the organ pedals, against a counter theme to the words "Christe Eleison."

The Dies Irae (not to be sung) is mainly for four-part chorus in homophonic style. It might be described as a free rondo, for the principal theme with only slight variations is alternated with quite different material. This movement also contains two solos and two sections for solo quartet. It lasts about fifteen minutes. The Offertorium (also not to be sung) is for an eight-part double choir. It begins in full harmony, and later has a section for a tenor recitative accompanied by the chorus singing antiphonally. The words "Quam (Continued on page four)

PREVIEW OF SPRING FORMAL BAND CONCERT

(Continued from page one)

be represented in the "Finale-Allegro Vivace". Bendel's descriptive number, "Sunday Morning at Glion" will follow. This selection is a transcription of a piano piece, and its chorale-like nature is aptly pictorial.

A cornet trio composed of Willard Musser, Urban Carvahlo, and Starr Cole will play the "The Three Kings" written by Walter Smith, himself a cornetist of ability.

From the pen of the well-known son of Dublin, Victor Herbert, comes the "Irish Rhapsody" which has a prominent place on Thursday's concert. Violin cellist, conductor, and composer, Victor Herbert's rhythmic melodies and extraordinary command of composition technique is familiar to all music lovers.

The concluding number on the program is a number of selections from Giordano's opera, "Andrea Chenier." This is undoubtedly one of the most difficult assignments yet undertaken by the band. Critics have pronounced this opera-Giordano's best work. It follows the style of Verdi's later compositions, rather than the stereotyped Italian opera of an earlier period. Forcefully dramatic, it is not without passages of great lyric beauty.

The libretto, written by Illica, pictures France during the terrible days of the revolution. His hero is drawn from the historical character, the poet-patriot. Andrea Chenier, whose gallant life met the common fate at the sharp-edged and final 'Lady Guillotine.'

The program in its entirety is as follows:

- Rosamunde Schubert
- Three Impressions V. L. Lanning
- By the Sea Schubert
- Trombone solo, Richard Otto
- Espana Rhapsodie Chabrier
- Intermission
- Symphony in B flat for Band Fauchet (Finale—Allegro Vivace)
- Sunday Morning at Glion Bendel
- Irish Rhapsody Herbert
- Molly on the Shore Granger (Dedicated to Patrick Conway)
- Cornet Trio, Three Kings Smith (W. Musser, U. Carvahlo, S. Cole)
- Selections from the opera 'Andrea Chenier' Giordano

STATE

Sun. — Mon. — Tues.
Hal LeRoy in "HAROLD TEEN"
Wed. — Thurs. — Fri — Sat.
FRANK BUCK (Bring Em' Back Alive) "WILD CARGO"

STRAND

Sun. — Mon. — Tues. — Wed.
Norma SHEARER
Robert Montgomery in "RIPTIDE"
Thurs. — Fri. — Sat.
Spencer Tracy - Jack Oakie "LOOKING for TROUBLE"

TEMPLE

Sun. — Mon. — Tues.
May Robson in "YOU CAN'T BUY EVERYTHING"
Wed. and Thurs.
"I BELIEVE IN YOU"
Victor Jorey - John Boles
Fri. and Sat.
"THE LINE UP"
with Marlan Nixon

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"Pirates of Penzance"
Presented Colorfully

(Continued from page one)

Each dance manifested a thoroughness that could come only from repeated drills.

The gaiety of color obtained by the bright costumes of the pirates, and the lovely "lace and divinity" of the girls contrasted nicely with the dark, woodland scenery. The whole color scheme blended beautifully with the rhythmic mass-movements of the chorus.

The chorus in a Gilbert and Sullivan operetta can either make it a decided failure, or a brilliant success. The "Pirates of Penzance", as played last night was the latter.

The mounting of the production was done by A. D. Charwick. The method used in transplanting the scene from a rocky shore-line to a ruined chapel demonstrated the ingenuity of Chadwick's work.

The individual characters were consistent. They displayed a dramatic technique not often found in amateur production, and re-established the well-known Gilbert and Sullivan characters convincingly.

Ernest Eames, as the pirate king, was pleasing. His solo parts were well handled. William Nicholas very ably interpreted the part of Samuel, the Pirate Chief's lieutenant. William Dowler in the part of Frederick, the tenor lead, managed his difficult solos splendidly. Major General Stanley, as played by Clifford Ormsby exhibited a definite characterization. His ability to "get over" the difficult alliteration of Gilbert was outstanding. Robert Batson portrayed the Police Sergeant. His part was rather "heaped" with satire on the police of England, and was acted well. Mabel, the heroine, played by Lorraine Johnston was an excellent piece of work. Her well trained and beautiful voice interpreted the songs of Mabel most professionally.

Miriam Prior, in a small part, portrayed that part delightfully. She extracted more than was originally expected.

Elizabeth Eddy as Kate, and Mary Zanin as Isabel were most satisfactory in their lesser parts. Pauline Craig's interpretation of Ruth, "piratical maid-of-all-work", was excellent.

The operetta will be repeated tonight and tomorrow afternoon and night.

Dr. Karapetoff Entertains
(Continued from page one)

Department of Speech and Drama. They were; Mrs. Virginia Beeler, Betty Dodge, Emily Dwyer, Paul Devine, and Joseph Short. The other guests were Mr. and Mrs. Deland, Mr. and Mrs. Wilcox and Miss Holmes. Mrs. Hickey acted as Hostess.

BANDS AND THINGS
(Continued from page two)

more. It was really very nice.

The very fertile pen of Ferde Grofe is again very busy, and he is working on a "suite" to be known as "Madison Square Garden". This composition is to depict some of the major activities of the Arena in tonal colors, and the subjects of this work cover a Rodeo, Circus Day, Championship Boxing Match, Six Day Bicycle Race, and a Political Convention.

The composer has a very enviable record in his past compositions and among his best known descriptive works are *Tabloid*, *Mississippi Suite*, *Grand Canyon Suite*, *Metropolis*, and his recent *Knute Rockne Suite*. His work for piano *Three Shades of Blue* has recently been transcribed for orchestra, and was presented by Paul Whiteman and his augmented presentation band. —K. R.

Undergoes Operation

Word was received here last week that Mary Laskaris, Freshman in the Dramatic Department, had undergone an operation for appendicitis on March 29.

Miss Laskaris was taken suddenly ill upon her arrival home for Easter vacation. A letter received by Mr. Roberts states that her condition is improving, and that she will return to school on or about May 1.

"OREGON" PRESENTED
AT STRAND THEATRE

Ithaca College, and Cornell students gave The Reverend Hugh A. Moran's play "Oregon" before a full balcony, and goodly orchestra audience in the Strand Theatre last Wednesday evening.

As the curtain rises, we see no one, but hear the voice of Luther Perry, the narrator, who keeps the story of the Oregon mission before us throughout the play. He tells us in the prologue of the purchase of the Louisiana Territory in 1803; of the Lewis and Clarke expedition sent to explore the new region; of Merriweather Lewis' daily Bible reading and of the interest this book aroused among the Nez Perce Indians with whom the expedition sojourned one winter. The Nez Perce call the Bible "The White Man's Guide to Heaven," and from what Captain Lewis tells them, they try to follow the Book. But after many years, they "Lose the way" of the Book, and send Chief NoHorns and three others to the "Great White Father" (the President of the United States) to ask for the "White Man's Guide to Heaven." They come to St. Louis where they deliver their message to general Clarke of the Lewis and Clark expedition.

Chief No Horns, played by Edward Flynn, delivers his solemn speech on the meaning of their mission. His message is printed in the *Missionary Herald*. The Reverend Samuel Parker, then living in Ithaca, reads it. He decides to go to these Nez Perce, and ask the Presbyterian church of Ithaca to finance him and others in this work.

The first act shows how the church meets Parker's plea, by sending Dr. Marcus Whitman and his wife, Reverend and Mrs. Henry Spalding, and others to the Northwest early in 1834.

Everyone says, "It is impossible to take wagons over the Lolo Pass, the Great Divide," but between the first and second acts, John Brown, Jr., impersonating Jim Bridger, whose fort lay just over the Great Divide, tells enthusiastically how Whitman brought these wagons across, and above all, two white women, one of whom was the sickly but determined Eliza Spalding.

The second act is laid in the Spalding's cabin at Lap Wy, Idaho. Dr. Whitman is visiting the Spaldings. The audience sees the routine life of the Spaldings among the Nez Perce. He sees the lowering skies of discontent among the Indians as they note how their children die of measles while the White children recover. He and the Spaldings discuss the inevitable conflict between the two races. Will Green, whom we meet in the first act, and who is also present at the Spalding home, tells how he has tried to bring the kind of White settler that will build churches and schools, settled down to farming and trading, and build up the country. But these take the Indians' land and hunting grounds.

Between the second and third acts, Mr. Hugh S. Wylie, a citizen of Ithaca, and a native of Scotland, impersonates Dr. McLaughlin, the factor at Fort Van Couver, who counsels peace between the Indians and American settlers, although these settlers threaten his business and the British ownership of the Oregon country.

In the third act, the Indian Medicine man and other Nez Perce chiefs with Toupin, the French Canadian trader, plot to kill the Whitmans and their followers who have settled at Lakwai in Eastern Washington. Their plans are carried to the Nex Perce at Lakwai, and in the fourth act, an attempt is made to kill the Spaldings and both their White and Indian followers.

Between the third and fourth acts, Elvin Pierce, impersonating The Reverend Samuel Parker, tells the church at Ithaca to go on supporting the Oregon mission even though the Whitmans and their followers have been massacred. Although Samuel Parker started the Oregon Mission, this is the only time he appears in the play.

The fourth act shows how through the bravery and skill of Tuetakas, the leading Indian convert, and the Spaldings, by taking a long winter journey, escape the fury of the Nez Perce chiefs. These men, inflamed by fire water, destroy the Spalding mission at Lap Wy, but can not destroy the faith of Tuetakas and his fellow converts.

Although the long journey has killed Mrs. Spalding, and the hostility of the Nez Perce prevents Mr. Spalding from returning to Lap Wy for several years, we learn in the fifth act how Tuetakas and his followers not only keep the faith, but convert the chiefs who destroyed the Lap Wy mission.

The play closes with Spalding's return where he finds those among whom he labored kneeling around the Cross. He learns how the chief of his enemies, later converted, became all but a martyr in his efforts to convert the Cayuse Indians, and that among the Nez Perce five hundred people are waiting to be baptised. He also sees that because these Nez Perce have pursued farming and the peaceful life rather than hunting and the war path, they have prospered while surrounding tribes have degenerated and largely disappeared.

Ithaca College Men
Play at Y. M. C. A.

A trombone-trumpet quartet from Ithaca College played during the supper hour at the S. Bruce Wilson club in the Y. M. C. A. building last Tuesday evening. Mr. Walter Beeler, director of the concert band, and Richard Otto '34, played the trombones. Mr. Craig McHenry, instructor in the trumpet, and Willard Musser '34, played the trumpets.

Students and faculty members of Ithaca College have contributed liberally to the life of the S. Bruce Wilson club this year. Professor B. F. Catherwood of the social sciences, is its president. Professor Adrian Newens of the Dramatic Department and Dr. Frederick Martin, dean of the Martin School of Speech Correction, have spoken to this group. Edward Hayden '37 has been head-waiter at the club's supper since Fall. The S. Bruce Wilson club meets every Tuesday evening at 6:15 o'clock for supper and discussion of current social problems. It is the successor of the Tuesday night Bible class conducted for twenty years by the late S. Bruce Wilson, executive secretary of the Ithaca Y. M. C. A.

Authorities on current social and educational subjects are invited to state their views, after which members of the club question them on their theses or other aspects of the subject.

Last Tuesday, the club heard Tracy Jones, executive secretary of the Syracuse Y. M. C. A. discuss the question "Is the Yellow Race going White or Red?" Mr. Jones for several years was executive secretary of the Y. M. C. A. in Canton, China. Next Tuesday, C. L. Kulp, superintendent of the Ithaca public schools, will discuss the sources of school finances.

Hasty Entrance

This getting rid of winter—
How do you feel about it?
I know that Spring—
(Had she her way)
Would make her entrance
Like an over anxious player,
But contrivise
She has to be a trouper.
In Spring's garb
And Winter steals a scene.
The audience
Twists in its seat
And is frigid.
But winter can't forget the scene
As autumn left it for him.
Meanwhile, an over anxious lover
(In Spring's garb)
Comes upon the scene
And looks foolish.
(If Winter exits
And Spring forgets it)
Oh, for the poor foolish lover!

A Propos

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BAGATELLES
By A. Propos

Walked in a restaurant with a nickel . . . Bought my coffee . . . Wanted a cigarette . . . Was without a match . . . walked to counter to get one . . . Spied a nickel on way . . . picked it up, and gave it to cashier . . . "Evidently a lost tip", I said. Walked back to booth. Smoked a cigarette. Drank coffee . . . Walked to counter to pay for coffee . . . Fumbled for my nickel . . . Fumbled some more . . . Blushed . . . Looked sheepishly at the white coated man, and said, "Ha, ha—Lost my nickel . . . What price honesty . . . ?"

With daylight coming early 'tis best to get in a trifle earlier . . . You were seen, you know . . . by bottle hunters . . . Not you, Charlie . . . Georgie Arthur can't tell the difference between a Camel and a Lucky . . . but he can between a Chesterfield and a cigar . . . Astounding! !

Everyone seemed so surprised to discover what class everyone else is in . . . Rather a "get acquainted party" . . . Pictures should be taken more often . . .

A snake was charmed recently in front of the college . . .

"Sitting in the sun thinking" is all right Van, until the sun gets too hot . . .

Beatrice Gerling's recital . . . The most interesting I have seen . . .

Difficult to tell our co-eds with their Spring outfits . . . Shame Winter's so long . . . Cela suffit . . .

Liked that definition; "Education is what one has left over after he has forgotten all he learned." I don't know to whom to credit it . . . Mrs. Tallcott could tell you . . . Pity the fellow with a poor memory . . .

"Here's How" in French is "A votre Sante" . . . In Zula . . . "Oogy

Wawa" . . . Well . . . Skol . . . The Ithaca College "Men In White" as seen on the Dining Hall porch made a rather nice picture . . . Bill Schnell has reformed . . . Which is well . . . You should hear his recent arrangement of "The Old Spinning Wheel" . . . It will be sung by the A Cappella Choir on their next Broadcast, which will be one week from today . . .

Keep wondering if the busy—the very busy person ever worries about life—death—philosophy—etc. If that sort of thing happens only during leisure hours, and if we're going to have more leisure time, and they say we are, isn't it only right to believe that the next generation should produce some thinkers? It seems as though that's the chief worry of Herr Hitler . . . He dislikes intellect . . .

That mean boy in the tree Thursday morning. Would shake the tree of its snow as people walked under . . . The prettiest sight I've seen this year was from the porch of the Phi Mu Alpha house. The pure white blinded me . . .

Miss Green states that woman no longer wants to be placed on pedestals . . . No, no, but man puts her there, and she loves it. Don't you think so?

BARBOUR'S "REQUIEM" TO BE SUNG AT CLUB
(Continued from page two)

Olim Abrahæ" are set as a double fugue, developed the first time by each choir separately and the second time by the choirs simultaneously.

The Canctus is for solo quartet. It is in the key of D major, in 5-4 time, and is largely homophonic with the melodic interest centering in the soprano part.

The Hosanna is for six-part chorus, with doubled soprano and alto. This

is highly contrapuntal in the manner of Bach, but it is not a fugue, although it bears a general resemblance to that form.

The Benedictus is an alto solo in the key of G major. Its principal theme is the same as that of the "Inter oves" in the Dies Irae, and contains the most independent accompaniment of the entire mass. It is followed by a repetition of the Hosanna.

The Angus Dei is, like the Requiem Aeternam, for five-part chorus in motet style, and closely resembles the earlier movement. In fact it ends with a quotation of the music with which the vocal part of the mass began. Throughout the entire movement there are many quotations from the earlier part of the work, thereby unifying the entire mass. The very end is quiet, but not without hope.

The atmosphere of the whole is a very fine religious one and worthy of consideration and thought by students of music.

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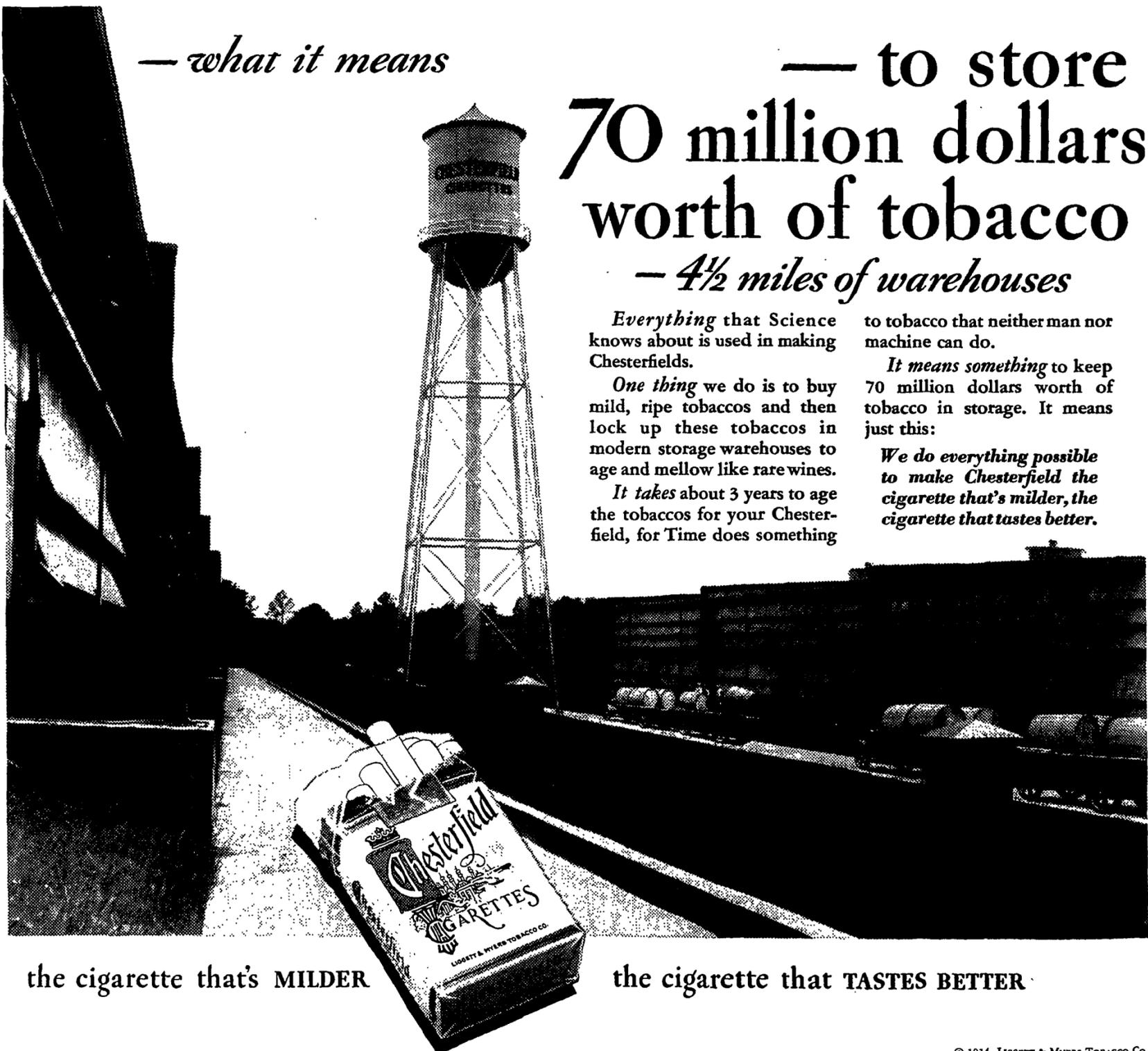
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