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The Winonan

Winona State Teachers' College

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The Annual Homecoming Party was given by the Junior High School Club Saturday evening, October 17th, for the members and alumni of the college and their guests.

Mr. and Mrs. G. E. Maxwell and the club officers composed the receiving line in Mr. Habermann's room which was artistically decorated for the occasion. From here those attending passed into the "gym" where music was furnished by an orchestra. Dancing continued until the program started at 9:30. The program consisted of a revue which clearly showed the development of the college since its humble beginnings in 1861. Presidents and pupils, alike, of former years appeared in characteristic costume before the audience. Additions to the curriculum were represented by pupils of the courses at that time.

Representatives from both the Civil War and the World War showed the spirit of patriotism demonstrated by the members of the school during those times. The spirit of frolic and gaiety after the Civil War was well portrayed in a solo dance. Lantern slides of the different buildings accompanied the revue of characters and supplied a background for their appearance. Each step did its part to bring the college up through the years to its present status as a four-year college. After the revue all taking part in the program formed a large W in the center of the "gym" and led the college in the singing of the Homecoming Song. The program ended with the singing of Alma Mater by all. Dancing followed.

The Junior High School Club achieved a huge success for the Homecoming party this year as indicated complete and dancing followed. Almost all the members of the club were present. Speeches, mostly impromptu, were given by Mr. and Mrs. Maxwell, Miss Watts, Betty Bosshard, Eunice Borth and Julian Neville. Musical numbers were given by Quirine Anderson, who also played the organ for the singing between courses.

After dinner, the club adjourned to Shepard Hall where the initiation took place. This was in the form of a dinner-dance and initiation held at the Winona Hotel and Shepard Hall respectively. Dinner was served at seven o'clock, with Mr. and Mrs. Maxwell as guests. Almost all the members of the club were present. Speeches, mostly impromptu, were given by Mr. and Mrs. Maxwell, Miss Watts, Betty Bosshard, Eunice Borth and Julian Neville. Musical numbers were given by Quirine Anderson, who also played the organ for the singing between courses.

The Women's Dinner on Friday evening with a fine menu and a varied and interesting program afforded 170 members a treat, while 50 men in a similar fashion heard Raymond Robins tell of his personal contacts with President Coolidge. There were a half dozen wonderfully helpful exhibits including health, domestic science, elementary school projects, and both fine and manual arts.

At the business session there was keen discussion of a future policy respecting the two conventions which now meet within a thirty day period. Opinion strongly supported the large state meeting. No one proposed alternating year by year with a great biennial state convention followed the next year with a great district program.

The spirit of goodwill and progress dominated the convention. Delegates were glad they came, and were alert to every opportunity for getting new ideas or new skills. Progressive education, based upon a scientific knowledge of the nature of childhood, as survey of nutritive curriculum... 

WINONA PLAYERS ENTERTAIN NEW MEMBERS

The first social event of the Winona Players was held on Saturday evening, October 17th, in honor of the new members. The event was in the form of a dinner-dance and initiation held at the Winona Hotel and Shepard Hall respectively. Dinner was served at seven o'clock, with Mr. and Mrs. Maxwell as guests. Almost all the members of the club were present. Speeches, mostly impromptu, were given by Mr. and Mrs. Maxwell, Miss Watts, Betty Bosshard, Eunice Borth and Julian Neville. Musical numbers were given by Quirine Anderson, who also played the organ for the singing between courses.

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The committee in charge consisted of Frances Emmert, Mary Ellen Polley, Velma Doss and Morilune Walker. Plans are being made for the program for the year... 

THE SYMPHONY ORCHESTRA

In order to more fully appreciate the development and musical breadth of the symphony orchestra a word about its history and growth is necessary. About the middle of the 16th Century certain men met in Florence, Italy, to revive the old Greek drama. Since music was an accessory to the skilful performance of these dramas, it was necessary to look about for instruments for the orchestra. The common instruments then in use were the organ, harpsichord, and clavichord, on which concerted music might be performed, and instruments as the lyre, harp, lute, and viol in the stringed instrument group. Then there was a group of wind instruments which antedated our modern oboe, bassoon, clarinet, French horn, trombone, and other wind instruments.

This meeting at Florence soon resulted in the presentation of the first opera in the year 1600. The orchestra, which played behind the scene and only for the accompaniment of the singer consisted of the harpsichord; two lutes, and one bass viol. While this was a small beginning, yet the eyes of the musical world were focussed on the development of orchestral music for the opera with the result that the crude instruments were soon found to be inadequate in capabilities. (The lute was the precursor of our mandolin and the viol developed into the violin. A very striking illustration of the lute may be seen in our Auditorium. The instrument is played by one of the grotesques.) Further stimulus for the development of instruments was given by the demand for an overture and an intermezzo in connection with the opera. The admission of women to the stage and the development of the florid style of singing all played their part in the development of instruments.

It must be kept in mind that each instrument as it was added gave to the orchestra a certain tone quality patterned after the hum of the voice so that in the modern orchestra we have each instrument representing a certain voice range. 

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A letter from Evelyn Nelson, who was president of the Kindergarten Club last year, speaks with enthusiasm of her work at Riverton, Minnesota. Miss Nelson is teaching in the First Grade in the morning, and in the Kindergarten in the afternoon.

Miss Sutherland went to Moorhead recently, where she attended the Convention of the Northwest Central division of the M.F.A. At the Convention, she spoke on the subject, "The Rights of the Child."

A waffle dinner was served to the members of the Red Wing Club, Wednesday evening at Shepard Hall, by Marian Laderer and Marion Jones. After the dinner, the president, Mildred Adler, presided over a short business meeting at which Miss Grannis, the club advisor, gave a short talk to the members.

On October 14, thirty-eight members of the White Birch Troop of Girl Scouts, hiked across the lake in patrol formation, for a campfire meeting at the bluffs.

When the troop assembled at the scene of the campfire ceremony then followed. Each patrol leader, in turn, told of the quality her patrol wished to pledge to the troop, and placed a flag on the fire. The color bearers brought the flag and the troop pledged allegiance, and sang "The Star Spangled Banner." Miss Christianson, who has had a troop of her own in Pennsylvania, gave a talk on Scout work. Taps were sung, and the Scout benediction repeated.

There was then a pause, to enjoy the "feeling" of the woods, and the troop hiked back to Winona and lessons.

**CAMPUS GOSSIP**

There were a number of graduates who visited over the week end. Among them were Helen Bezdichek, Florence Seumper, Theona Sunde, and Bonnie Fullner.

Mrs. Potter spent the week end out of town. There was a fine music program Sunday afternoon in the Money Hall parlor.

Some wonder why the Juniors are in such a happy state this week. It is because they were given three days at home last week end.

The following North Lodge girls spent the week end at their respective homes: Gladys Boe, Gladys Lawstuen, Agnes Ferguson, Lea Steeland, Marion Crandall, Phyllis Johnson, Esther Erwin, and Elois Simpson.

Miss Myrtle Eugen spent the week end with friends in St. Paul.

Miss Signie Olson visited friends at Rushford. Mrs. C. A. Robson and Miss Ruth Lidgerding of Red Wing were guests of Miss Stella Olson.

Miss Alice Grams motored to Lake City last Saturday where she spent a couple of days at her home.

Miss Marjorie Mettam, a teacher in the Lanesboro public schools, spent the week end at her homes in Zumbrota.

The Misses Mildred and Florence Erwin of Douglas, Minnesota were guests of Miss Esther Erwin.

Mrs. Johnson and Miss Evelyn Johnson were guests of Miss Phyllis Johnson for two days.

Palma Henning and Ora Wallander spent the week end at their homes in Zumbrota.

He Zimmerman and Emily Etter entertained friends from Brownston Saturday and Sunday.

Shepard Hall has now organized its official orchestra. It plays every late dance hit with the last wod in snap, pep, and dash. Make your engagement reservation early.

Mildred Waldo, Grace Shander, Mabel Vathing, and Vernice Rice "hiked to Lewiston, Sunday. At least they "fished" to Stockton Hill and at any rate, reached Lewiston. Fortunately Vernice has kind and comprehending relatives at Lewiston. The auto ride home was appreciated. Latest technique in boxing taught every night at 9:45 o'clock. — Mabel and Parades.

MANY ATTEND FINE PROGRAM OF S.M.E.A. HERE

(Continued from page 1)

content, and an appreciation of the needs of a changing social order, dominated the program. Many values quite impossible to measure were created for those who answered roll call at the Southeast Division. Members went home with a new enthusiasm for their work.

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WHAT ABOUT IT?

Our college was treated to a new type of pep fest in chapel on Friday, last. It turned out to be a pretty fair "slam fest." What's the trouble? Did the faculty get up from the wrong side of the bed or are we really as thoughtless as we are painted? Of course, it's not all of us, but the few are giving us a bad reputation. It must also be taken into consideration that if the faculty didn't remind us of our shortcomings, we might not notice them, so confident are we becoming.

But there is something radically wrong if we cannot form some sort of plan for a lively meeting on mornings preceding football games. Is it lack of cooperation? We thought we had plenty of that. Is it lack of leaders? We have several able ones. Is it lack of pep? Well, hardly. At least we don't think so. But perhaps we haven't as much ambition to arouse our pep, as we assumed. The following is what the editor of the "Eastern," from Madison Normal, South Dakota writes:

"Your pep! Your pep! You've got it, now keep it; Dog-gone it, don't lose it; Your pep! Your pep!"

How often you hear it at a game, and how it makes your whole being quiver as you hear it of the staff of the Ethical Culture School of New York City, was a visitor on the fifteenth. Our college was treated to a new type of pep fest which e'er he does—he does it right!

Edward Chinske is attending St. Edward University of Austin, Texas, in preparation for a dental course. His experience in football at Winona has earned him a place on the team of the university.

President Maxwell spoke on Monday night, October 12, to the Parent-Teachers Association at Houston. This body was organized a year ago. Its programs are well attended, perhaps 150 being present at the last meeting, and its work is proving of great service to the community.

Miss Alice Paine of the Class of 1900, a teacher in the college training school for two years, 1904-06, and now and for many years a member of the staff of the Ethical Culture School of New York City, was a visitor on the fifteenth. Miss Paine left Winona to pursue advanced study in Teachers College, Columbia University. Upon graduation she was appointed to this well-known private school, established in 1875 by Dr. Felix Adler and other leaders who desired to stress a more fruitful form of moral instruction than was at that time common in elementary schools. The enterprise proved a marked success, and the Ethical Culture School now ranks high among progressive institutions. Miss Paine will use her sabbatical year in foreign travel, visiting London, Paris, the Nile up to the second fall, and the Near East.

 rents will be offered students who have had experience as teachers and who wish to specialize more extensively in the forms of social work.

Says the National Committee on Visiting Teacher:

"Social workers have realized that many of the problems of juvenile delinquency, industrial inefficiency and other social maladjustments could and should be anticipated in the school."

"To meet these problems, which are both educational and social in their nature, the visiting teacher brings her double experience as teacher and social worker. Needless to say, what is required in all such individual cases is better understanding and closer cooperation all around."

"The peculiar virtue of this work is that it gets at the trouble early, while it is still in the preventive stage, and before it drifts into a correctional or incorrigible problem or causes serious retardation that is well-nigh hopeless of solution. If there was ever a case where the old saying holds true that "An ounce of prevention is worth a pound of cure," it is certainly in connection with visiting teacher work."

A committee headed by Miss Florence Richards is preparing for the annual reunion and dinner for the Winona Teachers College graduates to be held in the tea rooms of the Golden Rule in St. Paul on Friday, November 6, in connection (Continued on page 6)
Minneapolis Symphony Programs

MATINEE

1. Overture to “Zampa”...Paderewski

A few days before Herold died, in his forty-second year, he said to one of his friends, “I am giving up opera; it was just beginning to understand the stage. This from a man who had written at least two dozen operas, many of them very successful, is surprising, and yet it was quite true.” “Zampa,” almost his last opera, showed that he was well along on the road to genuine greatness; the somewhat trivial facility of his earlier works being replaced by real emotional power, and there are parts of “Zampa” which rank with the best operatic work of Herold’s great contemporary, Weber. The opera’s chief defect is its rather pretentious libretto, based on a version of the “Shah and the Reproach” theme which underlies all the Don Juan traditions. The Count of Monza becomes a preposterous pirate, after having casually betrayed his sweetheart, Albina, who of course dies broken-hearted. The known as Zampa in the pirate business, returns and rashly challenges the Don Juan. The Count of Monza becomes a preposterous pirate, after having casually betrayed his sweetheart, Albina, who of course dies broken-hearted. The known as Zampa in the pirate business, returns and rashly challenges the Don Juan. Herold’s work with “The Last Dream of the Virgin” from the Cantata “The Fair of Sorochinsky.” It is actually a Cossack Dance requiring extraordinary athletic ability on the part of the dancer. Nathaniel Dett, who was much impressed by the talent of this young Negro composer, has done a great deal to bring his works before the public.

4. Prelude, “The Last Dream of the Virgin” from the Cantata “The Virgin”...Massenet

It was on May 22, 1889, that Massenet conducted his new cantata, “Il Vimin,” at the first historical concert at the Paris Opéra. He was at that period much interested in musical and more or less dramatic settings for Biblical literature. His “Marie Magdeleine” (1872) and “Eve” (1875), both oratorios, “Héroïdes” (1864), are examples of his work in this field. It would be hard to imagine any one less fitted temperamentally than Massenet to embody in music the real spirit of religion, but his gift of theatrical effectiveness, his extraordinary power over his listeners, and his skill as a composer of orchestral music, have raised him to a position among the greatest of nineteenth century composers. The plot of Tannhaeuser was taken from an old German tradition which centers around the castle of Wartburg, in the Thuringian Valley, where the landgraves of Saxony held a similar contest to the one described in Tannhäuser. In its music mirroring these characteristics are the melodies of love and joy, operatic arias and choruses and the instrumental pieces played on this occasion. The first movement (B major, 4-4 time), is in the form of an intermezzo with two episodes or trios. The second subject is presented by the flutes and oboes, and is followed by a new theme in the strings. The final one forms the Polacca played on this occasion. It is a Polish dance treated in the Italian manner, using all the resources of the Orchestra and providing a brilliant Finale for the entire work.

5. March from “Tannhaeuser”...Wagner

The plot of “Tannhäuser” was taken from an old German tradition which centers around the castle of Wartburg, in the Thuringian Valley, where the landgraves of the thirteenth century instituted peaceful, singing contests between the Minnesingers. The plot of Tannhaeuser was taken from an old German tradition which centers around the castle of Wartburg, in the Thuringian Valley, where the landgraves of Saxony held a similar contest to the one described in Tannhäuser. In its music mirroring these characteristics are the melodies of love and joy, operatic arias and choruses and the instrumental pieces played on this occasion. The first movement (B major, 4-4 time), is in the form of an intermezzo with two episodes or trios. The second subject is presented by the flutes and oboes, and is followed by a new theme in the strings. The final one forms the Polacca played on this occasion. It is a Polish dance treated in the Italian manner, using all the resources of the Orchestra and providing a brilliant Finale for the entire work.

EVENING

1. Overture to “The Mastersingers of Nuremberg”...Wagner

Several years ago a prominent musical critic sent questionnaires to one hundred well-known music critics, asking which of Wagner’s operas they considered the best. “The Mastersingers” won with forty-five votes. “Tristian” following with about forty. The reason for first choice probably was that the “Mastersingers” contains everything—love, comedy, a ballet-dance, singing and music making generally—and most without a touch of pretentiousness. Hans Sachs’ romantic and unashamed love for Eva. In its music mirroring these characteristics are the melodies of love and joy, operatic arias and choruses and the instrumental pieces played on this occasion. The first movement (B major, 4-4 time), is in the form of an intermezzo with two episodes or trios. The second subject is presented by the flutes and oboes, and is followed by a new theme in the strings. The final one forms the Polacca played on this occasion. It is a Polish dance treated in the Italian manner, using all the resources of the Orchestra and providing a brilliant Finale for the entire work.

2. Symphony No. 2, in D Major, Opus 73... Brahms

I. Allegro Non troppo
II. Adagio non troppo
III. Allegretto non troppo
IV. Finale: Allegro con spirito

Brahms composed his D Major symphony in 1877, completing it within about a year of the production of Wagner’s “Tristian and Isolde,” in which the German composer was so successful. “Tristian” won with forty-five votes. “Mastersingers” following with about forty. The reason for first choice probably was that the “Mastersingers” contains everything—love, comedy, a ballet-dance, singing and music making generally—and most without a touch of pretentiousness. Hans Sachs’ romantic and unashamed love for Eva. In its music mirroring these characteristics are the melodies of love and joy, operatic arias and choruses and the instrumental pieces played on this occasion. The first movement (B major, 4-4 time), is in the form of an intermezzo with two episodes or trios. The second subject is presented by the flutes and oboes, and is followed by a new theme in the strings. The final one forms the Polacca played on this occasion. It is a Polish dance treated in the Italian manner, using all the resources of the Orchestra and providing a brilliant Finale for the entire work.

3. Three Little Pieces Orchestrated by Henri Verbrugghen

a. Berceuse (Lullaby)
   b. “Hopak” (Russian Dance)
   c. “Julia” Dance

Nathaniel Dett

Inactivity is a thing unknown to Mr. Verbrugghen and so, while making the long trip west from and back to Boston this summer he utilized his time to orchestrate several popular piano and vocal works among which were the three listed above. Grieg in his earlier years was a prolific writer of songs, and indeed throughout his life his melodic inventions, coupled with his enthusiasm for the folk music of his native country, made song writing one of his most spontaneous forms of expression. As his fame increased, however, there was a constant demand on him for instrumental works, ranging from small chamber groups to orchestral works. His compositions are of the utmost importance and have had a considerable influence on the development of the art of composition in the twentieth century. The very fact that so many of his songs have been arranged for orchestra underscores the importance of his work in this field. Grieg’s “Spring” played here, was published as opus 53 and based on a song composed by the Norwegian composer, Ole Bull. The melody is stated by the soprano and is followed by a new theme in the strings. It is in the form of an intermezzo with two episodes or trios. The second subject is presented by the flutes and oboes, and is followed by a new theme in the strings. The final one forms the Polacca played on this occasion. It is a Polish dance treated in the Italian manner, using all the resources of the Orchestra and providing a brilliant Finale for the entire work.

4. a. “Spring” (For Strings only)
   b. “Solveig’s Song”

Grieg

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WINONA AGAIN VICTORS, 13 TO 6

The Winona T. C. handed Fort Snelling a 13 to 6 beating on Saturday, Oct. 17th. "Rolly" scored two dropkicks for Winona by booting the one between the goal posts; he scored the extra point in like manner after a pass, Tust to Capt. Busch, netted a touchdown in the second period.

There were no outstanding stars for Winona but Snelling showed up well in the line by consistently getting through to set the fast Snelling backs for no or little gain. Haffen, quarterback and Stevens, left-half, were the outstanding players for the soldiers. Haffen played an excellent football game even though he played from the start with a fractured rib.

The Winona play featured the first half. Early in the first quarter after a mixing of line plays and passes the Teachers had the ball on the 20 yard line, Tust stepped back and drop-kicked a neat 25 yard counter for three points. In the second period after a series of passes, a pass Tust to Capt. Busch for 20 yards netted the only touchdown of the game. "Rolly" kicked goal.

The army came back strong in the third period and the play was confined in the Teacher's territory for most of the time. In the fourth quarter the army scored their only touchdown of the game, Haffen finding a 3 yard hole in the line for his only touchdown of the game.

Summary

Snelling kicked off to Tust on his 20 yard line, returned to 42 marker, Johnson through line for 4 yards but fumbled and lost to Snelling. Pass incomplete, Haffen for 4 yards, center a yard, then rt. tackle for 4 yards, Tust punting.

Nichols received a painful ankle injury when he returned the kickoff after Tust's dropkick from the 20 yard line to the 35, which kept him out of the game. McCaffrey also had to get out because of an ankle injury.

WINONA PLAYS MANKATO TODAY

Winona opens her conference season by playing Mankato Teachers here today. The latter has been defeated by Rochester, and Shattuck, and has been victorious over Pillsbury. Mankato will be anxious to avenge the 6-0 defeat she suffered here last year, and at the same time she will be anxious to avenge the 6-0 defeat she suffered here last year, and at the same time
THE SYMPHONY ORCHESTRA

for example, soprano, alto, tenor, and bass, with their many mutes or between-voices.

There are three main divisions of the instruments of the orchestra — the strings, the winds, and the percussion.

STRINGS
Soprano—Violin, about fourteen to the left of the conductor.
Alto—Second violin, about twelve to the right of the conductor.
Tenor—Viola, about ten just behind the second violins.
Bass—Cello, eight in front of conductor and extending behind first violins.
Also string basses or bass viols, six or eight standing behind the cellos and around to the rear of the orchestra.

WINDS
Wood Winds—These are divided into pipe, single, and double reed.

PIECE INSTRUMENTS:
Soprano—Flute, about three, one player alternating the piccolo.

SINGLE REED:
Soprano—Oboe, two.
Alto—English horn, one.
Tenor and Bass—Bassoon and Contra Bassoon.

DOUBLE REED:
Soprano—Oboe, two.
Alto—English horn, one.
Tenor and Bass—Bassoon and Contra Bassoon.

THE MODERN POET

"The Autumn Fields" on top, Miss Brown.
One moment; put your pencil down;
Look up the spelling of this word.
Was that the telephone I heard?
But then go on; take this line first
"Red, yellow, orange, brown, the fields,
Of Autumn," comma, "stretch ahead;
October rains, a scupper wields?"
Comma, new line, "for September is dead."
New line, "I grieve," g-r-i-e-v-e.
"I grieve, I wail," comma, "I weep."
Use commas, please. Now let me see,
"My youth is gone," comma, "Some one out in the hall?"
"With the Autumn leaves," comma, "I guess that's all.

IT IS SAID

Wedge may be sharp, but it takes Gillette to give him a close shave.

Viola Richter contradicts all laws of gravity that Newton ever found; she makes the statement that she fell up the post-office steps, and hurt the upper left hand corner of her right shin.

Miss Mallory told her star pupil confidentially that she fell up the post-office steps, and hurt the upper left hand corner of her right shin.

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FROM SHAKESPEARE TO T. C.

Miss Richards—If I have too austere
published you, Your compensation makes amends.
Claude Clark—"Tis a villain, sir, I do not
love to look on.
Walker Kenney—Thou hast slept well; awake!
Nathaniel Frier—I am here.
Gerald Custard—I am more serious than my
custom.
Raymond Lawrung—I must eat my dinner.
Esther Hall—Few in millions can speak like us.
Mr. Owens—You have taken it wiser than
I meant you should.
Arthur Farley—Work not so hard.
Bennie Rose—Full many a lady I have ey'd
with wont regard.
Howard Daniels—Do you love me?