

THE  
TRIANGLE  
OF MU PHI EPSILON



FEBRUARY, 1935  
Vol. XXIX      Number 2



## *Our Triangle*

Oh tell us what this life would be  
If it were not for Song,  
For Music soothes the troubled heart  
And makes our courage strong.

But sad would all our music be,  
If we knew not a friend,  
The briars would tangle 'round our feet,  
Our cares would never end.

With Music, Friends and Harmony  
Our lives are strewn with flowers,  
Sweet perfume scents our thorny paths  
And brightens all the hours.

Mu Phi, Mu Phi, Mu Phi Epsilon!

CALISTE SINEK,  
*Iota Alpha.*



# *The* TRIANGLE *of* MU PHI EPSILON

HELENA MUNN REDEWILL, *Editor*

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## AUSTIN ALUMNAE CLUB ORGANIZED



LOUISE KRAMER

AN alumnae club of Mu Phi Epsilon was organized Saturday night, January 19, at the Austin Woman's Club. This home, one of the loveliest in Austin, proved an excellent setting for our new club. Louise Kramer, president of the Dallas Alumnae Group, installed the former members of Mu Theta and Mu Theta Gamma chapters into the National Alumnae Club of Mu Phi Epsilon.

Officers installed were Minerva Blackman, president; Darthula Stohl, secretary; Gladys Couth Hodges, treasurer, and Willie S. Horne, historian.

At the close of the business session dinner was served. The decorations for the table featured a silver gazing-ball containing spring flowers, in which lavender and gold tones predominated. Corn flowers surrounded the base of the ball and lavender candles in silver holders completed the central theme.

The following toasts were given: To Louise Kramer, installing officer, Minerva Blackman; To the Mu Thetas, Darthula Stohl; To the Mu Theta Gammas, Beulah Beaver; To the Future, Ann Crockett; and To the new Austin Alumnae Club, Elizabeth Rivers. Our president then gave us much pleasure by reading numerous congratulatory letters and telegrams from other clubs, chapters, and officials of Mu Phi.

After dinner a musical program was enjoyed with the following contributing: Audrey McCullough, piano, *Andante Favori* (Beethoven); Hilda Widen, voice, *Spirate Pur* (Donaudy), and *Ma Voisine* (Thomas), with Beulah Beaver, accompanist; Minerva Blackman, voice, *Care Selve* (Handel), with Audrey McCullough, accompanist; Gladys Couth Hodges, violin, *The Son Of The Puszta* (Keller-Bela), and *Tambourin* (Gossee), with Audrey McCullough, accompanist. Louise Kramer completed the program by playing a Swedish Lullaby on the violin. As an encore number, she played the beautiful selection that she played at the National Convention in June.

Those invited for the installation, dinner and program included Louise Kramer, Johnita Albers, James V. Allred, Minerva Blackman, Una Callahan, Ann Crockett, Gladys Couth Hodges, Willie S. Horne, Stella Stacy, Edith Swanson, Beulah Beaver, Annie Lee Cosby, Lucile Morley, Audrey McCullough, Elizabeth Rivers, Myra Smith, Clara Stearns, Hilda Widen and Ruby Smith.

WILLIE S. HORNE,  
*Mu Theta Gamma.*

## A THREE-FOLD CONVENTION

By ELIZABETH AYRES KIDD, *Mu Xi*

I AM writing three weeks after my return from the Convention of the Music Teachers' National Association in conjunction with the National Association of Schools of Music and the Wisconsin Music Teachers' Association, held at Milwaukee, Wisconsin, December 26-29, and I am still agog over the feast of music, education, and Mu Phi contacts which I enjoyed. But the greatest feast of all was the lovely and inspiring luncheon gathering of Mu Phis from all over the country on Friday, December 28, at the Milwaukee Athletic Club. We were there—twenty-five strong—and how we did sing (?) the Triangle song! Words of mine can never describe the happy occasion as adequately as those of our scribe, Winefrid Ryan, of the Milwaukee Alumnae Club. The following write-up appeared in the *Musical Leader* (Chicago):



ELIZABETH AYRES KIDD.

### "MU PHI EPSILON ALUMNAE GATHER IN MILWAUKEE

During the recent convention of the Music Teachers' National Association, Milwaukee Alumnae of Mu Phi Epsilon entertained visiting Mu Phis at a luncheon at the Milwaukee Athletic Club. Hilda Heald was in charge of arrangements, and everything from flowers to food was perfect. Among the guests of honor were Helen Mueller, National Vice-President and Elizabeth Kidd, National Delegate. Patrons present were Rudolph Ganz, president of the Chicago Musical College; Dean Carlyle Scott and Carl Mueller of the University of Minnesota; and William MacPhail of the MacPhail School of Music in Minneapolis. Mr. and Mrs. Crosby Adams were both present, Mrs. Adams being much congratulated on her fifty-fourth year in the M. T. N. A. Gail Martin Haake, Elaine De Sellem, and Elsa Hollinger Teschan of Mu Xi Chapter were also in attendance. Elsa now lives in Milwaukee but retains her affiliation with Mu Xi Chapter.

After a greeting by the local president, Eunice Groth, Elizabeth Kidd introduced the guests of honor in her inimitable fashion. Mr. Ganz especially came in for a large amount of good-natured spoofing because an unregenerate elevator boy had callously slammed the door in his face, bellowing, "Take the next car!" Mr. Ganz assured us, however, that musicians should be thoroughly accustomed

to having doors slammed in their faces. He then told us of his experience before he played at the White House, when two hard-boiled detectives looked him over and finally decided that he really was the man who was going to tickle the ivories, and so might be admitted.

There were Mu Phis from all points of the compass, and they certainly made the rafters ring with song. Too bad these occasions can't occur more often.

WINEFRID RYAN."

There were Mu Phis "a plenty" on the programs of the Convention. The concert of piano music by contemporary composers featured a Children's Suite by Susannah Armstrong who has many times won the composition prizes offered by Mu Phi Epsilon. Helen Schwin of the Cleveland Club was chairman of the sectional program devoted to the exposition of elementary piano-class instruction. Marjorie Kenney of Sigma Chapter gave a splendid paper on Why I Believe In Piano Classes. Naomi Evans of the Milwaukee Club demonstrated, in a most charming and efficient manner, the actual teaching of the piano classes. She brought with her a number of students from her classes in the Milwaukee schools. Frances Tanner of the Milwaukee Club played violin in the concert given by the MacDowell Club Orchestra of Milwaukee.

The Federation luncheon which closed the Saturday morning session revealed a tableful of Mu Phis in deep discussion about the various phases of music instruction offered during the Convention. Among them was Elaine De Sellem, district president of the Illinois Federation of Music Clubs. The luncheon was in charge of the very gracious National President, Mrs. Jardine.

After such a gamut of festivities, with the annual dinner of the M. T. N. A. and N. A. S. M. added thereto, it is no wonder that a very weary delegate went home with head seething in musical lore and tongue weary from the many interviews with Mu Phis and deans of schools where our chapters are located!

The general trend of the papers and discussions was toward greater recognition of the American composer and more emphasis on music research. Mr. Kramer said that music begins with the composer. "The composer is public benefactor number one and not number zero". Mr. Eschman emphasized that music needs more propaganda. "During the first week of the freshman year there should be a talk on music as well as on athletics". Mr. Kinkeldey recommended that colleges provide advanced courses in music which would be on a par with liberal arts courses. There was an effort to place the work of applied music on a recognized basis of scholarship. Dr. Hanson urged provision for the student who has the talent to become a virtuoso in order that his course of study may not be so cluttered up with general college subjects that his technical efficiency suffers.

Only one thing bothered ye delegate at the Convention. Why was no place given, amid all the learned "college" discourses, for grammar school or high school

music problems? Secondary music education was hardly considered. Nevertheless, the array of subjects was stupendous, as you will see when you peruse the following:

PAPERS AND DISCUSSIONS

- American Composition: A few of its possibilities. Cecil Burleigh, University of Wisconsin.
- The Composer as the Source of all Musical Performance. A. Walter Kramer, Editor, *Musical America*.
- The College Type of Music Student. George S. Dickinson, Vassar College.
- The Special Objectives of Music Appreciation and History Courses. Royal D. Hughes, Ohio State University.
- The Adjustment to the College Student of Teaching Methods in Theory. Glen Haydon, University of North Carolina.
- The Place of Musicology in the College Curriculum. Paul H. Lang, Columbia University.
- The Dilemma of Crediting Applied Music in the Bachelor of Arts Course of Study. Phillip G. Clapp, University of Iowa.
- The Methods of Progressive Education in College Music. Jerome Swinford, Sarah Lawrence College, New York.
- The Problems of College Entrance Credit in Music. J. Lawrence Erb, Connecticut College.
- The Preparation of the College Music Student for Graduate Study. Otto Kinkeldey, Cornell University.
- Musical Environment and Activities for the College Community at Large. Karl H. Eschman, Denison University.
- Twenty Questions About Piano Class Teaching and Their Answers. Helen L. Schwin, Cleveland, Ohio (Mu Phi).
- Why I Believe in Piano Classes. Marjorie Kenney, Instructor Piano Classes, Evanston, Illinois (Mu Phi).
- The Advanced Piano Class As a Medium for Teaching Music Appreciation. Alvaretta West, teacher of Piano and Appreciation, Cleveland, Ohio.
- Two Demonstrations by Milwaukee Children of Piano Class Methods. Naomi Evans, supervisor of Class Piano Instruction, Public Schools, Milwaukee, Wisconsin (Mu Phi).
- The Fall and Rise of the Recognition and Appreciation of Bach. Albert Riemschneider, Baldwin-Wallace College, Berea, Ohio.
- The Organ: Its Literature and Its Performance. Palmer Christian, University of Michigan.
- White Spirituals of the Southern Uplands. George Pullen Jackson, Vanderbilt University.

- The MacDowell Colony at Peterborough. Mrs. Crosby Adams, Montreat, North Carolina (Mu Phi Patroness).
- The Psychology of Piano Teaching. James L. Mursell, Lawrence College, Appleton, Wisconsin.
- Notes On Recent Music Research. Otto Ortmann, Peabody Conservatory of Music, Baltimore, Maryland.
- The Need of a Creative Attitude Toward Music. Howard Hanson, Eastman School of Music.
- Graduate Degrees in Music. Howard Hanson, Eastman School of Music.
- American Higher Music Education Compared with that in Europe. Otto Kinkeldey, Cornell University.
- Courses in Song Literature. Harold L. Butler, Syracuse University.
- The Piano Sonatas of Scriabine and the Problem of Modern Form. Karl Eschman, Denison University.
- Opera in Modern Germany. Howard G. Bennett, University of Vermont.

#### Theory Conference:

- Monteverdi. Glen Haydon, University of North Carolina.
- Bach. Arthur Shepherd, Western Reserve University.
- Debussy. George S. Dickinson, Vassar College.
- The Coordination of Theory Courses (Round Table). Leo Sowerby, American Conservatory of Music.

#### Wind Instrument Conference:

- Teaching the Wood-Wind Instruments. Raymond Dvorak, University of Wisconsin.
- Teaching the Brass Wind Instruments. Arthur L. Williams, Oberlin Conservatory of Music.
- The Wind Instrument Literature. Burnet Tuthill, Cincinnati, Ohio.

The concerts and the musical interludes were of remarkably fine quality. I append a list of them, with a few remarks en route:

- Wisconsin Composers Concert. Composers represented on the program were Edna Frida Pietsch, Florence Bettray Kelly, Dr. Uno Nyman, Harriet Ware, Seneca Pierce, Alexander MacFadyen, John Carre and Cecil Burleigh.
- Sonata Eroica, for Pianoforte (MacDowell). Superbly played by Rudolph Ganz.
- Concert by Milwaukee Young Peoples' Symphony Orchestra. Partially supported by the city of Milwaukee, sponsored by the Civic Music Association. A fine, large group of young people, both men and women; very earnest, under a young and able conductor-composer, Milton Rusch. Technical errors meant nothing, for is not this a training group? The guest conductor-composers for the evening were Mr. Ganz and Mr. Tuthill. Mr. Pfister was the baritone soloist.

- The Old Harp Singers of Nashville, Tennessee. There were seven singers and one harpist. The group was under the management of George Pullen Jackson of Vanderbilt University. Mr. Jackson has spent years of research among the southern uplands, gathering early American ballads, spirituals, folk-hymns, and fuguing tunes. It was a rare treat to hear these songs sung in the model scales of long ago.
- Concert and Rehearsal by Augustana Choir, Henry Veld, Conductor, Augustana College, Rock Island, Illinois. This concert presented part-singing in the highest degree of the art. The rehearsal demonstrated to the audience the manner in which these musicians have attained such perfection.
- Program of Piano Music for the Early Grades by Contemporary Composers. The program, though of great interest to every piano teacher, is much too long to print. The pieces were played by John Thompson and Rudolph Ganz.
- Music by Lyric Male Chorus of Milwaukee, Herman F. Smith, Director. A large, well-trained, and enthusiastic body of men who were able to produce tremendous volume. The program was given at the annual dinner of the M. T. N. A. and N. A. S. M.
- Musical Interlude: Jane Dudley String Quartet of Madison, Wisconsin, and Louise Lockwood Carpenter. This group of fine young women gave a splendid rendition of the Piano Quintet, opus 1, by Dohnanyi.
- Musical Interlude: Diefenthaler-Dittl Piano Duo of Milwaukee. Excellent ensemble playing of compositions by Brahms, Mozart, Pietsch, MacDowell, Spencer and Debussy.
- Musical Interlude: The Milwaukee Wood Wind Quintette, playing Suite Miniature by Poldowski, and A Little Symphony, opus 52, by Carl Eppert.

#### A SINGER

*I heard her sing a little song,  
And in my eyes unbidden tears  
Came stealing, wistfully and slow,  
Bringing me dreams of yesteryears.  
Like some soft flute, tender and low,  
Heard from a distance in the night  
When all sounds wear a muted voice  
And blend in beauty with moonlight.  
So sweet the music of her voice,  
So pure and true its melody,  
No artistry could train her soul  
To shine through tones so perfectly.  
For life alone had taught her this,  
And all her heart was mirrored there  
Within the compass of her voice  
Singing a song of love's despair.*

## FAMOUS WOMEN CONDUCTORS



EBBA SUNDBLOND  
*Iota Alpha*

**E**BBA SUNDBLOND occupies today a position unique in American musical activities. She is the first American-born woman to conduct a symphony orchestra in a "man-sized" program, and to win enthusiastic plaudits from press and public. This slender, blonde young woman, whose training has been done wholly in this country, demonstrates a well-developed technic of the baton and a joyous flair for conducting, without which technical skill amounts to nothing. "Very able" has been the verdict of critics.

How did she learn this difficult art?

It is a question of interest to many young men and women to whom her example has become an inspiration. Her long professional career as a violinist has given her a sense of values in this new artistic experience. The familiarity with the orchestra and its literature has come from years of ensemble experience as concert-master of a conservatory orchestra, as well as a natural inclination to study scores and hear as many orchestra concerts as the opportunities afforded her.

It is worthwhile for ambitious young musicians to trace the quiet determination with which she has sought to perfect her education. Perhaps the pleasant conspiracy of her family to give her every opportunity has been a contributing cause, but at least her early interest in the violin arose from the fact that her brother gave her an instrument as a Christmas present when she was eight years old. The violin was one of those cradles of natural family art expression, where music came as easily as the air they breathed. Ebba was born in Lindsborg, Kansas, and pursued her studies faithfully there at the Conservatory connected with Bethany College (of Messiah Festival fame). Having studied piano even before violin, she made rapid progress and played often in public, being acclaimed a "wonder-child". Later the family moved to Minneapolis, Minnesota, where Ebba continued her studies and began her teaching career. When the opportunity presented itself to become affiliated with the Bush Conservatory in Chicago, she accepted this offer, since it meant greater advantages to her in every way. In 1920 she was engaged by the Minneapolis Symphony Orchestra for a

solo appearance and in 1921, gave her debut recital in Chicago, scoring notable success.

Ebba Sundstrom's activities during the first years after coming to reside in Chicago included preparing herself for the National Federation of Music Clubs contests, in which she won State and District. Church work had always been a field where she enjoyed using her talents, and she continued playing the organ and directing choirs until 1928. String quartet playing, the conducting of the Junior Orchestra at Bush Conservatory and serving as concert-master of the Conservatory Symphony Orchestra for eight years were steps which led to definite interest in conducting and the reading of scores.

When the Woman's Symphony Orchestra of Chicago was organized in 1925 Ebba Sundstrom was invited to become the concert-master. Mr. Richard Czerwonky, who was the first conductor, had occasion to call upon Ebba at intervals to assist in the rehearsals. Later, when Ethel Leginska was the conductor, Ebba retired from the concertmaster's chair to take the assistant conductorship, because Miss Leginska's tours necessitated frequent absences from Chicago. Ebba's debut as a conductor was made in 1928, and in 1929 she was appointed regular conductor for the orchestra, which position she has since held with increasing popularity.

The Woman's Symphony Orchestra is now in its ninth season and has among its list of accomplishments many notable achievements which vouch for its recognition by the public, the press and other colleagues. Highlights in the career of the orchestra include a gala concert sponsored by the National Federation of Music Clubs at the Century of Progress, 1933, which was broadcast from coast to coast; a concert on the Floating Theatre played to an audience of 12,000 people on Illinois Day at the Century of Progress, 1933; accompanying the Swedish Choral Club in Orchestra Hall in Bruch's *Cross Of Fire*; a joint concert with Maier and Pattison, duo-pianists in Orchestra Hall; and, last but not least, playing the opening and closing weeks of Mr. Henry Ford's series of symphonic concerts in the Ford Gardens at the World's Fair, 1934.

Miss Sundstrom is at present the president of the Musicians Club of Women, honorary member of the Lake View Musical Society and the Chicago Artists' Association, state chairman of Orchestra Music in the National Federation of Music Clubs. She is married to Dr. Victor T. Nylander, a dentist, and has a young son, Reinhold, four years old, which means that her life is a full one, whether at home or at work. This completeness is reflected in her personality which is a combination of vivacity, cheerfulness, patience and perseverance.

"Without question the Woman's Symphony Orchestra now takes rank next to the great Chicago Symphony. To have come this far in nine short years is an achievement that deserves every recognition. They will go further, presently, if they can be supported as they deserve to be."—*Glenn Dillard Gunn.*

"Ebba Sundstrom is a greatly talented young woman, a conductor who needs no partial word on account of her sex. . . . Her platform manner is ideal, a melange of simplicity and authority that cannot fail to inspire response and obedience from her disciples."—*Herman Devries*.

"As a conductor, Miss Sundstrom has an enviable grasp of the classical style."—*Engene Stinson*.

"Twelve thousand people heard the Woman's Symphony Orchestra last night at A Century of Progress. This in all probability was the largest audience ever assembled in the name of symphonic art and if one computed the results in terms of applause, one of the most satisfied gatherings of its kind in local musical history."—*Edward Moore*.



ANTONIA BRICO

An autobiography of Antonia Brico would be a fascinating book to read if such a book were in existence. Such chapter topics as *WORK, UNLIMITED AMBITION, FORTITUDE IN SPITE OF ADVERSITY, and MORE WORK* would necessarily be expected, and long paragraphs on *How to Succeed in Spite of Sex*. Because Antonia Brico declares the conductor's stand one of the last great forts to be defended by the proud male. Let women be governors, senators, foreign ministers and secretaries of labor if they will, but not orchestral conductors, is the masculine verdict. And to carry out the verdict they have erected stone walls and front-line trenches to keep the petticoats on the other side. But such barricades have not deterred Miss Brico;

she would not be sidetracked into teaching; she would not even be content with the position of an eminent pianist, although she had been magnificently trained by Sigismund Stojowski. She would be nothing but an orchestral conductor and she would study with on one in the world but Dr. Karl Muck. "But Dr. Muck takes no pupils", she was told. She bought her ticket to Hamburg just the same, armed only with a letter of introduction and an overwhelming earnestness.

That was seven years ago. Seven years marked by the singular position of being the only pupil Dr. Muck ever had. Seven years marked by such intensely hard work that all the other years of hard work looked like nothing at all. Not even those many years, those young years when her friends played tennis and went to dancing classes, and she toiled long and late as a music major at the University of California, working her way through college, supporting herself by giving piano recitals and playing over the radio, but finally winning her A.B.

degree—a music major, specializing also in foreign languages and Oriental philosophy. For if you would interpret great music wouldn't you have to know many many other things? Wouldn't you have to study deeply into every interesting phase of life and human endeavor? Wouldn't you have to expand your own mental and spiritual capacities to their greatest limitations if you were to give a real message in music? Merely knowing the piano was not enough, even though you could play solo concerts; and chamber music, accompaniments and ensemble music at sight; merely knowing something about every instrument in the orchestra was not enough; understanding the intricacies of the great masterpieces of symphonic music was not enough. If you were to project your personality upon a great audience you must have a great and rich personality to draw upon, a wide general culture, great human appeal and understanding, a rich fountain of mental accomplishments as well as a deep well of emotional possibilities. These were the things that had to be developed, instilled, made a part of one's self, she told herself daily as she strove towards their realization with a concentration that never diminished, with an enthusiasm that never wavered, with a love of the ideal that burned steadily like a great star ahead.

And as she sits beside you on the davenport of her Oakland studio and lets you ask her immunerable questions, when she tells you simply, but feelingly, of the ups and downs of her fascinating career, you know you are enjoying an hour with a truly great woman whose ambitions will go on and on, as she herself will go constantly higher and higher, up the great ladder of fame. You rejoice with her that she has triumphed. You feel radiant because she is radiant with dreams, hopes, ideals. And you go away, finally, with a great new energy surging through you and a determination to help in every way you can a young woman who has set her goal so high.

Is it any wonder that the University of California counts Antonia Brico (herself a Californian and many years a resident of Oakland) one of its twelve most important children? Is it any wonder that the great musical authorities of the world concede her a very high place in a very notable list of orchestral conductors? Is it any wonder she has succeeded in spite of obstacles, discouragements, disillusionments? Because Antonia Brico has "arrived". Although only in her early thirties she has already conducted in the great music centers of the world such great organizations as the Berlin Philharmonic, the Hamburg and Warsaw Philharmonic Orchestras, the Musician's Symphony at the Metropolitan Opera House, New York, the Riga Symphony Orchestra (one entire season), the San Francisco and Los Angeles Symphony Orchestras (guest appearances), and a series of twenty-eight consecutive concerts at White Plains, New York, with the Musician's Symphony Orchestra. At the present moment she is preparing the New York Women's Symphony Orchestra of 80 players for its debut on February 18.

HELENA M. REDEWILL.





ETHEL LEGINSKA, *Iota Alpha*

Ethel Leginska, pianist, composer, conductor, is of English birth and played her first concert at the age of six. All her early life was taken up with the arduous duties of being a "wonder-child". Not until she found herself in the studio of Leschetizky did she really settle down to the serious work which resulted in her New York debut as a concert pianist in 1913. Perhaps no woman musician of our age and day has received so much attention from the press as Leginska. With her intense and vivid intellectuality and her tremendous force of vitality she is a wonderful subject for the music critic and the interviewer. Even though she no longer goes on tours as a concert pianist, she frequently appears as solo artist on the symphonic programs she is conducting; in fact, it was she who first instituted the dual-role of pianist-conductor on a single program; one should say sometimes a "triple-role", too, pianist-conductor-composer, for Leginska has many fine compositions to her credit.

She has also played and conducted in many places, at home and abroad. The National Women's Symphony (New York), the New York Philharmonic Players, the Boston Philharmonic, the Boston Women's Symphony, the Los Angeles Philharmonic, the Dallas Symphony Society, to mention a few, have all been under the able and spirited baton of this dynamic little Englishwoman who became a member of Mu Phi Epsilon, Iota Alpha Chapter while under contract as conductor of the Woman's Symphony Orchestra, Chicago.

Perhaps no better way could be found to introduce Ethel Leginska to readers of *THE TRIANGLE* (if she needs such introduction) than through the eyes of the press:

"After Ethel Leginska's performance Sunday afternoon as both conductor and piano soloist of the Dallas Symphony Orchestra, we favor installation of that sweet old custom of giving the keys to the city. Some sort of ceremony is in order to celebrate the tiny Englishwoman's complete subjugation of us hard-boiled colonials. The dramatic fervor and lyric spirit of her direction and then her dual performance in the Rubinstein D-Minor Concerto rather go under the skins of the people to whip them into a fine frenzy of appreciation. The recalls upon recalls passed computation.

"The victory was practically for Leginska the musician and not for Leginska the woman assuming a traditionally masculine function. By her black velvet costume she makes her sex as unobtrusive as possible and one quickly gets used to her. Claiming equal rights she accepts equal obligations and manages to stand on her own as a first-class performer in any gender.

"Withal Ethel Leginska makes a conductor's show out of it for she is an ineluctably magnetic and spectacular person. She conducts quite athletically probably because constant motion suits her 100 pounds of intense nervous energy and also because the broadly eloquent beat is exigent with an orchestra of our type. She is graceful, almost terpsichorean with it and since we make a practice of seeing our concerts as well as hearing them, the little pantomime only underlines mood and tempo.

"Ethel Leginska on the podium is modestly a tyro. Miss Leginska at the piano is a virtuoso of at least twenty-five years of extraordinarily successful playing. The limber wrists and nimble fingers of the Leschetizky school were responsible for effects written originally by a superlative virtuoso for his own incredible technique. In Miss Leginska's playing were her own mastery of the keyboard and the electric shock of her personality. She was able to make the Concerto wholly her own as both conductor and soloist, directing with her head while playing and bringing her arms into play when at rest.

"The conductrix rarely acknowledged the applause alone, always calling upon the orchestra to share. To Edward Cramer, concertmaster, she gave a handshake and a pat on the back after each number.

"The Leginska appearance here was a privilege in more ways than one and the sight of a woman batonist was the very least of them. With a program as hackneyed as any radio studio devised, she gave Dallas nevertheless an exciting orchestra afternoon and a thrilling revelation of piano playing."  
—John Rosenfield Jr., (DALLAS MORNING NEWS)

"The triumph of triumphs in the Hollywood Bowl belongs to Ethel Leginska."

—DAILY TIMES, (Los Angeles)

"Her profound and individual musicianship made the evening one of the most inspiring events of the season."  
—BERLINER DEUTSCHE ALLEGEMEINE ZEITUNG, (Berlin)

"Ethel Leginska, you are always welcome in Munich; you are one of the greatest in your art."  
—MUNCHENER ZEITUNG, (Munich)

"Leginska is a great personality, a remarkable conductor, a feminine genius."

—EVENING AMERICAN, (Chicago)

"The National Woman's Symphony Orchestra, at Carnegie Hall Saturday evening showed what they could do with overtures, concertos and symphonies. With the little, energetic figure of Miss Leginska bobbing up and down on the podium, half-concealed under a rising and falling growth of bushy hair, and directing with a compelling authority, directness and force, one felt there was little these ladies could not do. The experience of wielding a baton was not a new one for Ethel Leginska, her most recent assumption of the directorial role having occurred at a local revival of von Suppe's *BOCCACCIO* early this season. A pianist of note, a capital conductor, a composer, she now comes before the public as a feminist seriously to be reckoned with."

—L. B., WORLD-TELEGRAM, (New York)

## RAMBLING THROUGH RUSSIA\*

By HELEN L. LYON, *Washington Alumnae Club*

IN ANY group of Americans traveling through Russia last summer, one would invariably find almost as many motives for taking the trip as there were individuals. Some wanted thrills, even unpleasant ones, if thereby could be found material for a sensational story to send back home; others were expecting to find a workable model of Paradise on earth; a larger number, perhaps, anticipated drabness, regimentation, sad faces, "battle, murder, and sudden death" on every street corner; some looked for rare musical, dramatic, and artistic treats; others hoped to find gorgeous river and mountain scenery in that gigantic country; and a remaining few who were interested in people whoever or wherever they might be, hoped to get a little of the flavor of the country and character of the Russian people even in a brief time, in the native cities and the villages, on trains, on boats, and afoot. I venture to place myself in the last classification, because, like the Elephant's Child, I have "insatiable curiosity" about the people who live on this giddy globe of ours, and I wanted to "see for myself."

Since my return, I find that whenever I say anything in the least favorable about Russia, I am greeted by the withering reply, "But, of course, you saw only what they wanted you to see."

It is true that I did not want to miss seeing the magnificent art museums, the new apartments and hospitals, and the Russian workers themselves, not only while busy, but also when relaxing in the Parks of Culture and Rest which one finds in every Russian city; but there was nothing to prevent our large party from seeing the more seamy side of life, and many an evening I wandered about, quite unescorted by guides of any sort, watching the people as they strolled about on the city streets. I even glanced into lighted windows to see them in their homes, which, especially in Moscow, seem overcrowded according to American standards, but to which the Russians themselves are accustomed; and I played with the round-faced youngsters who scamper along the streets during those soft, white summer nights when twilight lingers till almost eleven o'clock in a city as far north as Leningrad. Yes, I saw what I "was looking for"; and most of our group who entered Russia with violent prejudices, either for or against the country, left with much the same point of view, I believe.

The first Russian city we visited was Leningrad. We arrived in mid-afternoon, and most of us had not eaten since morning; so we were very glad to be told that luncheon would be served almost immediately. Three elevators whisked us to our bedrooms in the Astoria, a charming hotel of pre-war days, where we found that our rooms had every modern convenience and a uniformed maid thrown in who could speak my own particular brand of French and Ger-

man! Hurrying down to the dining room, our hunger was soon appeased by huge bowls of cucumbers (served three times a day wherever we went in Russia), thick cream soup, croquettes which were daintily garnished—perhaps to prove their authenticity—with a small chicken's claw; and vegetables, ice cream and coffee.

Then our first sight-seeing trip in the golden afternoon light! First, the spirited statue of Peter the Great on his rearing horse; next, the lovely public gardens near the Neva, then the Church of the Resurrection and the blue-tiled Mohammedan Mosque which was built by the last Czar for his Moslem subjects.

Our eyes tried to become accustomed to the sight of collarless men in blue serge, many of them with close-clipped or shaved heads, for, as one of our number facetiously remarked, when they cut off their beards they kept right on and finished the job up to the top of their skulls. The women wore simple cotton dresses, some had scarves over their heads, others (the younger ones), berets.

At ten-thirty we dined as dusk was falling, and found a skilful orchestra playing Russian airs—and a little American jazz in doubtful compliment to our nationality—as we were served caviar, salmon, and fresh fruit. No one traveling with a well-organized group needs to fear starvation in Russia; but, while the quantity of food served was always ample, some of us found the diet a little monotonous before the month was over, and most of us lost weight because of our strenuous days and abstemious fare.

In Leningrad my greatest thrill came from visiting the Hermitage, a glorious art gallery which Catherine the Great built as an intimate home when she tired of the splendor of the Winter Palace. In the Treasure Room are gorgeous ornaments in bright hammered gold dating back to the fourth century before Christ. These ornaments were excavated thirty or forty years ago from the Dnieper and the Don region, and are now carefully preserved in glass cases. In the Hermitage we saw the largest collection of Van Dykes outside of Holland, and the largest group of Rembrandts anywhere.

After lunch, we started out for the Leningrad Park of Culture and Rest. Many couples were about; as often as not daddy was carrying the baby in one arm and a hunk of dark bread—evidently the family picnic—in the other. In one section a brass band was playing the William Tell Overture to an appreciative audience; in another, children under six were having fun with a polished slide and a sand pile. Near that was an outdoor napping place, where youngsters could lie on low cots; and beyond, little chairs and tables and swings, with a vivacious girl in charge to look after the smallest ones. A queue at last! We had been looking for one all day, and here it was. The sign above the ticket seller said, AMERIKANSKI GORI, which means American Mountains, and this name was given to the mildest roller-coaster I have ever seen. At its highest point it was perhaps forty feet above the ground! But even so, hundreds were eagerly awaiting their chance for a ride!

\* This trip of Helen Lyon's and the Musical Festival Tour of Helena Redewill's described in the December TRIANGLE were taken under the auspices of the Bureau of University Travel.

That evening in the Park some of us listened to an open-air concert by the Civic Orchestra, which played light classics and dances by Meyerbeer, Saint-Saens, Moszkovski, Glinka, Rubenstein, Rachmaninov, Delibes and Glazounov. All the players were men except the harpist, and their performance reminded me of many "Pop Concerts" I had heard at home.

The next day some of us went by bus to Tsar Seloe, about twenty miles out of the city. We were amazed at the tremendous size of the Summer Palace there (built by Elizabeth, the mother-in-law of Catherine the Great); the interiors are very rich, many of them finished in a rather deep indigo blue and gold. Even the Chapel is so ornate and gay that it resembles a ballroom far more than a house of worship. One room is completely faced with amber; another is a picture-gallery, where the paintings cover every inch of the walls; the great banqueting hall is finished in a more delicate Louis XVI style, with a long table completely set with china and glassware. A short distance away we visited a smaller, less ornate palace where Nicholas II spent much of his time. The rooms have been left furnished just as they were in the Czar's day, and I spent some time studying the titles of the books in his library, which in addition to many Russian volumes, contain H. G. Wells' novels and G. B. Shaw's plays, in English.

But the most touching thing was the children's playroom, with a polished slide and two miniature automobiles for the Czarevitch to wheel about in.

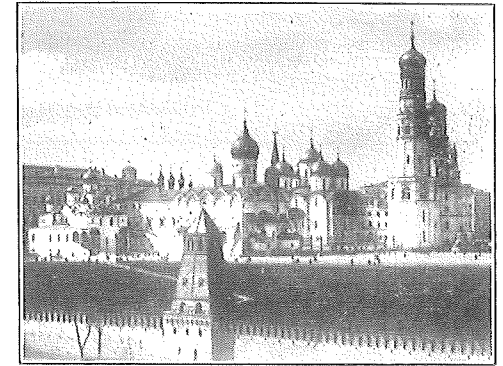
Upon our last day in Leningrad, we visited St. Isaac's Cathedral, its dome somewhat resembling that of St. Peter's in Rome. It is now used as a so-called "anti-religious museum". It seemed to me that the exhibits displayed therein attacked certain practices of religion, rather than its dogmas. We saw several mechanisms which surely belong in the realms



ST. ISAAC'S CATHEDRAL, Leningrad, now an anti-religious museum. Hotel Astoria at right (with awnings).

of science rather than religion; and the inconsistency of representatives of the Prince of Peace in furthering the cause of war is hammered home on every hand, as is also the contrast between the poverty of the peasants and the wealth of the rulers, both temporal and spiritual. But the glorious columns of lapis lazuli and the rich pilasters of malachite tower above the crude cartoons like a giant forest. And the wonderful mosaics of the saints which form high panels on each side of these columns gleam from their gold backgrounds with lovely dignity.

Moscow is a much more exciting city than Leningrad. The city seems cleaner than the former capitol, and streets wider and better paved. Of the Kremlin Museum collection the most brilliant of all is the wonderful collection of richly jeweled crowns, sceptors, thrones, and even harnesses. Each monarch seemed to feel that his badges of royalty must exceed those of his predecessor, and so one finds collections of diamonds, pearls and emeralds, and the most glorious enamel-work that simply beggars description. Near this great museum is the impressive church where the rulers were crowned, and the great Bell of the Kremlin, whose crack is large enough for two or three people to stand within.



The Kremlin in Moscow.

In the evening four of us visited the Hermitage Theatre to see a musical comedy, *The Violet Of Montmartre*. The theatre is well built with comfortable seats, excellent stage, fine lighting, and fresh costumes. The play in one sense was disappointing—it was so un-Russian. It might have made a big hit on Broadway in 1910, and the music, tuneful and romantic, might have been written by Victor Herbert. As a matter of fact, it was by Eckert. But the audience—all Russians, so far as I could judge by my five senses—simply ate it up. *How* they loved the antics of the three clownish leads, and *how* they howled over the hero's satirical attack upon the buffoon's impersonation of Napoleon!

July 24 stands out as the most exciting day I spent in Moscow. In the morning we visited the Tolstoi Museum, where there are first editions of his books, many manuscripts, and delightful paintings illustrating his novels—the loveliest of all showing him as an old man, standing in an autumnal birch woods, the golden sunlight sifting through the yellow leaves like a benediction upon his beautiful white hair and kindly face.

That afternoon I was lucky enough to get to see the annual Physical Culture parade. Over 100,000 young men and women, largely recruited from the athletic clubs belonging to the various factories of Moscow, and dressed in different colored athletic costumes, paraded from three o'clock until seven, marching gaily past a throng of onlookers grouped around the Red Square. The largest athletic club, called the Dynamo, sent thousands of its members dressed in pale blue and white, marching with rowing shells held aloft.

The Ski section of the club carried poles and skis, and following them came a contingent of aviators, sixteen women dressed in white, and six hundred men in

dark blue flying suits. Following them came a thousand or so sailors, carrying two masts with weather flags flying between them as warships do on a holiday.

At 6 o'clock the brass bands retired, leaving the Square empty; and then thousands upon thousands of bicyclists wheeled slowly past; a few hundred motorcyclists chugged by, and then a big yellow balloon was released which had been held all afternoon poised in front of St. Basil's Church.

At 6:45, although our feet and backs were aching from our long vigil, we were electrified to see suddenly emerging from the main archway of Government House, a thousand young men all in white, and a thousand girls also dressed in white and carrying red balloons in each hand. Directed without a word by one man, sitting on a tall ladder, they went through a gymnastic drill of the Swedish type, at the end of which the girls released their balloons, which rose against the sun like glorious red bubbles. It was one of the most breath-taking moments of sheer beauty that I have ever seen.

Before the balloons had quite blown from our sight, twenty-three airplanes flew over the square, and three of them "stunted" for a quarter of an hour.

The climax was the most surprising thing of all; a thousand men in white and a thousand girls in red, all marched on the square, each carrying a gun, with which they performed the most astounding military maneuvers, and concluded by forming a triple circle, lying flat on their faces, while a smaller group of very graceful girls in pale green did ballet steps and group dances in a combination of the Russian, French and Danish systems, with other steps and figures that were uniquely their own. Everything in these dance figures was done in waltz-time—they even somersaulted in the same rhythm!

Another Moscow treat was an excellent concert held in one of the new, beautifully-appointed concert halls. The program opened with brilliant Chopin selections by G. R. Ginzburg, a very slender, boyish pianist who had just returned as a prizewinner at the Chopin International Contest at Warsaw. Several splendid singers from the Leningrad State Theatre of Opera and Ballet sang arias and duets; we saw a charming couple from the Moscow Ballet presenting their interpretation of aesthetic dancing; and we heard Zagorskaya sing folk-songs of the different peoples of the U. S. S. R., from a far-Eastern Siberian lullaby to a Southern, almost Oriental love-song from the province of Georgia. But the most unusual part of the program consisted of Caucasian dances, performed by an ensemble of mountaineers, dressed in shaggy, tall lamb-skin hats and square-shouldered cloaks, whirling madly about, picking up handkerchiefs from the floor with their teeth, and with barbaric spirit dancing with swords and flashing daggers. Those who weren't dancing stood in a semi-circle about the dizzying dancers, clapping their hands rhythmically while their fiery leader, Atarov, spun about on his toes with unbelievable skill. The wild, flashing spirit as expressed in their dances showed a marked contrast to the impassive, peasant-type faces which we had been seeing in such numbers everywhere in Russia.

To lovers of art a visit to the Tretyakov Art Gallery is an inexpressible treat. Every painting and piece of sculpture in the Gallery has been done by Russians; there are literally hundreds of icons, many of them studded with pearls and other jewels; then, the glorious works by such artists as the mystical Nesterov, the calm landscapist Repin, the religious painter Ge, the forest-lover Shlushkin, the strange, colorful, half-mad Vrubel, and the vital portraitist Ivanov make a feast to the eye which is quite unforgettable. Probably the largest canvas in Russia, and one of the most beautiful, is Ivanov's Christ Appearing To The Multitudes, which occupies an entire wall in the gallery.

It is a great temptation to dwell longer upon our visit to Moscow, to tell of the visits to the hospitals, the countless museums, and the interesting lectures in English which some of the professors from the University of Moscow offered to our group in the crevices of our busy days; but, instead, I must hurry on to tell of the four restful and stimulating days on the Volga.

Gorki, which is the new name for the ancient city of Nizhni Novgorod, towers on the high banks above the stately Volga. Most of our day there was spent visiting the Ford factory, twelve miles away, a busy place, but naturally lacking the immaculate quality and split-second efficiency of some of our American factories. However, many cars of the Ford 1932 model were being turned out.

Toward evening we boarded our small steamboat which was to be our home for the four days we were to be floating down the Volga. The staterooms were tiny, but the deck space sufficient for our dining tables, and the stimulating river breeze stayed with us constantly. Kazan was our first stop, and there both the people and the architecture give a strong hint of the Tatar origin of many of the inhabitants. It is in this city that the second oldest University in all Russia was built—just a little over a hundred years ago.

The Volga trip is a gastronomic joy for those who like caviar, for with the Caspian Sea, the home of the sturgeon so near, the freshest quality is obtainable there, and during those brisk days we had a chance to eat it three times a day, even with our omelet for breakfast and our inevitable cucumbers and cutlets at the other meals.

The next day we reached Samara, which is on a parallel actually east of Bagdad's position, although much farther north, of course. As evening fell, we visited Samara's Park of Culture and Rest, where the "culture" that evening consisted of newspaper-reading, and the "rest" in sitting about, breathing in the exquisite perfume of the flower gardens. On the way back to the boat, we passed some old people in rags asleep on outdoor benches, and others lying curled up in pushchairs. In contrast to their misery, we found that close to our boat another boat had docked to re-fuel; a gaily festooned vessel swarming with a bright group of Russian young people—mostly boys—headed for Astrakhan and the Caspian, for their vacation. A few of them could speak German, and one a little English, and they seemed as much interested in us as we were in them. They looked so

jolly and were so friendly that we were sorry when our boat pulled away, all of us saying goodbye in three or four languages.

Our next visit was at Saratov, perched high above the river. The town contains several churches, one of which seems quite typically German Lutheran, and another an Orthodox Church with shell-shaped decorations which makes it look startlingly like a Buddhist Temple. At the Saratov Park of Culture and Rest some of us had long chats with one or two of the young men at the Park, listening to their frank description of their plain fare: cabbage soup, black bread, an occasional egg, and meat two or three times a year. And yet they looked amazingly stalwart and well-nourished, even as they complained of their food!

As we arose for our last day on the Volga, we found that the scenery on the shore had changed from lightly wooded pasture-land for horses to a miniature, but no-less colorful, Grand Canyon. The soil was deeply eroded, and the little settlements on shore farther apart. There was much activity on the river, however, with enormous lumber rafts floating south, and oil tankers pushing northward from Baku on the Caspian. That night we disembarked at Stalingrad—the new Tractor City—and spent the night in a hotel so new that some of the scaffolding was still up, and though the bathtubs had been installed, they still lacked rubber stoppers. Nevertheless, we were very comfortable, and the food tasted as if it had been prepared with unusual care and skill. The tractor factory in Stalingrad was far more effective, we thought, than the automobile plant at Gorki; the buildings are new and well-landscaped, and the thirteen thousand employees seemed unusually intelligent. The factory sounds were amazing and I can well imagine that Mossolov visited this spot before writing his Iron Foundry composition.

The following day we reached Rostov-on-Don, and some of the party went to Verblud to see the tremendously large State Farms, while the rest of us remained in Rostov and visited a large Collective Farm and a pasteurization plant, which was the cleanest spot I saw in all Russia.

It is only an overnight trip from Rostov to the mineral springs at Kislovodsk. As our train approached the junction town of Mineralniwada, we had a distant view of El Bruz, whose snowy white twin peaks glistened in the early morning light. El Bruz is the second highest mountain in Europe, topped only by Kazbek, which we were destined to see two days later.

At Kislovodsk we spent the day quaffing the beneficial mineral waters called Narzan, experimenting with medicinal baths there, and meeting several musicians and teachers, including a former teacher of Ippolitov-Ivanov. At dinner we were entertained by a group of Caucasian dancers who whirled about with the greatest vivacity, and seemed to dance for, rather than with, each other; and then we drove high above the town, past the fifty or more sanatoria which dot the region, until we reached the Temple of the Air, a beautiful little building like a Greek temple, which, we were told, had been a favorite resting-spot of the Czar. Certainly a

more impressive place to watch a sunset could not be found. To the southeast the Caucasus Mountains rolled away like a countless series of deep green waves; and to the west a clear golden sunset brightened the mountains' jagged silhouettes.

The next morning we found that the sky was overcast, as our train reached the foothills of the Caucasus Mountains at Vladikavkas, and we learned that it had rained heavily the day before; but the buses were waiting to take us over the ridge which separates Europe from Asia; and down the buses crawled, in the longest series of switchbacks I have ever seen. The lower we dropped, however, the more often we had to splash through freshets and side-streams which had been swollen by the heavy rains. We bumped over boulders through two wash-outs, and finally, about 5 o'clock, the buses were brought to a halt because the river-bank had caved in, and the road had disappeared under the swirling water, only to reappear a half-mile farther on. By hiking, wading, and crossing one stream on wild little mountain ponies, bareback, we finally reached Passenaur, where, after a warm meal, fresh buses were found to take us through the cold, starry night down to semi-Oriental Tiflis, none the worse for our thrilling mountain drive.

The next morning the day was brilliant; from the little bridge we could look north to see the snowy summits of Kazbek, the twin peaks of El Bruz, and, nearer by, the brown cone of Mt. David, from which we viewed the sunset that afternoon. About us were lovely, Persian-like cedars and poplars accenting the landscape. It was Sunday, and we stepped into an ancient Georgian church, dating back to the sixth century. The service was going on, being conducted by three clear-eyed old priests with long, white beards, who looked as though they might have posed as Moses, Aaron, and St. Nicholas. They read the service in Old Georgian, a language wholly unrelated to Russian. A few steps beyond the church are the hot springs which give Tiflis its name, and a few women were kneeling on the stones about the turbulent brook, washing clothes. In Tiflis we also visited a new moving-picture industry, and were shown films, of both the silent and sound varieties, illustrating the old tribal customs of the Georgian mountaineers, some of them quite barbaric.

That night we entrained for Batum, on the Black Sea—the only place in all Russia where we really suffered from the heat. Many of us went swimming there and that afternoon we drove along the curving beach (much like Santa Monica, California, with the mountains coming right down to the sea) past tea-plantations with their glossy green tea-bushes, to the Tropical Gardens where we found beautiful specimens of palmettos, mimosa trees, monkey-trees, and Australian pines, and some particularly lovely forests of bamboo, looking like soft masses of light green feathers, waving softly. A miniature Japanese garden of tiny cedar trees, with a fine old stone lantern, formed a charming focal point.

Before midnight we all had climbed aboard the surprisingly large Russian boat for the three days' journey along the Black Sea coast to Yalta. A thousand

passengers were on the boat; nine hundred of them Russians who were vacationing at one resort spot or another nearby, and seldom secured a stateroom, but sat or reclined on the various decks, making the nights musical with their guitars and singing; or, with grimmer realism, keeping us awake when the babies cried!

Arriving at Yalta we felt ourselves in a new atmosphere, for everywhere about us we saw large palaces which had been converted into workers' rest homes and sanatoria. There are some new hospitals for tubercular patients, too; one of them having been built in 1927. The former Czar's palace at Yalta is very large and has a lovely view of the *deep blue* Black Sea! We also enjoyed visiting Alupka, whose seaward face resembles delicate Arabian architecture, while its northern frontage reminds one of a Scottish castle!



*A group of Russian boys and girls.*

My happiest recollection of our stay in Yalta, however, was our visit to Artek, an outdoor camp for boys and girls from all parts of Russia. They were bright, responsive youngsters who seemed to thrive on the very plain food and outdoor life. Their greatest asset was their leader, a young man in his early twenties, I should judge, whose glowing personality as he led the singing instilled such enthusiasm for the rollicking march rhythms of the songs, that

we, too, were soon shouting the chorus, "Da, da, da onyem, so honyem, Artek, Artek."

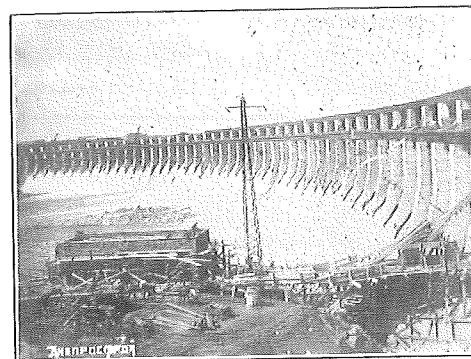
The drive from Yalta to Sevastopol, along the shores of the Crimean Peninsula, is one of the most beautiful seacoast trips I have ever known, for the bare granite mountains rise abruptly from the smiling curves of the sea with all the grandeur of the Corniche Drive in France. Sevastopol, itself, has two interesting magnets for the traveler. One is the Cyclorama, showing in life-like (and death-like) detail the Siege of Sevastopol in the Crimean War; the other is the nearby ancient Greek town of Khersonesus, built in the fifth century before Christ. On a little peninsula stand the ruins of the trading-center, the white stones gleaming against the sea beneath. One can still wander by the salt-water cellars, where fish were preserved; or see the foundations of the tiny Christian chapel, hardly twenty feet long. Within the museum, built twenty years or so ago, stand many beautiful Grecian vases, figurines, iridescent glass, and clearly-cut inscriptions.

Leaving Sevastopol with regret we took the night train to Dnieperstroi to see the famous Dam. It is, indeed, an enormous affair, an impressive horseshoe with forty-seven outlets. The hydro-electric power plant has a control room full

of charts and electric signals, and, 120 feet below it are the nine gigantic turbines. Five of them are from Schenectady, New York, and were spinning busily; two others are Russian copies, and were at rest; the other two were in the process of being installed.

The following day we arrived at Kiev, that fascinating city in the heart of the Ukraine. Alighting at its new, sunny railroad station, we spent most of our

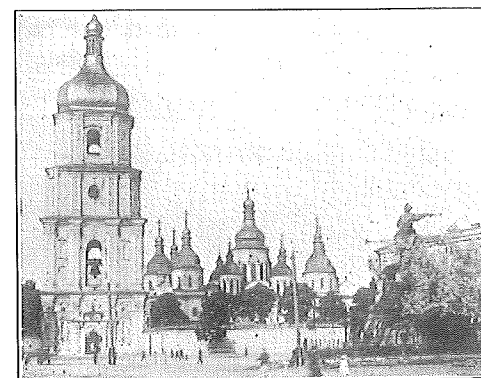
day visiting the large church and the catacombs of the Lavra. Near the entrance inside the church are arranged a number of charts, which show in graphic form the huge revenues of this extensive monastery in the Czarist days. Walking down a stony little street, we reached the catacombs, which are cold and dark (except where lighted by electricity!) and saw many thousands of bones visible in the crypts and crevases. The walls have many interesting frescoes which, however, could



DNIEPERSTROI DAM.

not be distinguished clearly; and in two places in our half-mile walk were tiny chapels—hardly more than niches where "two or three might gather together."

The churches of the Lavra have resplendent gold domes which flash in the bright sunshine; but I enjoyed even more the Sophia Cathedral, which contains a great icon suspended by chains above the altar screen, arranged to be lowered so that the people could kiss it, in the old days. There are some unusual frescoes in the church, painted on the walls of the circular staircase; these are secular, strange to say, and show mediaeval scenes—pipers, dancers, and other gay figures enjoying life around a fireplace and banquettable in some great hall. It is quite possible that this section of the church was once part of some baronial castle. Perhaps the greatest treasure of Sophia is an ancient stone sarcophagus of the twelfth century, brought from Syria, and used as the sepulchre of Prince Yaroslav, an early pagan ruler who became a Christian convert.



SOPHIA CATHEDRAL at Kiev.

When the sarcophagus arrived it was carved with all the Christian symbols, Alpha and Omega, the fish, and four very beautiful Trees of Life. But, in order to "play safe", the wily prince added a rounded-out depression to catch rainwater for the bird (which in pagan belief was the incarnated soul) to find refreshment!

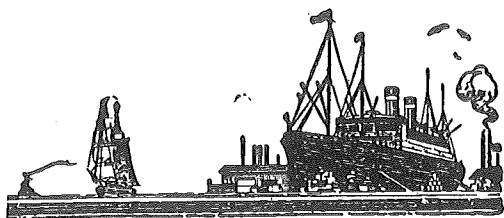
The city of Kiev has fine, wide streets, (the main one being named for the Ukrainian poet Shevchenko), a large opera house, and a general air of prosperity, while retaining a great deal of the mediaeval flavor of the old churches. I was sorry to leave; but just as the train was pulling away from the outskirts of Kiev, we were amazed to see an airplane which was flying just east of us, drop a man, then a second, then a third, until twenty-seven men had emerged from the plane, and in ten seconds twenty-seven white puffs of parachutes were spread out above us. Before we had slowly pulled out of their range, we saw all of the jumpers make a safe landing in the nearby fields.

Our last day in Russia was spent in Yalta. Again the Black Sea looked gloriously blue, and the waves seemed very inviting as we visited a bathing-beach where the tanned swimmers were luxuriating in the fine sandy beach and the sparkling water. On a lagoon are the famous mud-baths, said to be rich in iodine. We saw much of it, as smooth and oily-looking as rich chocolate icing, and saw a number of people who were spreading it over an ankle, and arm, or part of the face, for the curative properties the mud is believed to possess.

Back in town we stood on the two hundred white stone steps, where so many sailors from the cruiser Potyemkin were killed during the Revolution of 1905, and where there was fighting also in the 1917 Revolution.

At dinner time word reached us that the Campidoglio, our ship for the Near-East and Mediterranean cruise, was to leave at midnight; so after hasty packing, and hastier farewells to the guides and interpreters who had traveled with us for so many days, we passed through customs and left Russia, taking with us the memory of many unforgettable experiences in a land so unlike our own, among peoples who are living in conditions which are hard for a traveler to understand or explain, but which cannot help but stimulate one's genuine interest, after a month of constant observation and association.

(The second installment of this travel article, so interestingly written, will appear in the April TRIANGLE.—Editor)



## INTERESTING MU PHIS



HILDRED BROHAUGH  
Phi Beta

**H**ILDRED BROHAUGH, Phi Beta, 1933, has received a fellowship to Smith College. Hildred's violin work, of course, will be her major pursuit, while she is working towards her master's degree. She will also devote much of her time and study to chamber music. While at Minnesota, Hildred played in the University of Minnesota Symphony Orchestra, as concert-master. Her academic accomplishments were also of the highest caliber, and on both these and her musical efforts was based her achievement of the degree, Bachelor of Arts, *magna cum laude*. We expect splendid things from Hildred; we envy her new associates at Smith, for we who have felt the charm of her personality here miss her. We have the deepest trust

in her capability to meet each new challenge of the art to which she is devoted.

**S**YLVIA MEYER, a Madison, Wisconsin girl, came to Washington, D. C., in 1911 and began the study of the harp at the Holy Cross Academy when she was only seven years old. She has worked hard since then, graduating from the Peabody Conservatory of Baltimore in 1933. Her present teacher is the internationally famous harpist, Carlos Salzedo.

"The outstanding woman in the senior class", that was another distinction earned by Sylvia Meyer when she graduated from the University of Wisconsin in 1929, majoring in geology.

Sylvia has played several seasons with the Baltimore Symphony Orchestra and the Peabody Orchestra. In December, 1932, she appeared as soloist with the lat-



SYLVIA MEYER  
Mu Lambda and Washington Club

ter orchestra, playing the Mozart Concerto. The past two years she has held the position of first harpist with the National Symphony Orchestra, the only woman in the organization. The radio, too, has kept Sylvia busy with solo broadcasts from Washington and Baltimore.

The Peabody artist diploma in harp was conferred upon Sylvia Meyer on May 31, 1934. This award—the highest given by the Conservatory—has never before been given to a harpist in the seventy-seven years' existence of the Peabody Institute.

All of Sylvia's time is not spent with her music, however. Ever since high school days athletics have been her hobby. She holds the girls' high-jump record, she has played half-back on the All-Washington field hockey team and is active in basketball tournaments.

You will not be surprised to learn that Sylvia was a Phi Beta Kappa besides belonging to Phi Kappa Phi, Mortar Board, and Kappa Delta at the University of Wisconsin where Mu Lambda Chapter first claimed her for Mu Phi Epsilon. But now she is an honored member of the Washington Alumnæ Club and we feel it a privilege to have her active with us.

DOROTHY RUSSELL TODD.



IRENE GEDNEY  
Mu Upsilon

IRENE GEDNEY was born in Ravena, New York. Before coming to Eastman she was graduated from Milne High School in Albany and attended New York State College for Teachers. She studied piano from an early age; her teachers include Dr. Frank Sill Rogers of Albany and Raymond Wilson of the Eastman School. Her composition teachers include Dr. T. F. H. Candlyn, noted English composer, and Edward Royce of Eastman. She has won many scholarships at Eastman, and has done one year of work as teaching fellow while pursuing graduate work toward a master's degree in composition. This year she is presenting the second half of a series of seven recitals covering the entire range of piano literature; one program each devoted to Bach, Brahms, Beethoven, American composers, Moderns, Old Masters, and the Romantic School. The American program was given as part of the Spring Festival of American Music given annually in Rochester. Reviewing

ter orchestra, playing the Mozart Concerto. The past two years she has held the position of first harpist with the National Symphony Orchestra, the only woman in the organization. The radio, too, has kept Sylvia busy with solo broadcasts from Washington and Baltimore.

her program, Musical America comments on her "brilliant technique, easy, flowing style, and warm tone." This year she has joined the ranks of radio pianists, and appears as soloist and in ensembles over Rochester stations. She has also appeared as soloist over NBC with the Eastman Symphony Orchestra and the Rochester Civic Orchestra, and has given recitals in many cities in the eastern part of the United States; Myra Hess, Fritz Reiner, and Eugene Goossens are among those who have praised her playing. Irene represented Mu Upsilon Chapter at the National Convention in Kansas City in 1932 and appeared on the Delegates' Program with conspicuous success.

HELEN HALL, violinist and accompanist, and member of the Dallas Symphony Orchestra, is one of the outstanding members of the Dallas Alumnæ Club. She has a public school music degree from Southern Methodist University, where she was initiated into Mu Chi Chapter of Mu Phi Epsilon. She studied in Dallas under the late Walter J. Fried, later going to Randolph-Macon, Lynchburg, Virginia, and to New York, where she did work under Michael Press. From New York she went to Curtis Institute, Philadelphia, took a five-year course, and graduated in violin and accompanying, having studied violin with Michael Press, Emanuel Zetlin, and Carl Flesch; piano with Abram Chasins; and accompanying with Harry Kaufman. While at the Curtis Institute she was accompanist for the violin department. At that time Carl Flesch held his summer classes at Baden-Baden, Germany, and Helen spent four months abroad under his tutelage. With this splendid background, it is no wonder that she has made a name for herself in Dallas, both as teacher and performer. She has done some notable work with children's orchestras in the Dallas public schools, and is at present violin instructor in the Miss Hockaday School for Girls.

#### THE DREAMER

*You sought and found the splendor of the years,  
Locked within the treasure vault of time;  
Valour of the ages, dreams sublime,  
Were yours to live, to laugh with, to shed tears.  
The gossamer threads of moonbeam's silver light  
You broke, and saw beyond the starlight's haze  
The wonder of tomorrow's dawn, ablaze  
Through all the frail beauty of the night.  
Yesterday! A memory born to die  
Steeped in the wistful sadness of a sigh.  
Tomorrow! Vague, uncertain as the blush  
Of color on the evening's twilight flush.  
You searched them out, undaunted all the way.  
Oh fool! You found them both and lost today.*

Reprint

AUDREY PAULINE RYAN, Alpha Eta of Alpha Gamma Delta



# MU PHI POETS

## THE SYMPHONY

*Out of the depths of a smouldering heart  
He wrought a framework of masterful tone,  
He polished its beams till they blazed and  
shone,  
Smelting his joys and his sorrows to art.  
He built an andante, a mood apart,  
Wherein he could dwell, now cool and alone;  
He looked back then at the thing that was  
done  
And laughed a scherzo, staccato and tart.*

*He flung to the world this bit of his soul;  
Through baton and bow it burst into light,  
Trembled and breathed as an intricate whole  
And played up the scale of his passion's might.  
Wild spirits no longer defied control—  
Finale came gladly, day into night.*

GRACE POWELL, Phi Gamma.

## MEDITATION

*Why sing of beauty and of smiling morn  
When all my heart is crying out to you?  
I never knew such sadness. I forlorn  
Now find my colors gray and darkened blue.  
I sit remembering how hand in hand,  
We walked through woods of summer's love-  
liness.  
But you are gone. I can not understand  
How love as ours birthed unhappiness.*

*I will not sing of joy and bright sunshine  
For you were joy and vibrant light to me.  
A source of all eternal strength was mine—  
Your heart—but I was blind, I could not see.  
If I had trusted as a child would do,  
Clear eyes of love—I would now have you.*

FLORENCE SHEARER HUTCHINGS, Mu Omega.

## FANTASY ON A GRIEG THEME

*Cold blue lilies,  
Mute blue lilies,  
Blanched in frozen platinum.  
Stalks like whistles, keenly thin  
Blowing ice-blue butterflies.  
Shrill crisp flutter of the wind,  
Silver hissing sprays of rain,  
Sea foam magic, fretted, frost pale  
Blurs and tangles on the wind.*

*Icy calm, silver cold  
A blonde, winged warrior is the sea.  
Wildly sweet, high, shell-thin,  
Flutes of the blue-white North.  
Ashen twigs are strung with berries,  
Clusters set in mystic trees.  
Arched in winter pallid patterns  
The bridge of Valhalla spans the ice.*

DENISE BARRETTE, Mu Epsilon.

## MU PHI EPSILON

*Twelve letters form thy gracious name,  
Perfection's unit, four times spoken;  
Perfection's keynote sounds thy creed,  
With Harmony thy earnest token.*

*To Music, Mistress of the spheres,  
Undying fealty dost thou proffer,  
To each of us who serve her cause  
This glorious guidon dost thou offer.*

*Ah, may we keep thee in our hearts!  
United sisterhood our boast.  
With Music, Friends and Harmony,  
And "Mu Phi Epsilon" our toast.*

JANET WATTS ENGELFRIED,  
Cleveland Alumnae Club.

## PLENTITUDE

*Success is seen but seldom in a man  
Like "Mexy Joe", who lives more humbly than  
The sordid rancher in whose mean employ  
He ekes out life's existence; finding joy,  
No doubt, as well as pain, in little things  
About him. And to whom kind Nature brings  
Reward through little growing gifts like flowers,  
Or carrots, onions, honeysuckle bowers  
Where bees sip fragrance, and gay children play  
Beneath the shade. I stretch my hand to stay  
The smile upon his wrinkled face, bent low  
To watch a snail slip off a leaf. I know  
His ragged coat and dirty shirt close 'round  
A simple heart into whose every bound  
Capacities for daily bliss are poured  
With lavish hand from Heaven's ample hoard  
I never seem to tap. All Paradise  
Comes leaping daily to his kindly eyes;  
While I, who hunt the empty wide world o'er,  
Must gaze with longing on his ample store.*

HELENA MUNN REDEWILL,  
San Francisco Alumnae Club

## SIC TRANSIT GLORIA MUNDI

(So passes away earthly glory)

*Ah, I have tasted bitterness!  
The first discords within those sweet Elysian  
fields,  
Where early through the sun-swept world,  
Apollo and his messengers of Light  
Anchored my being with that cross, trans-  
figured by a rose.  
Sadly the outstretched hand of radiant Truth  
Closes my dream-filled eyes,  
And in a flash renews the inner sensibilities,  
Where Beauty—guardian of the Delphic shrine  
Gathers me to herself—and silently,  
With gracious understanding  
Lifts to my lips  
The cup of human harmony.*

BERNICE KATHERINE SPRALTER, Beta.

## RAIN

*The sky was dark with smoke;  
The trees were dry with smoke;  
The hot, dry wind awoke  
Tongues of flame.*

*Great, tall trees were burning;  
Grim tired men were fighting;  
Madly we were waiting  
For the rain.*

*Cats lay sleeping, purring;  
There were chickens softly clucking;  
But we were wildly hoping  
For the rain.*

*Clouds above us floating;  
Clouds so dark and tempting  
Vanished; left us praying  
For the rain.*

*We awoke one morning, listening  
To a soft and gentle falling;  
On the window pane were glistening  
Drops of rain.*

*The sky was dark above us;  
Dark with clouds above us;  
Soft, damp earth around us;  
From the rain.*

CORINNE COMBS, Nu.

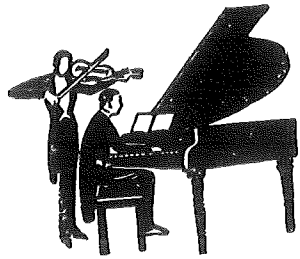
## THE MAGIC MIRROR

*I found the mirror and as custom old  
Gazed deep into its mystic, quiet, light.  
And there I saw your eyes, which seemed to  
hold  
All mysteries of love and shadowed night.  
Such eyes are like lost emeralds—seen below  
The tranquil surface of a summer sea—  
Trying to whisper wordless songs, which flow  
Like slumbering chords—an unknown Elegy!*

FLORENCE SHEARER HUTCHINGS, Mu Omega.

# DO NOT PITY THE ACCOMPANIST

By EDWARD HARRIS



"WHAT an ungrateful job you have as an accompanist! The soloist gets all the credit, while you receive no recognition. Yet your part in a concert is as important as his."

How often does the accompanist hear this remark after a concert. To the well-wisher, the assisting pianist, though not pitiable, is an object of pity. Kindly souls look upon him as something of a musical stoker, working anonymously in the

bowels of the ship, making possible the motive power which propels the vessel, while the bedizened captain walks the deck, the cynosure of all eyes and the recipient of breathless adoration on the part of the female passengers.

Lo, the poor accompanist!

But the real accompanist (real, as differentiated from the disappointed piano soloist marking time between his semi-annual solo engagements) does not pity himself. It is true that he does not cut so grand a figure as many of the soloists for whom he plays. It is likewise true that he receives the small end of the successful soloist's fee. But there are compensations.

## SATISFACTIONS OF ACCOMPLISHMENT

One of the greatest pleasures a man may have is the satisfaction provided by wide and successful accomplishment. That pleasure to a large degree may be the accompanist's.

Consider him as a pianist.

While the solo pianist may engage in more spectacular enterprise, he frequently fails to rival the accompanist in the variety of his technical and tonal treatment of his instrument and in the comprehensiveness of his musicianship. As this may at first seem a rather large statement, it may be well to pause and analyze some of the pianistic problems that confront the accompanist.

The pianist as a soloist is his own master. He develops, according to the dictates of his own musical personality, a distinctive tonal character and interpretative style. He is hampered by no restrictions save those of his own taste. Consequently, in playing any composition he can favor his own weaknesses and glorify his strengths. If he suffers from certain technical faults, he need not program music which reveals them. If he is temperamentally antipathetical to certain types of writing, he can ignore them. He is permitted to be a specialist, technically and stylistically.

Not so the accompanist. He may show himself no quarter. He must be ready and equipped to play whatever is placed before him by his soloist. With

the exception of those few accompanists who are associated more or less permanently with particular soloists, and who, therefore, may limit themselves to the comparatively restricted demands of the individual with whom they collaborate, members of the guild are apt to cover pretty nearly the whole range of pianism before a season is ended.

## A DOZEN PIANISTS IN ONE

The ideal accompanist must be a dozen pianists in one. He must have one type of tone and playing to furnish a congenial background for the lyric soprano voice, another for the dramatic soprano, another for the contralto, another for the baritone or bass, and still others for violinists and cellists.

Of course, not all accompanists measure up to the ultimate ideal. Who has not heard well-known vocal accompanists founder with violinists, and renowned violin accompanists come to grief with singers? Each different group of artists makes exacting and subtle demands of the accompanists. Fortunately for the reputation of the guild as a whole, there are many accompanists whose technical and musical equipment enables them to assume the character of pianistic chameleons.

Then, in this connection, there is the matter of repertoire. The style of music allotted to the coloratura is quite unlike that given to her dramatic sister. An accompanist must be able to flutter like Janet Gaynor or emote as movingly as Garbo. He must be capable of entirely forgetting the vocal style and engage in the entirely different type of performance required by the string literature.

Furthermore, he dare not be a specialist in any one school of music to the exclusion of any other. He must be as much at home with the Classicists as with the Romanticists, with the Impressionists as with the ultra-moderns. He must be a German with the Germans, a Russian with the Russians, a Frenchman with the Frenchmen.

These are only the necessities of adaptability in the larger sense asked of the accompanist.

In addition, he finds himself required to blend into the personality of each artist for whom he plays. A dozen different soloists may treat the same composi-



tion in a dozen different ways. The accompanist must be an integral part of each different picture. Even when his own musical tastes are outraged by certain interpretations, he must fit in.

There are other compensations for the comparatively modest figure he cuts with the public. Take the matter of association with the soloists themselves. Who would be insensible to the thrill of forming a vital part of a great performance, and sharing in the projection of great music with great artists? It hardly is less exciting than being responsible for that projection itself.

No artist ever reaches a point where intimate contact with fine musical minds ceases to be stimulating. The accompanist is in an ideal position to profit from such opportunities.

#### EMOLUMENTS FOR THE ACCOMPANIST

Now let us come once more to the matter of the accompanist's comparatively small financial remuneration.

It is true that the artist who receives a large honorarium for his performances rewards his collaborator with a proportionately small sum. But it must be remembered that the soloist carries a heavy overhead. Managers' commissions, advertising expenses, traveling costs—all come out of the soloist's fee. The accompanist is under comparatively small responsibility; if the soloist fails to please his audience the accompanist (except in rare instances) is not held guilty. Moreover, if an artist suffers a lean season, an accompanist may fill his own schedule by playing for many different musicians. First-rate accompanists are nearly always in demand; the average number of their seasons' concerts fluctuates less than that of the usual soloist. Also, soloists are subject much more readily to the vagaries of the public. An artist may have a tremendous vogue for a few seasons and then quite suddenly disappear from view, supplanted by a new favorite. The accompanist goes on year in and year out.

All things considered, while the average accompanist's fee is not commensurate with his actual value to his soloist, he does not over a period of time, fare as badly as might be imagined.

And the matter of recognition?

Well, the newspaper critic often gives him two lines. The audience usually crescendos its applause when he rises in response to his master's signal for his little moment of triumph. What more should he ask?

Do not pity the accompanist. He does not have such a thin time of it. But—if you have a child, do not raise him to be an accompanist before sending the writer a self-addressed stamped envelope for confidential information!—*Musical Courier*.



## IN MEMORIAM

ACCIDENT, swift and relentless, took one of Pi Chapter's most beloved members on Friday, November 30—Margaret Gile, our president of last year. She had a scholarship at the University of Wisconsin this year, but always delighted to come back to Lawrence, her "first love". She was on her way to a dance of her social sorority when the fateful blow fell.



MARGARET GILE, Pi

We have not yet accustomed ourselves to the thought that she is no longer with us, but her influence will live on, not only in Mu Phi, but on the college campus, where she was so justly popular. We were always so proud of Margaret, for so many signal honors were paid to her. She was president of the Lawrence Women's Association, vice-president of Alpha Delta Pi, elected to Mortar Board, belonged to the A Cappella Choir, played in the Conservatory Orchestra, was Freshman Councillor, and last year was elected one of the "four best loved girls" in the college, an honor perhaps coveted, but never sought.

Margaret has left us a very precious legacy; the life she lived, the influence she exerted, the work she accomplished, the example she set, all remain to bless and enrich our lives.

We live in deeds, not years; in thoughts, not breaths,  
In feelings, not in figures on a dial.

"That life is long which answers life's great end" were kind words and true, spoken by Rev. Ira Grey, Margaret's pastor for many years.

And the memory of this rich and fruitful life, though short in years, will ever remain in the hearts of those who counted her as sister and friend.

HELEN MUELLER,  
National Vice-President.



## THE EDITOR SPEAKS



HELENA MUNN REDEWILL  
National Editor

DEAR Sisters in Mu Phi:

Do you realize it has been a long time since I have been obliged to scold or exhort—or even frown—at you through the pages of THE TRIANGLE? During the past five years, officially speaking, we have become better acquainted with one another, and thereby our mutual understanding has increased; chapter and club officers cooperate more promptly; and real HARMONY is mingled with our FRIENDSHIP—and incidentally, our FILES!

Before I reveal to you the gist of my message (because I really have one!) let me relay to you a bit of good news. At the Convention last June it was ruled that the purchase of Bound Volumes of THE

TRIANGLE would no longer be a chapter *obligation* but a chapter *privilege*. To those of you who wish to keep your libraries up-to-date, Volume 28, containing THE TRIANGLE issues of December, 1933, February, April and October, 1934, is now available. Chapters, clubs or individuals wishing to purchase Volume 28 will please send in their orders to the National Editor, 2242 Leavenworth Street, San Francisco, California, before April 1, 1935. The price is \$2.50 per copy.

And now for the “gist” of my message! It is about that long, long list of “lost life subscribers”, those dear sisters who have forgotten to tell me where they have moved or their new names since marriage! It is an ironic solace, only, to turn to that section of my files containing the original initiation cards and re-read the following: “Do you promise to keep the Business Manager (ye editor) informed of your change of address?” And the answer, in each one’s own handwriting, is always “Yes.”

Yet every June a few hundred Mu Phis leave their college or teaching addresses to explore new fields and seem to expect their next year’s TRIANGLES to follow them by some secret law of attraction.

Of course I realize that those girls who have the greatest need to read these lines will never see them, because they are the ones I am talking about, my dear “lost Mu Phis.” That kind and overworked chapter or club sister, the alumnae secretary, is the one who is obliged to reply to the best of her ability, because if she

doesn’t, I will give her no peace! Or sometimes—quite often, in fact—before my list reaches her, she will write me for the very information I am seeking from her!

Maybe you would like to know something about the circulation rules that govern THE TRIANGLE; it goes out from the San Francisco postoffice in state bundles at third-class postage rates, and therefore is not entitled to the same careful attention as other mail, nor is it subject to the same forwarding rules. If you move away and leave your new address on file with your old postmaster, your letters and postcards follow you promptly, but your TRIANGLES come back to me! Then I start out to try to find you again—unless you have remembered to notify me of your change of address.

Occasionally a name is marked “lost” in my files of someone who has not “moved or married”. That error must be charged up to one of Uncle Sam’s carriers. TRIANGLES have often been returned marked “no such address”, “party unknown”, when I knew perfectly well my subscriber had lived in that spot for twenty years!

Then, again, some of these “lost” names you will recognize because they have been “lost” so long and have appeared on every search list I have sent out.

However, like a patient parent I keep on trying to find them, even though there is nothing in the Constitution and By-Laws that says I must. In fact, the pledges are signed the other way about!

“Do you promise to keep the Business Manager informed of your change of address? Yes.”

Please, new girls and old girls, try to remember this pledge!

### LOST MU PHIS

Alpha	Adams, Margaret Danziger, Johanna	McKinney, Suzanne E. MacGregor, Marg. H. Mackenzie, Edna A.
Beta	Lionne, Colette Lobaugh, Ruth McGwigan, Elizabeth Morneault, Priscilla Morrill, Virginia Prior Norton, Mary Lou Piller, Bertha Schaber, Bertha May Stallworth, Dorothy Tate, Mary Clara Taylor, Eleanor Thompson, Genevieve Whitman, Barbara H. Wuilleumier, J. M.	Martin, Alice Martindale, Margaret Mayo, Dorothy Payne, Naomi Ritter, Virginia Slepicks, Carolyn Searles, Marion Eliz. Works, Marian Joy
		Delta
		Bradley, Sara Rita Daver, E. R. Caster Gregory, Cath. Bird Hoover, Julia Atkins Harris, M. Calkins Jackson, Agnes Lamb, Dorothy Green Lowe, Vera Gertrude Mossner, Lulu Pauline Newhall, Lorraine M. O'Rourke, Florence Carl Polkinghorne, Alice R. Quello, Mary Roberts, Betty Lamborn
Gamma	Bentley, Helen Alice Carder, Lukella M. Conner, Thelma Feltis Dell, Frances M. Funkhouser, Katherine Glover, Grace White Griffey, Catherine G. Johnson, Vera	

Epsilon	Hawley, M. McGonigle Newcombe, E. Salome	Mu	Crovatt, Mary Gaulding, Mary O. McCain, Claudia McDonald, Doris Tollett, Mary B. Wahmann, Mary Helen Woodall, Dorothy R.
Zeta	Collier, Esther Ritz Dennis, Margaret Ellen Dropsey, Cath. Butler Duffield, H. Malinda Hack, Dorothy Hinton, Rozella Zeigler Hollinger, Fonda Huddleston, Mabel L. Hundley, Florence Johnson, Ruth Romana Juillebot, Kathryn W. Lewis, Ruby Leona Locke, Dorothy Macdonald, Freda M. Morris, Edith Peterson, Mildred M. Rickett, Anne Elizabeth Riggs, Nancy Elliot Sayre, Carol Brown Shallberg, Evelyn R. Small, Grace McCollum Tyre, Mary	Nu	Cameron, Virginia Hunt Falconer, Helen Finley, Bernice E. Fluke, Marion Gramm, Doris H. Grim, Meta Edith Jordan, Frances Mary Lieuallen, Dena Miller, Mary Catherine Mills, Violet Ada Moore, Maxine Kirk Neher, Bernice E. Norton, Lucy Palmer, Myra Belle Petzold, Agnes G. Patterson, Martha E. Rehfuss, Luella Elliott Robnett, R. Wilcox Simms, Margaret D. Skavlan, Margaret Thielsen, Nancy Thomas, Mary Beth Whitmer, Edna M. Wicks, Esther Anna Winnard, Charlotte L. Zeller, Bernice Ingalls
Theta	Hulett, June Jesse, Martha Katherine Johnson, Ora Bethune Mertens, Mary Cherry		
Iota Alpha	Auderl, Mildred Allen Bell, Dorothy Geringer, Juliette Knoflicova, A. Reddie Rosheger, Florence V. Van Duzer, Anna Marie Yoder, Pearl Walker	Xi	Carlos, Mary Helen Caulson, Janet Louise Gapel, Emily Lucile Greene, D. Kuersteiner Heaston, Helen Eliz. Hemphill, Leila Herrington, M. McNabb House, Caroline Rob Moncrieff, Mary Alice Pierce, Dorothy May Vorán, N. Faire
Kappa	Bell, Anita Wandell Benner, Frances Eliz. Cordes, Mary Elizabeth Fox, Marlia McEwen Otis, Edna Cogswell Steele, Hazel Simmons		
Lambda	Bagley, Margaret W. Dingee, Mary Smith Eisenhower, Marion E. Fisher, Marjorie V. Golding, Grace Jessop Herrick, Genevieve Kelly, Edna H. Krueger, E. Cecil La Pides, Dorothy Jarvis MacNamera, Helen Moyer, Louella Reabold, Agnes Reiner, Gladys Alberta Schweigert, Ruth Ann Stevens, Florence Reed Stryker, Mildred L. Tennant, Dorothy V. Tramsou, Eula	Omicron	Baskin, Elizabeth Baskin, Matilda Holler, Mildred E. Rogers, Evelyn Reba Rogers, Verna Mildred
		Pi	Austin, Lucille L. Bell, Evaline J. Eflin, Dora B. Lorfeld, Willette Sprague, Althea B.
		Rho Beta	Clayton, Flora M. Dietz, M. Oxenburg Olsen, D. Bohmanson Pelton, Celeste L. Pinching, Dorothy G.

Sigma	Bevans, A. Ferguson Clark, Neva Rose Cress, Alora Gladys Glore, Frances Ione McWethy, Lotta J. Moore, Frances O'Malley, Augusta J. Porter, Mayme Helen Thomas, Eleanor M. Sexton, Reeda	Mu Beta	Liggett, Katherine Isabel Luke, Caroline May Monson, Lucile Madera McKelvy, Mildred M. Stearns, Esther M. Wageman, Edna K. Blakesley, M. Marilla Bussard, Dorothy Ruth Ellis, Hazel Alma Ellis, Vintella Goodrich, Carol F. Hamilton, Helen B. Hoon, C. Robinson Huber, Clela Mildred Jacobson, Clara Lucille Jurgensen, Charlotte G. Just, Amanda I. Just, Emma Pauline Klein, Lillian Ruth Levesconte, Ruth C. Logan, Ruth J. Bronson Luiten, Mabelle E. Ness, Margaret Ellen Norum, Alice Mildred O'Neal, Betty Sue Pennington, Dorothy M. Peterson, Freda E. Quaife, H. Woodward Risley, Juanita Throssell, B. Merle Sage, Dorothy D. Schroller, Elizabeth E See, Patricia Sparlin, Margaret E. Warren, Gladys Goss
Tau	Buckley, Eugenie A. Gerrish, Olive Hibbs, Lois Anne Leighton, Winifred J. Love, May Sievers McBreen, Jean McLean McIntosh, Florine H. Moore, Catherine Swanson, Adelaide Cole Williams, Clara Cook Wilson, Evelyn Wood, Irene Blaisdell		
Upsilon	Dwight, Rosalind Vail Fair, Dorothy German, Olive Mabele Hoffman, L. O'Rear Horton, Alice M. Kingsbury, Jane Davies Larsen, Virginia C. Miller, Alice Morrison, Virginia L. Moss, Lucy Paisley Street, Mary Phillips		
Phi	Cholley, Wilda Lucille Shafer, Gladys Isabelle	Mu Gamma	Childers, Verna B. Dale, Marcella Engel Ekeroth, Florence Hird, Frances Ruth Larson, Arlene Malowney, Jean Pierce, Ardeth May Schellenberg, Sarah B. Stevens, Elanor Loie
Psi	Boyer, Katherine H. Lawshé, Louise Weimer McLucas, Nellie Wert Mattick, Lillian Esther Samson, Eunice Weidensaul, M. Bennett		
Omega	Coughlan, Mary F. DeFord, Genevieve Gabrielson, Anna L. Gramkow, Kathryn B. Heidecker, B. MacRene Huff, F. LoVergne Kale, Catherine Perry McClung, Mary McKee, Alma Lucile Parker, Mary Snyder Swartzell, Lillian Ione Stucker, Blanche Potts Wassenaar, L. Ballengee Watkins, Elberta Parker Wingard, Catherine	Mu Delta	Barber, Jean Smith Boorse, M. Hazelton Flynn, M. DeRubertis Walsh, Pauline Altman Ward, Willa
		Mu Epsilon	Bellows, D. Balow Emerson, Edna Marcia Peterson, Mildred A. Robinson, Dora
		Mu Zeta	Burr, Margret Lynette Bower, Mary Elsie Coulter, Emily Louise Dehe, Ruth Haskins Fox, Lorna E. Kindall, Josephine
Mu Alpha	Garst, Mable Jean Huntsinger, Frances Lange, La Vera C.		

Klink, Evelyn Rose  
Losey, Mary Jo  
Mountz, Muriel E.  
Millerstaedt, E. Noble  
Quiest, Lucille Viste  
Randall, Miriam  
Raymer, Mary Elizabeth  
Schmidt, Adelaide M.  
Sims, Lola Virginea  
Sparks, Norma Coyle  
Sundquist, Constance D.  
Warren, Ella Curtis

## Mu Eta

Bristol, Adella Virginia  
Chappuis, June B.  
Kaus, Elinor Olga  
McCombs, D. Simonds  
Rebaleati, Violet Easter  
Tulley, Faye French

Mu Theta  
Gamma

Anderson, Allene  
Hodges, Gladys Couth  
Paul, Esther Peirce  
Potter, Carry B.  
Seller, Lillian M.

## Mu Iota

Davison, Genevieve  
Farley, Bettye Hill  
Grund, Frances  
Hill, Elaine Rich  
Haworth, F. Lucas  
Lager, Carol  
Radcliff, Lois Cook  
Ready, Kathryn S.  
Tatman, Dorothy Jane

## Mu Kappa

Acker, Mylie Lee  
Cooper, Helen Nale  
Griffith, Jessie T.  
Harris, Irma Bills  
Holman, Evelyn  
Johnston, Gladys Eloise  
Payne, Beulah Marian  
Taft, Genevieve  
White, June Wyatt  
Willows, Dorothy  
Wimberley, Martha A.  
Wilson, Nola  
Wolf, Lillian

## Mu Lambda

Haight, Esther  
Page, Martha Rowland

## Mu Mu

Jobling, Mary Jeanette  
Miller, Mildred  
Moyer, Mary Burnette  
Schade, Venita Grace  
Shaw, Ella Marie  
Sheetz, Gertrude Ann  
Vaupel, Bernice Read  
Wilson, G. Wasson

## Mu Nu

Bushong, Betty  
Copeland, Frances

Dettweiler, Dorothy  
Everson, Dorothea  
Hudgins, Bess Danils  
McClain, Jeanette M.  
Petersen, C. Tedrick  
Reeder, Veva Alma  
Rehor, Josephine Lovina  
Renfrow, Jean  
Schoeller, Marjorie  
Van der Ahe, Dorothy  
Vincent, Corinne  
Watter, Margret Beattie

## Mu Xi

Call, Audrey  
Johnson, Maria-Elise  
Trestain, Maxine

## Mu Omicron

Becker, Helen Sokup  
Gwinner, Kathryn R.  
Kelly, Mary Louise  
Verbarg, Genevieve  
Vester, Laura  
Wilson, Adrienne G.  
Wright, Adrienne M.

## Mu Pi

Budd, M. Caroline  
Chapman, Grace E.  
Dailey, Christine  
Gross, M. Ferguson  
Hollingsworth, Marjorie  
Joehlin, Janis Walbolt  
McMahill, Mary  
Revelle, Sarah Anna  
Seifert, D. Thomas  
Thomas, Ruth V.

## Mu Rho

Collett, Marjorie Drake  
McElhiney, Gladys M.  
Murray, Morna Wilson  
Toburen, Ethel E.  
Zimmerman, Katherine

## Mu Sigma

Clark, Mikanna E.  
Hearin, Ruth  
Nettings, Cornelia A.  
Rodgers, Dorothy D.  
Sample, Mary Baxter

## Mu Tau

Frary, Elizabeth  
Harden, Frances  
Long, J. Stewart  
Mortensen, H. Watson  
Schuppert, Lorna M.

## Mu Upsilon

Allan, Dorothea Pund  
Allen, Helen Frances  
Bodler, Emeline  
Coon, Bertha A.  
Freeman, Maud Powell  
Harrigan, Constance L.  
Hernianni, E. Moncrief  
Isbister, Elsie Standing  
Jeffery, D. Hamel

Kirlakowsky, Helen E.  
Lowe, Iris  
McCann, Evelyn M.  
Mossman, Benita  
Nakaseko, Kazu  
Oakland, H. Munger  
Pfeffer, Dorothy  
Schatvet, Helen Adams  
Waite, Ellen

## Phi Alpha

Brigel, May  
Clowler, Dorothy M.  
Macfarlan, Althea M.  
Shelley, Louise S.  
Stewart, Edith

## Phi Beta

Brohaugh, Hildred M.  
Christy, Margaret Susan  
Edelman, Miriam L.  
McGregor, Julia Waldo  
Neubeiser, Anne  
Sanders, Mildred  
Thomas, Margaret

## Mu Phi

Arnold, M. Goldsworthy  
Franklin, Laura Wilcox  
Gilchrist, Elizabeth D.  
Huber, Ruth Ethel  
Spector, Rose L.

## Phi Gamma

Andujar, Lily E.  
Carter, Ann Pritchard  
Conoway, L. Johnson  
Cordero, Marion A.  
DuMont, Clio

## Mu Chi

Andrews, Sallie Lucy  
Campbell, G. Mallard  
Hocker, Berniece  
Gilbert, Edwina  
Gragg, Frances Smith  
Graves, Verna K.  
Jameson, Catherine  
Kirkland, Meta Janet  
Kurth, Martha C.  
Lawton, Eugenia Hodge  
Lichte, Joel Estes  
Murphy, Lydia Warren  
Ramsey, Kathryn  
Rick, Helena Graves  
Shawver, Carolyn  
Sheeks, Dundee  
Strain, Anna A.  
Stroud, Emily McNeil  
Willis, Cleo Frost  
Wise, Vida Louise  
Wray, Evelyn Jane  
Wren, Mary Alice

## Phi Delta

Bailey, F. Berkemeyer  
Brooks, Dorothy  
Hudson, M. Boswell  
Johnson, Pauline E.  
Ruskin, D. Nadine  
Short, Mildred G.  
Smith, C. Schempp  
Sours, Ann Elizabeth

## Phi Epsilon

Britton, Ruth A.  
Cribbitt, Helen E.  
Edwards, Cora Naomi  
Gartner, Dorothy E.  
Hopkins, Ruth  
Keller, Ruby H.  
Lefler, Mabel  
Lundgren, Wilma B.  
Nichols, Imogene Lucile  
Rhodes, Lois May  
Smith, Dorothea Wilma  
Smith, Esther Lucile  
Smith, Josephine Hays  
Titus, Helen Melissa  
Ward, Virginia M.  
Yeomans, Blanche Mary

## Mu Psi

Avedovech, Margret R.  
Butters, Belva  
Hayne, Margaret  
Huncker, Elizabeth J.  
Mokrejs, Helen  
Werfield, Viola

## Mu Omega

Browne, Bertha M.  
Johnston, Miriam  
Mitchell, Lucile B.  
Nowell, Ruth Gaines  
Olson, Nan Constance  
Raper, Martha Jarrell  
Sanders, Anna Harwell  
Shilkett, Alla Mae  
Smith, Mariel Eaton  
Torberty, Mary Pollock  
West, Frances  
Wilson, Gertrude

## Phi Zeta

Harvalis, Irene  
Harvalis, Marjorie  
Kucinski, Kristine  
Larson, Velma H.  
Reimers, Elva Rohde  
Smith, Mary Louise

## Phi Eta

Henderson, Sabina  
Horning, Majel  
Howard, Luella  
Morris, Lucille  
Walker, Nellie Cawood  
Wilson, Clara Marsada

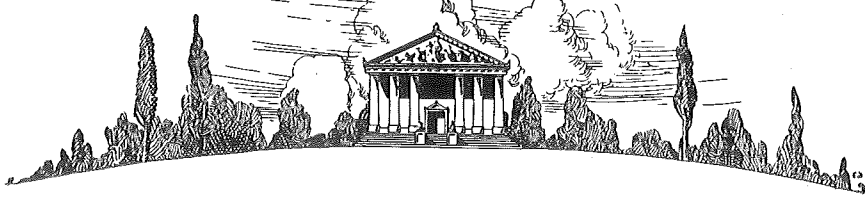
## Tau Alpha

Eaton, Beatrice K.  
Haines, Ruth Oswald  
King, Mary Justice  
Swain, Mary Bryan

## Phi Theta

Eggen, Jenny

# CHAPTER AND CLUB LETTERS



## BETA

New England Conservatory of Music  
Boston, Massachusetts

**L**ILLIAN LESSARD and Virginia Leahy are two new Beta members who show great promise. We held a beautiful initiation which was followed by a party at Vera Wright-White's home. Already our new sisters have shown their colors in a true Mu Phi style.

Our headliner for December was our annual club vignette, in which not one of us escaped an active part. Christmas decorations, of course, were used, and having the tables arranged around the dance floor made the event very congenial. Many of our alumnae were with us, and we thank them for their loyal support. Between dances we put on a program of acts which ranged anywhere from a lovely voice trio to a silent concerto (with action) over which the house went into convulsions. Doris Green, however, took the spotlight when she played her three recently composed popular pieces. Best of luck, Doris!

ESTHER G. POPE.

## GAMMA

University of Michigan  
Ann Arbor, Michigan

**W**E will have to introduce our new girls so that we may talk about what is now Gamma Chapter. Mary Kohlhaas, Dorothy Parks and Gladys Schultz were initiated on November 18. Congratulations and a hearty welcome! While we are talking of personalities, Gamma Chapter is pretty proud of having one of its members, Ava Comin Case, who is the new Great Lakes Province President. We gathered at her home on Novem-

ber 21 for a delicious buffet supper and later a meeting.

Our regrets for Ruth Pfohl, who had to resign as president to become social director of Helen Newberry Dormitory, but that just shows how varied are the abilities of the Mu Phi members! Margaret Kimball replaces Ruth as chapter president.

On Tuesday night, November 13, we were entertained at the home of Mrs. Palmer Christian, and three of our active girls gave the following program:

Se Tu M'Ami (Pergolesi) and Nebbié (Respighi), sung by Victoria Toteff; Jeux d'Eau (Ravel) and Tartar Sword Dance (Liapanof), played by Helen Harrod; Die Mai Nacht (Brahms) and Come My Child Beside Me (Bleichmann), sung by Victoria Toteff.

Towards the middle of October in the beautiful third floor room of the Michigan League, a 1 o'clock luncheon was given by the actives in honor of Ava Comin Case, Dorothy Paton, Past National President, and our patronesses. Special mention should be made of the decorations which were carried out in autumn leaves and fruit.

November 18 was our initiation date and the beautiful little chapel of the Michigan Women's League was the place of meeting, the girls going afterward to the luncheon room for 5 o'clock tea.

At a business meeting late in November plans were made for a novel Christmas program held at the home of Mrs. A. H. White on December 13, and in order to carry out the idea of a Polish Christmas, around which the program centered, many of the actives came in Polish peasant costumes. Ruth Pfohl brought her harp, and the story of the first Christmas was given on a small stage which

was improvised at one end of the room, already so festive with a Christmas tree and other decorations. Small puppets, as the various characters, were manipulated by girls from behind the drop curtain, and the whole effect was very picturesque, especially the final manger scene.

The evening closed with refreshments and a handkerchief shower in honor of Ronnie Moe Stillman's coming marriage. Sincere congratulations, "Ronnie," and our wishes for a successful future!

We started the New Year properly with an informal musical on January 14 at Bess Seeley's home. Ronnie Stillman gave us some interesting facts about the composers first and then Mary Kohlhaas sang Les Fautes (Debussy), Carnaval (Fourdrain) and Poulenc's Aire Champêtre, Aire Romantique and Aire Vif. Frances Dell played A. B. E. G. G. Variations of Schumann, Ravel's Undine, Intermezzo (Brahms) and Étude (Stravinsky), and Dorothy Parks closed the program with two songs, Thine Eyes To Mine and In Myrtle Shade by Charles Griffiths.

## EPSILON

Toledo Conservatory of Music  
Toledo, Ohio

**T**HE holiday season was a busy one for all of us. Our annual Christmas party, which is always a grand event, was held at the home of Ruth Earhart. We weren't selfish in our good times, however, the philanthropic committee, Eliner Riedel, Dorothy Munz and Frances Latta, planned a beautiful Christmas party for the twenty-four children in the County Tuberculosis Hospital. For each child some member of the sorority acted as a private Santa Claus. The children were entertained with stunts and music. The committee has planned to present one program each month during the coming year for children and shut-ins. During January and February programs will be given at the Miami Children's Home, The Crippled Children's Home and Sunset Home.

Dorothy Shadle, one of our active members, was married to Francis Gallagher on Decem-

ber 28. Many parties and showers preceded the event.

Corinne Rider-Reed, soprano, will be guest artist on our next formal monthly program singing German lieder and two arias from La Boheme. Marana Baker will accompany Mme. Reed. The Musical Art Trio, composed of Florence Fisher Miller, violin; Ruth Earhart, cello, and Isabel Reichert, piano, will be on the same program as will Marana Baker, pianist.

Epsilon girls have been doing much to make the Art Museum's free Sunday afternoon concerts a success. The Musical Art Trio presented the last concert, with Florence and Ruth playing solo groups. Helen Lease Sloan, mezzo-soprano; Cecile Vashaw, violinist; Dorothy Bell and Wilma Throm, duopianists; Charlotte Ruegger, violinists; Kathryn Clapp, pianist, and Patricia Souren, violinist, have all appeared recently on these concerts which contain the cream of Toledo's musical talent.

Mary Van Doren, formerly Mary Huggins, and Elizabeth Kleinhans Walker have presented us with two future Mu Phis, Patricia and Nan Elizabeth, respectively.

At present we are laying the foundations for our sixth Annual Vaudeville Show. The fun is so great that we don't mind the work. Mathilde Burns is again chairman, and that fact in itself assures the success of the production. Last year the house was sold out two weeks preceding the show, and we cleared nearly four hundred dollars for our scholarship fund. We have been urged to give it two nights this year; we probably will, in the hope that we'll add even more shekels to our fund.

You'll hear about our initiates in the next letter. We're making plans for our banquet now. Helen Sloan is chairman of the committee.

DOROTHY JACKSON.

## THETA

Kroeger School of Music  
St. Louis, Missouri

**T**HETA CHAPTER has scored again and we are bubbling over with pride and enthusiasm over the great recital given by Gari

Shelton on Wednesday evening, January 16, at the home of Katherine Cowan. We invited the St. Louis Alumnae Club members and their husbands for this formal evening and about eighty-five of us were thrilled by the stirring performance. Mr. Shelton is one of the "greats" of the younger pianists of the country, who we are proud to say, is a local product. It is given few artists to achieve such merited success at the outset of their careers; but again we say he is a wonderful musician, and yet so gracious and pleasant. The following program was played:

Bach-D'Albert, Organ Prelude and Fugue in D Major; Beethoven, Sonata in F Major; Debussy, Reflects dans L'eau; Prokofieff, Prelude and Suggestion Diabolique; Lecuona, Malaguena; Chopin, Nocturne in D Flat and Scherzo in C Sharp Minor, and Liszt, Étude de Concerte in F Minor and La Campanella.

We are indebted to Louise Kroeger and Eleanor Talbot for securing this fine artist for our concert.

On Wednesday, November 21, we enjoyed a delightful program of chamber music given by our own girls at Genevieve Landry's home. The following performed: Euniva Goodall, Louise Evers, Ethel Hayward, Deborah Carnovsky, Katherine Cowan, Ernestine Hoeltman, Dorothy Smutz, June Scannell and Erma Welch.

Next came our December business meeting, which was held in the chapter room, and on Wednesday, December 26, we had our Christmas party at Ethel Brown's home. Games were played and the usual gift exchanging took place and then the delicious luncheon. Ethel is a most delightful hostess!

The morning of January 16 Louise Evers, Roberta Samuels, Lillian Harlan, Cecil Coombs and Mary Ferguson gave a beautiful program at the home of Irene Chambers.

KATHERINE COWAN.

**IOTA ALPHA**  
Chicago Musical College  
Chicago, Illinois

(Note: By error Iota Alpha's letter for December appeared under Chicago Club.—EDITOR.)

AS SOON as the holidays are past we start making our plans for Iota Alpha's spring activities. The first program of the new year was held January 16 at the home of Sarah Suttle Towner. Those appearing were Ethel Swindelle, contralto; Patricia MacAllister, soprano; Ruth Newbell, pianist; Lillian Pringle, cellist, and Erma Rounds, Martha McCormick and Florence Henline, accompanists. This was one of our regular series of concerts in this our twenty-second season.

On the evening of December 19 we held our annual Christmas program for the benefit of our philanthropic fund. Due to a bad snow storm that day we had a small audience, but the program was excellent and those who attended had a jolly time singing carols at the close. The artists for the evening were Dorothy Ellen Ford, dramatic reader and pianist; Esther Reeder, contralto; Rosaling Wallach, violinist; Lurena Winston, soprano, and Grace Holland and Martha McCormick, accompanists. The proceeds from the concert were donated to the Bohemian Club Fund for Needy Musicians.

Ada Belle Files had a great many engagements the past month which included the Jugo-Slav Concert at the LaSalle Hotel, December 1, her debut with the San Carlo Opera Company in Kansas City, December 8, Messiah dates in Grand Rapids, Michigan, Maywood, Illinois, and Fort Scott, Kansas, and a charity concert at the Presbyterian Church in the latter city. During January she sang at the West End Catholic Women's Club, the Albany Park Woman's Club and with the symphony at New Castle, Indiana.

Edith Trewartha, our vice-president and efficient program chairman, is in her seventh season as soloist at the United Church of Hyde Park. She was soloist for the Jewish Holiday Services at Bethel Temple in Hammond, Indiana, and gave programs before the Business and Professional Women's Club of Hyde Park, and the Hyde Park Benevolent Club of Women in December.

The Eighteenth Century Singers of which Erma Rounds is coach and accompanist, and Esther Reeder is first alto, gave a program for the Morgan Park Woman's Club. Erma

also sang in the chorus which presented Bach's B Minor Mass with the Chicago Symphony Orchestra the week of January 7.

Our president, Grace Seiberling, is noted for her executive ability, and is at present serving as first vice-president of the board of the Woman's Symphony, as program chairman of the Lakeview Musical Society and on the trial board of the Musician's Club of Women.

Florence Henline, pianist, was soloist at the Steven's Hotel Thanksgiving, Christmas and New Year's Day, and for the week of January 13. She will give programs before the Englewood Woman's Club and the Central Y. M. C. A. in February.

Ethel Swindelle, who has been contralto soloist at the Rogers Park Congregational Church for several years, sang there in a special performance of Mathew's The Story of Christmas, and gave a program for the Austin Woman's Club in December. Lurena Winston sang a group of solos for the Christmas program of the Drama Round Table at the studio of James Bradley Griffin, and Ruth Newbell played for the Wheaton Woman's Club.

Betty Hollingbery acted as general chairman for the interchapter card party given as a benefit for Gad's Hill in December. A goodly sum of money was cleared, which, of course, means that the party was a huge success. May Barron, of Tau Alpha, who was at that time appearing with the Chicago Opera Company, very graciously presented a group of songs and was received enthusiastically.

Theresa Huening Schmitz and husband, Charles, are receiving congratulations on the birth of a son, December 30. Since Theresa already has three little daughters, Charles, Jr., was doubly welcome.

Who says a woman can't keep a secret? The marriage of Ruth Walmsley was just recently announced, and she had been married for almost a year without any of us knowing of it! Ruth conducted the Chicago Musical College Symphony at the commencement recital in Orchestra Hall last June, and won excellent comments from the critics.

She appeared as piano soloist on the January program of the Chicago Artists' Association.

ELVA GAMBLE.

**KAPPA**

Arthur Jordan Conservatory  
Indianapolis, Indiana

ON December 29, Kappa welcomed into her sisterhood Lois LeSaulnier, violinist, and Louise Waldorf, violinist and teacher at the Oklahoma (Ohio) Women's College. The initiates played a program after which we adjourned to the Ambassador Grill for some grand food and a good time.

Aline Treanor arranged a program and discussed modern Russian composers at the regular meeting, January 15. Helen Fausset, one of Kappa's many brides, was our charming hostess.

Just now we are very busy getting our pictures in the paper and selling lots of tickets for the Bomar Cramer piano concert, which we will sponsor January 24. Proceeds will be used for our scholarship fund. As a rule we join Sigma Alpha Iota in presenting Mr. Cramer, but this year Mu Phi is doing the whole thing alone. Here's hoping we succeed!

MARY GOTTMAN.

**LAMBDA**  
Ithaca College  
Ithaca, New York

ALTHOUGH Lambda Chapter is small, we have been actively engaged, both individually and as a group.

Our first event of the year was a Faculty Tea given on October 14. This occasion gave us a chance not only to greet our faculty, but to become acquainted with new students.

On November 6 one of our patrons, Mr. Lynn Bogart, played a very fine violin recital for the students at Ithaca College. After the recital our chapter gave a reception in his honor. To show his appreciation, he entertained us one evening with a series of records and a lecture on Strauss' tone poems. It was a well-spent and interesting evening.

Martha Holland and Florence Wilcox sang solo parts in Handel's Messiah at Homer and



in Ithaca. In the Ithaca performance Louise Titcomb played the organ accompaniment. We are very proud of the splendid work of these members.

A vocal quartet has been organized. One of its best performances was given at a Christmas organ recital of the pupils of Louise Titcomb. We have taken part individually in several community and school affairs. Foremost of our members is our most splendid president, Miriam Prior.

Plans are under way for a skit to be given in coöperation with other organizations of the college for an evening of Student Scampers.

We are also eagerly looking forward to a visit from Elizabeth Kidd, chairman of the Committee on Honor Standards, who will inspect our chapter.

MARJORIE KELLOGG.

## NU

University of Oregon School of Music  
Eugene, Oregon

FIRST of all I want to tell you the names of our new members. They are Maxine Hill, Edwina Anderson, Margaret Rough, True Morris, Madelle Beidler and Marjorie Scobert, all now happily entered into the fun and work of Nu Chapter.

Three scholarships were awarded this year: One for three terms, which is held by Maxine Hill, and two two-term scholarships held by Norma Loeffelmacher and Norma Zinser.

Besides our regular meetings and the initiation we gave a party on January 22 in honor of our patroness group who have done so much for us. The work of our patronesses has been an inspiration not only to Nu Chapter but to other chapters who have heard of their work. The party was held at the home of Marjorie Evans. A program including piano, vocal and 'cello solos, trio numbers and some comedy besides was thoroughly enjoyed. The spectators were left wiping tears of laughter from their eyes after the grand opera burlesque entitled The Tragedy of the Miller's Lovely Daughter.

CORINNE COMBS.

## XI Kansas University Lawrence, Kansas

OUR principle winter event was the annual Christmas Mu Phi Vespers which we gave on December 9. Included on the program were two-piano numbers, vocal trios, a violin, piano, and organ ensemble number, and a huge organ number played by Dorothy Enlow. This was the first time our new sisters had played before a Mu Phi audience and we were all pleased with the way the concert went off.

Allie Merle Conger, an alumna on our faculty, presented her recital on December 6 and was received with much applause for her performance.

The name of Margaret Love, violinist, was unintentionally omitted from the previous list of new additions to our chapter-roll.

We were very proud that Dorothy Enlow was asked to give one of the all-university organ vesper programs on January 13, at which time she presented a very enjoyable program.

MARGARET McNOWN.

## PI Lawrence Conservatory Appleton, Wisconsin

PI CHAPTER was saddened by the tragic death of Margaret Gile late in November. While coming to Appleton for the week-end, she was instantly killed in an auto accident. A number of the girls attended the funeral services at Milwaukee.

We had a very successful rummage sale on December 8, clearing about thirty dollars. "Rummage" left over is now being saved as a beginning for another sale in the spring.

Our Christmas party was held at the home of Jean Howell, in Neenah. After a business meeting we had refreshments, exchanged small gifts and sang Christmas carols.

Ruth Selander appeared on a voice recital program given by Dean Carl J. Waterman on January 14. We were all very proud to claim her as a Mu Phi. She is one of our new members this year.

Helen Mueller, National Vice-President, and Gertrude Farrell entertained us at their apartment on January 28, complimentary to Mary Brooks, who is leaving soon for New Jersey to be married. The chapter presented a gift to Mary.

A number of the girls are making last-minute preparations for the tour with the A Cappella choir. We will be gone twelve days and are planning a glorious trip. Concerts will be given at various places in Wisconsin, Illinois, Indiana and Iowa.

Luck came our way here at Lawrence when school was closed the day before semester examinations for a small epidemic of scarlet fever!

## TAU University of Washington Seattle, Washington

AS this letter is being written, Seattle lies in the grip of King Winter. We have been witnessing the worst blizzard which has visited this city in more than a decade, so that we have something quite different from Seattle's ordinarily mild weather.

I have such an array of Mu Phi newspaper notices and programs before me as I write that I scarcely know where to begin. Perhaps as good a point of departure as any is the tea and musicale with which Tau Chapter honored the Freshmen and Sophomore women of the Music Department on January 17. In spite of discouraging, inclement weather, the affair was a decided success. The program was presented by our recently initiated members.

Our last initiation was solemnized on December 13 at the home of our president, Harriet Ferch. We are proud to present to you these new Mu Phis of Tau Chapter: Florence Blades, Ruth Gray, Helen Haupt, Betty Martin, Edith McMullen and Florence Parr.

The traditional Christmas costume party, given by the Seattle Alumna Club, attracted many of the members of the active group this year. Those who attended declare that the party more than satisfied all expectations.

Various members of Tau Chapter have recently made public appearances. Beatrice Kauffman and Harriet Ferch were among the soloists who played on the second of the Music Department's student recitals. Helen Ross appeared on the program presented in December by August Werner. Ruth Krieger, Edith McMullen, Billie McCleary, Harriet Ferch and Janet Adams have performed on recent programs of the Ladies' Musical Club and its auxiliary. Janet was also featured on a presentation of the Women's Century Club.

I conclude with a note or two about Mu Phi faculty members. Edith Woodcock and Kathleen Munro acted as patronesses on the occasion of the presentation of José Iturbi by the Ladies' Musical Club. Florence Bergh Wilson directed the Ladies' Musical Club Ensemble in its performance on the Christmas program of the Ladies' Musical Club.

CONSUELO HOUTS.

## CHI

Pennsylvania College of Music  
Meadville, Pennsylvania

THIS year Chi Chapter decided to award three scholarships, one each in voice, violin and piano. As we had no contestants for the violin award, we divided it and gave second and third prizes in voice and piano. And were the youngsters delighted!

Ellen Jane Cutter, who expects to give her recital soon, did marvelous work in The Drunkard, a melodrama given by the Theatre Guild.

Alma Grayce Miller gave a two-piano recital with Gilbert Heckman. This was very well received.

The intermediate pupils of Betty Hoffman appeared recently. Another group will be presented next month. Betty has a class of over fifty and is doing very good work.

Grove City has claimed Betty Cobbler. Betty, who received the Mu Phi Epsilon award last year, is taking a music supervisor's course.

We expect to have initiation in February for two fine students. Helen Church, with her husband, Dr. H. W. Church, has re-

turned from a trip abroad. This was Dr. Church's sabbatical leave from Allegheny College. Alice Church, Helen's daughter, also a Mu Phi, spent the summer in Europe with her parents, but returned to school in September.

DOROTHEA KERR.

### PSI

#### Bucknell University Lewisburg, Pennsylvania

ALL the members of Psi Chapter are in a whirl of musical activities for there is much demand for the services of Mu Phi on our campus.

Lulu Stolz felt she must give up her duties as our president, as her mother has been critically ill. Inez Robison is now our acting president. We are glad to report Sister Lu's mother is slowly regaining her health, and Lu is back with us once again.

Ruth Hlavaty gave a piano recital and all agree it was the outstanding event on our campus. On January 22 she gave an interesting talk to our girls on life in modern Germany, the Nazis and their music.

All of our members are proud of the song soprano recital given by Ruth Easley in November.

Inez Robison, assisted by the Melrose Quartet, gave a song recital in the new auditorium of Bucknell. She also sang the contralto solos in *The Messiah* at Christmas, and took the part of the Narrator in *The Blessed Damozel* by Debussy.

Hazel Gravel is much in demand as soprano soloist, singing also in *The Blessed Damozel*, and the soprano solos in two renditions of *The Messiah* in adjoining towns.

Ann Orr is a new member of whom we are proud. She possesses a deep contralto voice and is gifted musically. Ann is also a poet and an honor student in English.

MELICENT MELROSE.

### OMEGA

#### Drake University Des Moines, Iowa

OMEGA'S first event since the last issue of *THE TRIANGLE* was a buffet supper given by one of our patronesses, Mrs Robert Col-

fresh. We had a most delightful time, we actives, some of the alumnae, and our hostess, Mrs. Colfresh. The evening was spent most informally with visiting and group singing.

We contributed a bit to relieve the suffering of Des Moines at Christmas time by sending a Christmas basket to a needy family.

Omega Chapter was very proud to learn of the election of one of our members, Mary Margaret Miller, to Kappa Delta Pi, national honorary society for teachers.

January 16 we enjoyed a musical at the home of Carolyn Donato. Despite the sheet of ice that encased Des Moines and practically paralyzed all traffic, all of the actives, but one, and several guests braved the icy streets and attended. The guests included Beatrice Kuschan, Gertrude Huntoon Nourse, Margaret Corbin, Juliette Redfern and Edith Wooddy of the Alumnae Club. Four of the girls who had been practice-teaching invited their practice teachers for the occasion. We were also glad to have with us again a loyal Mu Phi, Florence Coughlan, who is teaching this year. The program was given by Helen Roe, who played selections by Donanyi and Griffes, and by Juliette Redfern and Doris Hoff, who played several Stravinsky duets. Following the program by the actives, Anthony Donato, head of the violin department, most graciously played a group of violin numbers for us.

Our biggest event of the year is the recital by Guy Maier and Lee Pattison, duopianists, who are being sponsored by Omega Chapter, the Des Moines Alumnae Club and the patronesses. We are looking forward to the recital as one of the biggest musical treats of the year, and are all working together to make it most successful. The recital will be at Hoyt Sherman Place on February 15.

### MU ALPHA

#### Simpson College Conservatory Indianola, Iowa

MU ALPHA Chapter was proud to have Leola Ellis as soprano soloist for the annual production of *The Messiah* in December; also to have three of its alumnae members back to play in the orchestra.

February 2 has been the date set to initiate Elizabeth Phillips, Ruth Bower and Maurine White. Elizabeth, Ruth, Mary Crawford and Dorothy Thompson are members of the Madrigal Choir, for which Maurine is accompanist. Ruth and Dorothy are the soloists for the presentation of *The Triumph of David*, on February 3.

The following week we are to give a program for the student body as a means of advertising our series of concerts which are to be given during the spring by members of our chapter.

The second of our informal musicals is to be given at the home of Mrs Harvey, at which time Leola Ellis will sing a group of Italian songs and Alice Palmer will play a Russian group. Mrs Metcalf will give the historical background of these selections. Mu Alpha is happy to install at this meeting Mrs. Don Berry as our new patroness.

EVA HARVEY.

### MU BETA

#### Washington State College Pullman, Washington

MEMBERS of Mu Beta have been very busy this past month; not so much as a group, however, but a great deal as individuals. Of course, the work on our Christmas Vespers program occupied a great deal of our time collectively, just before vacation. Under the very able direction of Mr. Nelson of the Music Department, a combined chorus of Mu Phi Epsilon and Phi Mu Alpha sang three choral numbers. Arthur Gilmore, Phi Mu, sang the incidental solos. Frieda Wini-ecki, one of our talented senior members, sang *O Holy Night* as a solo, accompanied by the Stringwood Ensemble under the direction of Rodney Berg. A Christmas play under the direction of Dorothy Boutell of the Speech Department, rounded out our program. Those of our new members who were not already engaged in the musical part of our program, very obligingly (after some persuasion) decorated the Bryan Hall stage to form a suitable background for our program.

Maxine Morley has a large class of piano students, and just before the holidays she

presented the children from five years up to high school age in a recital in LaVerna Kimbrough's studio. Maxine plans to feature her high school pupils in the very near future.

The opera, *Mademoiselle Modiste*, to be presented by the Music Department, is keeping a good many of us busy just now, especially those of us who have leads. Arleen Taylor, one of our newest members, will play the leading role one night (the opera is double-casted and will be presented two nights); Kay McCoy will play Franchette, Frances Miller, another of our new members, will play Marie Louise, and ye historian will play Mrs Bent.

Mu Beta will close now, but you will hear from us again soon. DORIS PROCTOR,

### MU GAMMA

#### University of Nebraska Lincoln, Nebraska

THIS being our first letter of the new year, we have bits of news to reveal to you. Already there is much active "hustling and bustling" among the Mu Phis.

Four girls were initiated recently: June Goethe, Irene Remmers, Margaret Kimmel and Betty Zatterstrom.

January is a month of new thoughts, new hopes, and new plans, and we have many. The Pan-Hellenic Music Council will sponsor the convocation February 20. Those on the program from Mu Phi are Eunice Bingham, violin, and June Goethe, piano. A committee of Mu Phis are distributing the programs at the convocations during December and January. A benefit bridge is to be given in February for the raising of our convention fund.

We are now making plans for a February musical, at which our new patronesses will be guests of honor. MARGARET JANE KIMMEL

### MU DELTA

#### Kansas City Conservatory of Music Kansas City, Missouri

OUR concert for January was given by the Vesper A Capella Choir of one hundred voices from the College of Emporia, Kansas, Dean Hirschler, director.

Charlotte Garver, our able program chairman, is to be congratulated on her fine programs already given and the ones planned for the rest of the season. In February, Virginia French Mackie, pianist; Edna Swanson over Haar (Mrs. Stanley Deacon), contralto, and Eleze Pyeatte, violinist, will give the program.

Gayle Giles, who was assisting artist last season for Rosa Ponselle on her midwestern tour, has been re-engaged this year to do several concerts with the famous soprano. March 26 they will appear in Convention Hall, Kansas City, under the local management of Walter Fritschy. March 28 is the date of their St. Louis concert, and March 30 they will be heard in Columbus, Ohio. In these concerts Gayle plays a group of piano solos and the accompaniments for Miss Ponselle. Gayle goes soon for a two weeks' tour as assisting artist with Edwina Eustis, contralto, formerly of the Philadelphia Opera Company. Mu Delta is proud that Gayle's fine musical gifts are being so widely recognized.

Ada Roberts is giving a series of lectures on Technique in Interpretation for the piano classes and music students of Barstow School, a private girls' school in Kansas City.

Mary Watson is in New York, where she is doing secretarial work and writing biographical sketches of artists for one of the big broadcasting companies.

Raymond Havens, the husband of our own Gladys, passed away Sunday, December 2. We shall all miss him, as he was the life of many of our gatherings, a fine and useful man.

Bertha Hornaday has had her heart and hands full lately. Her only sister, Mrs Mollie Lamping, with whom Bertha lives, is very ill, and all of our girls are very much concerned about her. Mrs. Lamping has been an active friend of Mu Delta and a very dear personal friend to many.

Isabel Curdy, violinist, and Helen Curdy, pianist, played recently for the Women's Jefferson Democratic Club.

Mamie Austin's daughter, Virginia, was married December 29 to James Neal Sawyer,

of Holland, Michigan. This is the fourth wedding in the Austin family in a year and a half. A trio composed of Pearl Roemer Kelley, piano; Della Borders, cello, and Alice Street, violin, played a program of wedding music.

At the concerts of the Kansas City Philharmonic Orchestra we see many Mu Phi girls. Cordelia Murphy and Ada Roberts and their families occupy a box together. Genevieve Cowden, Mora Gary, Zella Easley, Mabelle Glenn, Grace Kauffman, Beulah Lucas, Clara Kimbrell, Marie McCune, Toni Barnett and Joyce Andrews all are interested listeners at every concert.

ALICE B. STREET.

#### MU ETA College of the Pacific Stockton, California

AS a result of our formal initiation, December 11, Mu Eta Chapter is happy to present four new members to our sister Mu Phis. The honored initiates are Pauline Cruickshank, Marye Kiersch, Helen Okamoto and Elna Peterson. Two patronesses, Mrs. Horace I. Brown and Mrs. Rhea Norton, were also installed at the same time. Dorothy Heisinger Jones was general chairman of the occasion. She was assisted by Elinor Kaus, Miriam Burton, Mima Williamson and Alice Langille.

Following the initiation, at 4:30 o'clock, a formal banquet was held in the college dining hall, at which time Frances Bowerman favored us with vocal selections. Laura Lee Berryman, our president, acted as toast-mistress.

Following the banquet, our group adjourned to the Orchesis program in the college auditorium. The festivities of the day culminated in a Christmas party given in Manor Hall following the Orchesis program. Dorothy Jones entertained the entire chapter, patronesses and alumnae. The remainder of the evening was spent enjoying joke presents, Christmas carols and refreshments.

The home of Mrs. J. Henry Welton, one of our patronesses, made a delightful setting for the program meeting, January 15. The

meeting was opened with musical current events. With French music as the theme of the program, compositions of Debussy and Ravel were enjoyed by our group. Ravel was represented by piano solos by Miriam Burton and Elinor Kaus. Debussy was represented by piano solos by Helen Okamoto and Laura Lee Berryman, by vocal solos by Frances Bowerman, and by violin solos by Alice Langille. Laura Lee then gave a report on the works of these composers. The program was followed by refreshments.

Recently two of our members, Pauline Cruickshank and Laura Lee, were appointed to represent the college on deputations trips. They visited many of the regional junior colleges and high schools.

DORIS JOHNSON.

#### MU IOTA Columbia School of Music Chicago, Illinois

SINCE nothing sets one up like a good nap and since, meanwhile, it has become apparent that I was in a sound sleep when the last news letter to THE TRIANGLE was due, no doubt a refreshing improvement will be breathlessly awaited. However, there must be others who enjoyed the rest even more than I, so perhaps further apology is altogether unnecessary.

The interchapter card party for our settlement house music school which was held at the Sherman House December 7, duplicated last year's success to everyone's delight and the advantage of the exchequer.

An invitation to hold our November musicale at the home of Gladys Owen in Oak Park was accepted with something like jubilation since it meant, to those who know Gladys, the positive assurance of a lovely afternoon. Our December musicale took place Christmas week in the appropriately decorated South Shore home of Mary Curry Lutz, and for the occasion the hostess succeeded in sustaining the utter charm of the true holiday spirit. Both of these programs defy a mere passing remark.

Mary Esther Winslow who is teaching piano in a girls' college in Tallahassee, Fla.,

this winter, makes it known that she derives considerable amusement reading accounts of Chicago's recent weather display. Speaking of Florida, Lola Fletcher has postponed her projected trip south until March because her scholarship with Isaac Van Grove has been extended another ten weeks. There must be a reason! But have you heard her sing lately?

Helen Desmond Costello is filling her usual lengthy list of solo engagements, in addition to teaching. In November she presented a program with Minnie Cedargreen Jernberg, violinist, at the Medinah Athletic Club and in December she was soloist at the annual meeting of the National Philosophical Association at the Drake Hotel.

Winifred Erickson, soprano, presented two one-act plays, Mansions and Bishop's Candlesticks, at the Wicker Park Lutheran Church in December and also appeared as soloist for their special Christmas music. She gave a program recently at the Austin Lutheran Church with Carolyn Erickson at the piano.

Anita DeMars and Genevieve Davison continue to elicit praise for their two-piano work. Their appearance at the Musicians' Club some time ago turned out to be something of an event.

Barbara Sieben played the B flat Piano Concerto of Brahms with the De Paul Symphony Orchestra at the North Side Auditorium January 20. She is also busy with some interesting new compositions. Anne Post sang in a performance of Elijah in Milton, Wisconsin, lately.

Another of our beloved sisters has migrated to the Big City. Marion O'Connor who has a beautiful contralto voice has gone to New York. Good luck, Marion!

Initiation of four new sisters will be celebrated at the home of Corinne Byington, January 26. GLADYS HERTEL.

#### MU NU University of Southern California Los Angeles, California

MU NU has been busy making plans for the second semester, which gives promise of being a very active one.

Martha Melekov, soprano, a Mu Nu alumna, will give a benefit recital for our scholarship fund, February 20, at the Town House. Martha is studying with Nina Koshetz and has a lovely voice.

Plans have been made and the dates set for the three stringed quartet concerts which will be given this coming semester. Mu Nu is to present the Abas String Quartet, at a nominal fee, to the campus as our contribution to its musical life.

Just before the Christmas holidays, Pearl Alice Macloskey entertained Mu Nu girls, a group of alumnae, husbands, and other friends with a delightful Christmas party. After the musical program, Santa arrived with gifts for all.

Friday evening, January 25, we are holding our social meeting at the home of Julia Howell. President Pauline Alderman will assist as hostess. We invite a few patrons and patronesses to these meetings, in order that they may meet the girls informally. We are to be entertained musically by our newest members, Chitosi Nagao, pianist; Lucille Rice, violinist, and Ruth Watenabe, pianist. Mary Sousa, one of our versatile members, will exhibit pottery which she has made.

At our last business meeting we were happy to welcome Margaret Swetman from Gamma Chapter. Margaret is doing graduate work on our campus.

Two of Mu Nu's members have been honored with election to Phi Kappa Phi, national all-university scholastic fraternity. Addrienne Zick, alumna, and Lucille Rice are the girls elected. Addrienne received the highest grades of all the members-elect, and Lucille is a close second.

Peggy Pierce, contralto, is being presented in recital by her teacher, John Smallman. The program will be given Friday evening, February 1. Peggy will be assisted by two other Smallman pupils. MARION JOHNSTON.

#### MU OMICRON College of Music Cincinnati, Ohio

**N**ELLIE BELLE YORK (voice), post-graduate pupil of Italo Picchi and Mary Leip-

hart (piano), post-graduate pupil of Albino Gorno, both resident scholarships at the Three Arts Club, presented a program in November for the associate members of this important organization, which is dedicated to the development of students eager to gain success and earn a livelihood in the various arts.

Our November musicale took place at the home of Claire Harkness. Goldie Taylor gave a most interesting talk on Brahms. Margaret Conway (piano) and her sister, Patricia (violin), played a Brahms sonata and Elanora Pierce sang two Brahms selections.

A hundred children of the music department of the Hyde Park School presented Christmas at Thurmbergen. The story and music were written by Ilse Huebner (patroness), Venetian artist teacher of the College of Music faculty. Estelle Hinz, a former faculty teacher of the college, was narrator, and Helen Gough the violinist. Olga Prigge, also of the college faculty, directed the production, assisted by Helen Gough and Winifred Hazelwood, both teachers in the string department of Hyde Park School.

The home of Amelia Foss was the scene of a very delightful Christmas musicale. Mrs. Martin McKee, beloved patroness of Alpha Chapter, president of the Better Motion Picture Council and a staunch supporter of Mu Phi Epsilon, was the guest speaker of the evening. A trio consisting of Marguerite Ginnocchio (harp), Patricia Conway (violin) and Josephine Welge (cello) played Gesu Bambino by Yon and Ave Maria, Bach-Gounod. There was also a cello solo by Josephine Welge, Nina Pergolese and Cantalina by Goteman. She was accompanied by Margaret Conway. Helen Meyer sang O Holy Night by Adam, and the trio closed the program with Hymn to St Cecilia (Gounod) and Silent Night by Gruber.

Margaret Marshall (piano), the Conwell Trio and Harriet Payne (playing her own composition on the violin) took part in a joint program with Estelle Hinz's daughter, Fay Marion, at the Brown County School for Girls.

Jean Randall became the bride of Dr. Maxwell Weaver on November 10. Congratulations, Jean.

GLADYS HETRICH KRUSE.

#### MU PI Ohio Wesleyan University Delaware, Ohio

**O**UR silence so far this year should not be considered as indicative of inactivity for in a chapter as small as ours there has to be a great deal of activity if we are to survive. Our group this semester has been composed of two under-graduates, two faculty members and two alumnae members.

Since our last letter many changes have taken place within our chapter. Elsie Thompson, Jean Van Deussen and Mary Jane Wilt graduated last June. Isabel Thomas, our very capable historian of past years, has retired from teaching in the university and has located in Delaware. Gwendolyn Sautter became Mrs Homer Blanchard in August and is residing in Columbus. However, initiation held last May brought us some new members: Shirley Bennett, Betty Higley and Faye Finley.

During the first semester of this year our chapter members and local alumnae have been quite active in both the university and town musical organizations. Alta May Knapp is teaching music in the grade schools of Delaware. In December she presented all her students in a concert of Christmas music at Gray Chapel. Shirley Bennett and Betty Higley were among those chosen to test the members of the Singers' Club on The Messiah music. Shirley Bennett sang Oh Thou that Tellest Good Tidings to Zion in the Singers' Club presentation of The Messiah at Christmas time. Faye Finley, in addition to her regular supervisory work in the university demonstration school at Kilbourne, directed a Christmas sing sponsored by the choral group of the University Women's Club. Ruth Decker, Mary Salisbury (formerly of Mu Phi Chapter), Virginia Cruickshank and Dorothy K. Bussard have been prominent in church and town musical organizations. Charlet Cellars has recently been

awarded a scholarship at the Eastman School of Music and expects to begin work there next September.

In October Mu Pi gave a formal concert at Sanborn for all the girls in the university who are interested in music. In November we celebrated Founders' Day with a luncheon and an appropriate program.

We are now looking forward to the second semester with a great deal of pleasant anticipation. Our first event will be the visit of our inspector early in February.

DOROTHY K. BUSSARD.

#### MU TAU University of South Dakota Vermillion, South Dakota

**M**U TAU had its annual Christmas party at the home of Mrs Tiffany. We always prepare a box of gifts for the children's home at Beresford. Mrs Tiffany had as favors tiny chocolate violins.

Dorothy Nelson, our vice-president, gave her senior voice recital on Sunday, January 13, presenting a difficult and artistic program. Following the recital, initiation was held for Margaret Royhl and Lois Shouse. We were unusually lucky in having many alumnae with us for the occasion. Dorothy Jackson Woods, Alvina Palmquist, Frances Medberry and Stella Anker motored down from Sioux Falls. Helen Hoyer and Della Erickson were present, taking part in the ceremony. Betty Payne, who is teaching privately in Pierre, participated in the ceremony. Alumnae and patronesses from Vermillion present were Juanita Lane, Mrs. A. Wilson, Mrs. L. Mitchell and Mrs. C. Lloyd. We had a banquet at Ann Vaith's. Mrs. A. Wilson held an informal reception for the entire group following the banquet.

The first movement of Marjorie Dudley's Second Symphony was played by the Civic Orchestra during the Christmas holidays.

Mu Tau continues to hold candy sales at the university plays. The next sale will be February 15. Thus far we have found the sales profitable.

Wanda McLaughlin gave her first senior piano recital Thursday evening, January 17,

which was a very splendid performance. She played compositions of Bach, Beethoven and a Chopin group.

Opal Archer and Wanda McLaughlin are preparing to present their original compositions in a student recital soon.

An open convocation recital was given in Slagle Auditorium January 25. Dorothy Nelson, Wanda McLaughlin and Peggy Royhl very ably represented Mu Tau Chapter in this recital.

— GENEVIEVE TRURAN.

### MU PHI

Baldwin-Wallace College  
Berea, Ohio

**A**FTER suffering some depression in our chapter we are most happy to say that we are coming out on top. And a large part of the credit is due Selma Riemenschneider, wife of the director of our conservatory, and an active member, who, with her wealth of ideas and tireless effort, has inspired us all and led us on to greater heights.

I should like to make mention of the coming Bach Festival to be given this next June. Perhaps some of you can plan to attend if you read about it in advance. The growing interest shown in the two previous festivals has urged us on to greater efforts for perfection this year. Mr. Reimenschneider, conductor of the chorus and director of the whole festival, has worked hard and deserves both the praise and the support of all music lovers. This year the program is more pretentious than heretofore, as they are giving the Mass in B Minor, one of the greatest works of Bach. A great honor has been bestowed on ye historian, as I am to be one of the soloists at the festival, singing at the Friday afternoon concert, June 7. My numbers will be three Geistliche Lieder and the air, Have Mercy, Lord, on Me, from the St. Matthew Passion.

We are all in the seventh heaven of delight, for Elizabeth Kidd has just finished inspecting our chapter. What fine conferences we had under her inspiring and helpful leadership! A great spirit of fellowship pervaded throughout the day, ending in a

dinner at the girls' dormitory and a musical program by some of the active members.

EMILY L. STRETCH.

### MU CHI

Southern Methodist University  
Dallas, Texas

**A**S we told you in our last letter, we were centering our interest and energies on December 2, the date when we presented Marcus Gordon, a talented and accomplished young concert pianist, in a program at the Highland Park Town Hall. We are pleased to report that Mr. Gordon not only renewed, but also augmented, the popularity he had so deservedly won in his previous appearance here with the Dallas Symphony. The concert was followed by an informal reception at Florence Allen Volk's home. Mr. Gordon, being a graduate of Juilliard and a pupil of Josef Lehvinne, lived up to his ambitious and interesting program from both an artistic and technical standpoint. His numbers included compositions of Hummel, Liszt, Brahms, Beethoven, Chopin, Debussy and Medtner, and the Dallas press was quite generous in its praise of the young Pacific Coast artist.

Mu Chi seems to never tire of the "project" method of accomplishing things. We are now bearing down upon preparations for our annual piano contest to be held this year on Saturday, April 27. A new feature for this contest is the beginner class. These youngsters from 6 to 8 will do their best by Maclachlan's Yellow Butterfly. The winner will receive an award. The other divisions of the contest are described as follows:

Juvenile Class (ages 9, 10 and 11), shall play Menuetto Antico by Weiseman, and also an optional number to be selected by the pupil. First prize, five dollars.

Junior Class (ages 12, 13 and 14), shall play Marche Mignonne by Poldini. First prize, seven dollars and fifty cents.

Senior Class (ages 15, 16 and 17), shall play Witches' Dance by MacDowell. First prize, ten dollars.

Mu Chi sponsors this annual contest to encourage the young musicians of Dallas, and

to bring to the public notice those worthy of the term "artist."

On December 16 Margaret Little, a proficient piano student, was inducted into Mu Phi. Margaret is indeed an addition to our ranks and we are very happy to be able to say "Sister Margaret."

Frances Deaderick, our amiable and competent president, recently presented thirty of her piano pupils in a costume recital, The Toymaker's Shop. Frances annexed another honor when she was named organist for the First Lutheran Church of Dallas.

On Tuesday night, January 15, we had a program meeting at the home of Rosalind Hilman. At that time we heard our seniors at their best. (Since our seniors are all pianists, for the sake of variety ye historian did her bit with a fiddle!)

Those selfsame seniors are spending hours and hours practicing with their spring recitals in mind, but we'll have more to say about that next time.

FRANCES E. FALVEY.

### MU PSI

Coe College  
Cedar Rapids, Iowa

**O**UR chapter had a rather quiet December this year. This was partly because so many of our members were busy assisting in the Coe College presentation of The Messiah and in the Girls' Glee Club carol program, as well as in other Christmas programs.

Last Saturday we held initiation for five new members, Dorothy Grant, Mari Ann Huebsch, Margaret McFadden, Mary Alice Morton and Irene Altman. After the ceremony, which was held at the home of our president, Bernice Hach, we had a lovely dinner in the State Room of the Montrose Hotel. The table was attractively decorated with spring flowers and tall lavender tapers. At the conclusion Bernice gave a warm speech of welcome to the new members, of whom we have reason to expect fine things.

Our business meetings continue to be held at 9:30 on Tuesday morning at Marshall

Hall. We are looking forward to several evening programs in the near future.

One of our former members, Katherine Jacobson Wood, is learning some new lullabys for little Peter Westin Wood, who made his appearance the middle of last December. We understand the new Peter is singing lullabys to mother, too, but we haven't learned yet whether the voice is tenor or bass.

ELEANOR HOUTS.

### MU OMEGA

Atlanta Conservatory of Music  
Atlanta, Georgia

**O**UR regular monthly musical meeting was held January 23 in the chapter room. We had our own patron and well-known composer, Mrs. Jane Mattingly, as guest lecturer. Her talk was most interesting, as she told us of her last year's visit in England and Europe. She also attended the Passion Play at Oberammergau.

The Edward McDowell Festival sponsored by the Georgia Federation of Music Clubs, as the annual memorial to the greatest composer America has ever produced, will be held in Atlanta January 28 through February 2. This festival was originated several years ago by one of Atlanta's well-known teachers, Evelyn Jackson, and much interest is always manifested by musicians all over the State. Our chapter sends a representative annually, and, in addition, this year Florence Shearer Hutchins was asked to contribute a poem. I believe, too, that Florence is to preside at one of the programs.

We are looking forward to our next musicale which will be on the evening of February 5. Our patron, Earle Chester Smith, has invited us to his new studios in the Grand Building. He always proves a charming host, and we have an interesting program planned—ensemble works in piano, voice and violin to be featured. Those taking part on the program will be Elizabeth Hopson, Dosia Lee, Agnes Quade, Frances Hutcheson, Virginia Moore and Eva Richardson.

LUCILE SCARBROUGH.

### TAU ALPHA New York City

THE holiday season has caught most of the Tau Alpha girls napping, musically speaking, but very much alive socially.

First we hear that Ann Bender spent the holidays in Chicago where her husband had been invited to deliver an address before a distinguished audience. But before going, Ann took time to lead a chorus of sixty children in carols and songs on Christmas Eve at Hudson View Gardens, where she lives. On January 9 she appeared as soprano soloist for the Woman's Faculty Club of the Brooklyn Polytechnic Institute, Florence Petrucelli being her accompanist.

Hilda Brady Jones, our very popular soprano, sang at a wedding in Louisville, Kentucky, during the late fall season, and while there was also soloist for one of Gypsy Smith's revival meetings, as well as at the First Presbyterian Church of Louisville. On January 14 Hilda sang a group of Debussy songs for the French section of the Scarsdale Woman's Club, and on January 23 will give another group for the music section of the same club, Dorothy Kendrick accompanying both times.

Beatrice MacCue, contralto, is now appearing every Wednesday morning over Station WNYC.

Helena Redford, who is back in Lincoln, Nebraska, for the year, sent word that she had her old job back (I'm not quite sure just what it is, as Helena is capable of doing almost anything), and so had the facilities for making each of us a Christmas remembrance. We were all delighted to receive five very welcome articles apiece. Many thanks, Helena!

Marguerite Ringo is on the Chase & Sanborn hour Sunday nights from WEA.F.

It was with great pleasure that I noticed the names of two of our former active members in the Town Hall concert listing. Ilza Niemack, violinist, played in November, and I hear that she has made great strides forward, and on January 29 Helen Scoville, pianist, will give a program after an absence of a year or so.

Tau Alpha, too, is having its first recital this year in the nature of a scholarship benefit. We have engaged Aeolian Hall for the evening of March 1, and hope to be very successful financially. Hilda Jones, soprano; Dorothy Kendrick, pianist, and Mildred Miles, organist and guest artist, will give the program.

DOROTHY KENDRICK PEARCY.

### PHI BETA University of Minnesota Minneapolis, Minnesota

MOST outstanding of February events for Phi Beta is our open program of the 18th. Great plans have already been made, and the three groups featured are to be played by alumnae of our chapter. We appreciate the interest of our alumnae who possess such a real sense of loyalty towards the chapter. Martha Baker will begin the program with a group of compositions representing the clavicembalo era. One of the Chopin sonatas is to be played by Winnifred Reichmuth Bolle, while the modern group has been chosen by Eunice Ryan.

According to a good musical authority, "man is a committee-forming animal—with a strong bias towards being chairman." We have taken advantage of this propensity (no less apparent in the feminine of the species) to speed our plans for program and reception to fulfillment. (Did I forget to mention that the program mentioned in the preceding paragraph is to be followed by a reception in the library of the Music Building?) All of the women students in the school of music are to be invited as guests of honor, while all other guests at our recital will be welcomed, too. Martha Baker is chairman of the program committee and of the publicity committee as well. Betty Miner has charge of the invitations, Adelaide Lacy, of the printing, and Miriam Edelmann of the reception.

After our next meeting, February 4, we shall stage another candy sale. Nothing sharpens the appetite for Mu Phi calorie-laden candies like Minnesota's -13 to -31 weather, with its abundance of snow.

NINA ST. JOHN.

### PHI GAMMA Peabody Conservatory Baltimore, Maryland

THE November musicale was given by Elma Reitz and Miriam Hamer at the home of our patroness, Mrs. Rabold.

The performers at the December musicale were Mary Celeste Frontis, pianist, and Catherine Logan, contralto, with Elizabeth Fowler accompanying.

Most of our girls were out of town during the holidays. Ruth Hall accompanied the Peabody Junior Choir at their eight concerts of Christmas carols around town.

Miriam Hamer gave a piano recital at the Peabody Conservatory on January 14.

The January musicale is taking place at the Tallarico's home on the 23rd, at which time George Wargo, viola instructor at Peabody, will be the guest soloist.

Phi Gamma is looking forward to the sponsoring of a recital to be given by Mr. Tallarico at the Cadoa in March.

V. RUTH HALL.

### PHI DELTA University of Missouri Columbus, Missouri

PHI DELTA CHAPTER entertained with an evening reception at the home of Mrs. James L. Quarles on October 17. Patronesses of the sorority and members of Sigma Mu, honorary musical sorority for freshmen and sophomores in the College of Fine Arts, were our guests.

On October 24, Margaret Tello gave a recital in the University auditorium. Featured on the program was the Beethoven Sonata Op. 110.

Margaret Tello, director of the University Women's Glee Club, and the officers of the organization gave a tea honoring the new members in the afternoon of November 7.

In the evening of November 7, business and social meetings were held at the home of Mrs. J. W. Hudson. Mrs. Paustian talked on Hindu music and illustrated her talk by playing on Hindu musical instruments.

Initiation was held November 14 for Bernice Glickman and Clarice Rutledge, students in the university, and Nesta Williams and Elizabeth Fretz, members of the faculty of Stephens College. Margaret Colby and Marjorie Orton were affiliated with the chapter as active members. A banquet honoring the new members and Founders' Day followed the ceremonies. The program included talks by Bernice Glickman, Margaret Tello, Gertrude Bihl, Betty Tackett, Nesta Williams, Katherine Moon and Ellen Markward; a vocal solo by Margaret Colby, and a 'cello solo by Elizabeth Fretz.

The marriage of Mildred Short of Pierce City to Norman Gallatin of Chula was announced in November.

On November 21, the chapter sponsored a recitals by Geneva Youngs and Katherine Ives Moon for the benefit of the scholarship fund. Following the recital a reception was given by the chapter at the home of Dean and Mrs. James T. Quarles in honor of the two musicians.

Geneva Youngs was one of the soloists in the presentation on December 12 of Samson and Delilah by Saint Saens, given in concert form by the University Chorus, directed by Dean James T. Quarles. Margaret Tello was one of the accompanists.

Business and social meetings were held at the home of Mrs. M. F. Bryant on January 7. During the business meeting Kathleen Fowler was installed as president of the chapter to succeed Ellen Markward, who resigned, and Bernice Glickman was appointed corresponding secretary. Mrs. W. P. Shofstall gave a talk on Beethoven and Margaret Tello played selections by Beethoven to illustrate Mrs. Shofstall's statements.

Cynthia Huckstep from Bowling Green, Missouri, returned to Columbia to see the premier of her one-act play, The Strange Case of Julia Cornish, presented by the University Workshop on January 9.

Rose Taylor Venable was hostess to the State Board of the Federation of Music Clubs on January 15. She is general chairman of the convention committee for 1934, and also State Chairman of orchestras and bands.

Bernice Glickman was featured soloist with the university orchestra in a concert given January 15. She played Rondo Capriccioso by Saint Saens.

January 17 marks the passing of Sarah Conley. She died in the Noyes Hospital following an illness of several weeks.

ALICE WILHITE.

**PHI EPSILON**  
College of Emporia  
Emporia, Kansas

**G**REETINGS, Mu Phis! This is just to let you know that our small chapter is advancing steadily. At present we are all thrilled over our recent trip to Kansas City, January 22, when the College of Emporia Vesper a Capella Choir was invited to give a concert for the Mu Phis there. It so happens that all of us are members of the choir and we enjoyed our trip very much and also the Glee Club broadcast.

Recitals are receiving much attention, as two of our members are giving their last senior performances and two are giving junior recitals. Irma Jean Blackburn and Wanetta Felts are both giving piano recitals, while the Juniors, Thelma Pyle and Lucile Sweetland will give piano and voice recitals, respectively. A piano recital by Virginia Burton and a voice recital by our patroness, Edna Hoydar, have been well attended.

Hazeltine Mayes and Lucile Sweetland, members of the Women's Quartet, and Irma Jean Blackburn, soloist and accompanist for the same organization, have recently gone on several short trips and plan to take two or three longer ones soon.

Lastly, to top off the fun, our last meeting was held at Thelma Pyle's, a business meeting and an informal party afterwards.

HARVINA LEISS.

**PHI ZETA**  
Morningside College  
Sioux City, Iowa

**A**T our Founders' Day dinner SHIPS was the theme of the program, with Lucy Dimmitt Kolp at the helm acting as captain.

Doris Hacken, Mrs James Reistrup and Faith Woodford responded to the toasts of Leadership, Friendship and Scholarship. Musicianship was carried out with a musicale by our new members. Patrons and patronesses, Dean Lillian Dimmitt, Miss Neviah Mills, Professor and Mrs. James Reistrup and Professor Leo Kucerski, and our new members were our guests. Several of our alumnae returned to attend the dinner.

We are welcoming nine new members this year, Jean Hayes, Annabelle Brinkman, Ruth Brodie, Doris Hocken, Alice Loomis, Evelyn Pope, Lila Tebbel, Margaret Messing and Muriel Kent. All are students in the conservatory except Lila, who is music supervisor in the public schools at Marcus, Iowa.

Dorothy Smith, who has been music supervisor in the public school at Merville, Iowa, the last two years, returned to school this year and is active with us again.

Five of our girls, Ruth Brodie, Annabelle Brinkman, Margaret Messing, Dorothy Smith and Jean Hayes, are members of the Morningside Methodist Choir, which is soon to make a three-week concert tour through six Southern States. Elizabeth Mae Collin appears as soloist with the choir.

MURIEL KENT.

**PHI ETA**  
Michigan State College  
East Lansing, Michigan

**W**E Phi Eta girls feel considerably elated over our musical functions of 1934. We started by having a formal reception and musicale at the home of Robert S. Shaw, president of Michigan State College. We invited the faculty of the music department, members of the patroness group of the sorority, women music students, and alumnae members of Phi Eta Chapter. The program was presented by Marjorie Hoyt, violinist; Marjorie Brody, cellist, and Beatrice Brody, vocalist.

In October we held a pot-luck supper and musicale at the home of Margaret Millar. Gwendolyn Miller and Betty Dorothy Mack gave piano selections.

**PHI THETA**  
Lindenwood College  
St. Charles, Missouri

**P**HI THETA has been very enterprising this season, musically as well as socially. Gertrude Isidor and Eva Englehart, faculty members, have given outstanding recitals. Other members have participated in student recitals.

Beginning with the new semester we are giving a musical tea in the Music Hall the third Sunday of every month. These affairs promise to be very entertaining and beneficial. It may be of interest to know that although "we are but seven," we are regular subscribers to the St. Louis Symphony Concerts.

Now as to our social affairs; Friday evening, December 14, Phi Theta and Alpha Sigma Tau, honorary literary sorority, sponsored a very unique Christmas dance in the Butler Gymnasium. Old Santa made a special effort to be there even though he had been too busy to have his "pants pressed." The presentation of the Lindenwood 1935 Popularity Queen served as a brilliant climax.

On January 18 the Phi Thetas gave Mary King Morton, who finishes her college work this semester, a surprise dinner at Gertrude Isidor's apartment. It was great fun donning aprons and going domestic.

And now with exams just around the corner, you should see the Mu Phis at Lindenwood studying!

VIRGINIA KROME.

**ALLIANCE CLUB**

**W**E have again taken up our work for the year 1935 and have a busy outline scheduled for us by the program committee.

Our work this year is planned around the music of different composers, the program including a paper and music from the chosen composer. We celebrated our Founder's Day by being guests of the Pittsburgh Alumnae Club at a commemorating luncheon, followed by a lovely tea, and later listening to the music of Shakespeare's plays and also readings from several plays. We felt this to be one of the highlights of our year, and will

In November we met at Ruth Mathew's apartment for another "pot-luck musicale." Marjorie Hoyt, president, gave an interesting report of her trip to the National Convention. The program was given by four pianists, active chapter members, Ruth Mathews, Thelma Plow, Gwendolyn Miller and Betty Dorothy Mack. In addition to furnishing our own supper, each member pays thirty-five cents which sum we are putting aside for our next convention fund.

In the latter part of November we held formal initiation for three splendid girls, June Boyer, Lucille Tillotsen and Pauline Taylor. After the ceremonies we gave a breakfast for them at Hunt's Food Shop.

In December the Alumnae Club of Lansing entertained the Phi Eta girls with a supper party at the home of Mrs Harold Johnson. We are also glad to have an alumnae group formed and are looking forward to the many good times we will have together.

Now I want to tell you about the activities of some of our members this term. Marjorie Hoyt, our president, was elected to Phi Kappa Phi, national scholastic honor society when the organization honored those who had distinguished themselves in scholarship in all courses throughout their collegiate careers. We are certainly proud of Marjorie. Ruth Mack, charter member and instructor of piano at M. S. C., appeared twice in recital within the past month. She was one of three pianists who presented the Bach C Major Concerto for three pianos at the first concert of the season given by the M. S. C. Symphony Orchestra. Appearing with Fred Patton, head of the voice department, she played the Allegro Maestoso from the Chopin Sonata in B Minor, at the Matinee Musicale Club of Lansing.

Beatrice Brody, charter member and voice instructor at M. S. C., sang the contralto solos in Handel's Messiah when it was presented at the Central Methodist Church in December. She sang the part in the Detroit Symphony Orchestra's presentation last season.

BETTY DOROTHY MACK.

not soon forget the graciousness and hospitality of our Pittsburgh sisters.

The annual Christmas party for our children we felt was quite a success, judging by the noise and hilarity from our small guests. Each child contributing his or her part to help make the program delightful, and we were quite pleased to note the musical progress of our small performers over last year.

We are looking forward with much enthusiasm to Elizabeth Kidd's anticipated visit with us in February and expect to gain much inspiration from our contact with her.

Our aim this year is to help each girl in our chapter to feel a closer kinship in the art of Mu Phi's love.

MARGARET ROLLER.

#### ANN ARBOR CLUB

**B**EFORE Christmas vacation sent us thither and yon the Alumnae Club joined the Gamma actives for an annual Christmas party at the home of Mrs Alfred D. White, with Mrs. James D. Bruce assisting hostess. Carols were sung by the members as they descended the stairway holding lighted tapers, and Ruth Pfohl played the accompaniment on the harp. An unusual puppet show, depicting the story of the Polish Christmas, which was presented last winter at the Christmas party, was repeated. After the program the group gathered around the lighted Christmas tree, beneath which were gifts of linen for a shower for Ragnhild Moe, whose wedding took place December 22. Refreshments were served later in the evening.

Our first dinner meeting of the New Year was held at the attractive home of Bess Seeley, with Charlotte Hall as assisting hostess. After a short business meeting we were thrilled with the pleasure of hearing three School of Music girls on a program. The active girls joined us at this time to hear their talented sisters present the following program:

Program notes by Ragnhild Moe Stillman; Scaramouche (Debussy), Carnaval (Fourdrain), Air Romantique, Air Champêtre, Air

Vif (Poulenc), Mary Kohlhaus, soprano; Abegg Variations (Schumann), On Dine (Ravel), Intermezzo B Minor (Brahms), Étude in F Sharp Minor (Stravinsky), Frances Dell, pianist; Thy Dark Eyes to Mine (Griffes), in Myrtle Shade (Griffes), Dorothy Park, soprano. Laura Wheelan accompanied the soloists.

HELEN ROSE HELFRICH.

#### BOSTON CLUB

**O**UR November meeting was at the home of ye historian, who did some impromptu singing, and then we started our new stunt of having current topics read at each meeting. Hazel Tompers and Margaret Chaloff did the honors this time, while at the last meeting at the home of Hazel Tompers and Mildred Clemons, "Tom" Ford, "Kay" Shirley and Emily Johnson took their turn. Nora Gill supplied the music—some piano numbers by Chopin.

Our annual bridge musical, held in George Brown Hall at the New England Conservatory on January 18, was a great success, even though the number of tables sold was less than last year. We raffled off a turkey, all dressed up in cellophane, cranberries and celery, and a beautiful cake in Mu Phi colors. We were very glad to hear that the winners were married, and knew just what to do with such perishable prizes! This innovation added merriment to the party and dimes to our philanthropic fund! Everybody liked our musical program. Alice Allen Drayton started off with a group of three: Concert Etude by Liszt, Chopin Etude in E Major and Debussy's L'Isle Joyeux. Then came Abbie Conley Rice, contralto, singing Gretchaninoff's On the Steppe, Carpenter's I Don't Caére (Dorsetshire dialect) and Schubert's ever lovely Erlkönig. Margaret Chaloff was at the piano. Last, but not least, our popular two-piano team, Kathryn Ford and Elizabeth Travis-Behnke played Arensky's The Philosopher, Goldmark's Serenade and Albeniz' Spanish Rhapsody. Refreshments finished the evening, and our guests promised to come again next year.

As for public activities—your humble servant seems to be in the front row, having recently won the Hudson-Terraplane radio audition for New England. A week's theatre engagement in Boston, a trip to New York, four days' expenses there and fifty dollars for broadcasting on the Columbia network (eighty-five stations) with Kate Smith January 28, is the extensive "prize."

Three cheers for air mail! This epistle must be on its way.

LOUISE BEACH.

#### CHICAGO CLUB

**T**HE Chicago Club is having some very interesting meetings—both business and social. Great interest is being shown in our music school project at Gads' Hill Settlement.

In October the regular meeting was held at the College Club, which is one of Chicago's finest clubs, and one which has real atmosphere.

In November Marguerite Gooder entertained the club at her attractive home in Winnetka. Marguerite's home reflects her charming personality. A very enjoyable program was given by Paula Doering and Ruth Pontius, who played piano solos, and by Irma Johnson, who sang negro spirituals.

Also in November, the first of a series of four teas was given at the home of Grace Mundt. Mu Xi Chapter was invited to assist in giving the program which (of course) was of the usual Mu Phi standard. The Dangremond Trio played two lovely groups, and our own Fredericka Downing sang two groups of songs in her pleasing manner. Helma Gregg did some very lovely accompaniments for Freddie. Irma Johnson furnished the cleverly done programs which she had made by hand. Refreshments were served and a social time was much enjoyed by the guests and the girls who came from the various chapters. The proceeds go into our Gads' Hill fund.

The benefit bridge which was an evening party given at the Sherman Hotel was a great success. The club was well represented and we were much pleased with the

sum which we received as our share of the proceeds.

Our next benefit will be a Sunday afternoon musicale and tea at which we hope to initiate some of our husbands and friends of the opposite sex into the realm of Mu Phi.

The regular monthly luncheon meeting of December was held at the College Club. The January meeting was held at Cora Knapp's home, and Cora served a very delectable luncheon. We were all very happy to have Anna DeGraw with us again, as Anna has had a long siege of illness.

Helma Gregg and Gwendolin McAlpin were present from twenty miles distant. Gwendolin is teaching; Helma did some numbers at the annual luncheon of the Elmhurst Garden Clubs. Fredericka Downing sang a Christmas service at Beverly Hills. She has recently given two musicales, one at Wheaton, Illinois, and one for the Austin Choral Society, Chicago.

Paula Doering, who as you may know, is our active president, did a great deal of coaching for Christmas pageants. Ruth Pontius is one of Paula's pupils, studying both voice and piano. Recently Paula's pupils gave a recital at her home.

GRACE WOOD MUNDT.

#### CINCINNATI CLUB

**M**OTHER NATURE certainly did frown on us on the night of January 21, which was the date we selected for our concert at the Cincinnati Woman's Club. An avalanche of snow and sleet made driving almost an impossibility, so that only the very boldest spirits braved the elements, but they found the program decidedly worth while. Fritz Bruch was the soloist, with May Estel Forbes at the piano, and he delighted his audience with an interesting and varied program of cello numbers, including five of his own compositions. In spite of the terrible weather and the consequently small audience, the venture was a financial success due to the untiring efforts of the committee, consisting of Louise Hannaford, Ruth Bader,



Russell Burns, Elizabeth Pierle and Helen Folz.

Many of our members were very busy during the Christmas season. The Alumnae Trio, composed of Alma Geiser, Edna Mae Hartman and Laura Altamer, gave a beautiful program of carols at the Grace Episcopal Church and various other places. Edna Kirgan, who is choir director at the Hyde Park Community Church, directed her seventh annual performance of The Messiah there. Lucille Skinner was honored by the Norwood Musical Club when her sonata for violin and piano was played by John Beroset on the December program. Natalia Robinson, Irma Chambers and Laura Altamer gave a Christmas program for Chi Omega. Our very busy president, Bernice Mazingo, was the organist for the oratorio, The Evangel of the New World, by Van Denman Thompson, at its first performance in Taft Auditorium and at two subsequent performances in local churches. Ruth Weber of Upsilon Chapter was the pianist on these occasions, and several Mu Phis sang in the chorus: Edna Kirgan, Lillian Simmons and Flora Randle.

Etelka Evans, whose series of musical lectures at the conservatory attracts an ever increasing attendance, has issued a fascinating biography of Edward MacDowell and the founding of the Peterborough colony, which has the official sanction of Mrs. MacDowell. These attractive folders made appropriate Christmas greetings for musicians and music-lovers and were widely distributed through the efforts of the Clifton Music Club.

MARY STEPHAN.

#### CLEVELAND CLUB

BEATRICE MOORE, soprano, with Enola Foster Burdick, accompanist, represented Theta Upsilon at the Greek Conclave at Ohio Wesleyan University, December 6-8. Beatrice and Enola also performed at Musical Arts open meeting, January 18, at the College Club. Enola almost sent out an S. O. S. to her sisters in these busy days, for she also appeared on the November program of Music-Drama Club, as well as on

the December program of Musical Arts Club and the Shaker Heights D. A. R. She serves as chairman of Junior Section, and also as business chairman of Fortnightly Music Club, and is program chairman of Musical Arts.

Helen L. Schwinn attended the 1934 meeting of M. T. N. A. in Milwaukee and used some of her energy in serving as chairman of the piano class section at the Hotel Pfister on Thursday, December 27. She gave the opening talk on Twenty Questions About Piano Classes, and introduced other speakers, two of whom were Mu Phis—Marjorie Gallagher Kenney, teacher of piano classes in Evanston, Illinois, and Naomi Evans, supervisor of piano classes in Milwaukee.

Congratulations! A tiny wee Mu Phi arrived at the home of our sister, Catherine Benson Vieth, November 11, 1934. Charlotte Anne is the little lady's name.

Beatrice Mullian Moore, soprano; Elthera Corson Mohler, contralto; Ione Coy, violinist, with Rita George True at the piano, gave a joint recital at the home of May Mathews, Mu Phi.

Rita also accompanied Mary Kettleman in November and Grace Emmert in December in their annual program for Music-Drama Club.

At a recent meeting of Pi Beta Phi Cleveland Alumnae Club, Elthera Corson Mohler appeared as soloist. She also sang a Christmas program for the Monticello Junior High School P.-T. A. and for the Noble Road P.-T. A. and school children.

Bess Krueger, contralto, and Esther Harsh, harpist, were guests of Lola Bevington, instrumental supervisor of Euclid, December 7, appearing in each of the five schools in assembly programs.

Fortnightly Club has enlisted the services of our president, Janet Watts Engelfried, as chairman, of publicity. Janet will sing for the Community Temple in Cleveland, and the Faculty Women's Club at Berea next month. Ruby Chevalier Carroll will be at the piano.

Laura Louise Bender, F. A. G. O., organist of Euclid Avenue Temple, played an organ

recital December 30 in St. James' Church at Painesville, Ohio. Laura also appeared as harpist at the Christmas vesper service, Epworth-Euclid Church.

The Christmas "Nightingale," by Phylis Groff, adapted from the story by Eric P. Kelly, was presented at the Cleveland Play House during Christmas week.

Ione Coy, violinist, performed on the manuscript program of Fortnightly, December 2, and also played several selections at the Y. W. C. A. Christmas service.

Ida M. Reeder was at the console of the large Skinner organ for the annual rendition of The Messiah, given by the Cleveland Messiah Chorus, at the Public Auditorium. Ida has been organist for this chorus at each appearance, this the thirteenth time.

IDA M. REEDER.

#### DALLAS CLUB

WE wish to start off our letter with a very important announcement. The new Governor of Texas is James V. Allred, and his wife is a Mu Phi. She was Joe Betsy Miller before her marriage, and graduated from S. M. U. in piano under our dean, Dr. Paul Van Katwijk. We are certainly proud of our new First Lady, and are glad that Mu Chi Chapter can claim her.

One of our most interesting meetings this year took place at the home of Katherine Harris Riddle in January. It was something on the order of an open forum which revolved around a resumé of musical events by Elisabeth Rea. We discussed music news from all parts of Europe and from all over the United States. From now on we will have similar sessions at all meetings. Louise Kramer, violinist, and Margaret Wells Wilmans, pianist, gave the musical part of the program.

This month we will have a sonata program at the home of La Rue Johnson, at which time our active chapter, Mu Chi, will be our guests. The following program will be given:

Sonata in D (First Movement).....Nardini  
BLANCHE BECKET, Violinist

Waldstein Sonata (First Movement).....  
.....Beethoven

LA RUE JOHNSON, Pianist  
Sonata No. 6 for Violin and Piano...Beethoven  
VENORA DE SHIELDS and RUTH ABERNATHY  
Appassionata Sonata (2d and 3d Move-  
ments).....Beethoven

AGNES MAXWELL, Pianist  
Sonata in E Flat for violin and piano.....  
.....Richard Strauss  
KATHARINE RIDDLE and LA RUE JOHNSON

For our March meeting we will be at the home of Elisabeth Rea, and here are the program notes:

A Study of Bach (Commemorating his birthday, March 21)

VALERIE FOSCOE  
Gavotte.....Gluck-Brahms  
HELEN STANLEY, Pianist

Adagio from Sonata in D Minor...Beethoven  
Capriccio in B Minor.....Brahms  
MARGARET WILMANS, Pianist

Kommt, Feelen dieser Tag.....Bach  
Feldeinsamkeit.....Brahms  
Love Song from Cycle, To the Distant  
Beloved.....Beethoven

ELISE GOLDEN, Contralto  
Chorale—Jesu, Joy of Man's Desiring.....  
.....Bach-Hess

MELBA MEWHINNEY, Pianist  
Concerto in D.....Brahms  
FRANCINE COURTRIGHT, Violinist  
AGNES MAXWELL.

#### DETROIT CLUB

THIS has been such a dark, cold month in Detroit, that we envy our members who are sojourning in California and Florida. Florence Scovill Smith and her daughter, Marybelle, left for California just before Christmas. They report glorious sunshine in Hollywood, and will remain until spring, driving back by a northern route.

Phoebe Maxwell Leverenz trips over the country so much, it is hard to tell when she is at home. She has been in Chicago and in Ontario recently, and now has driven down to Miami, Florida, for the rest of the winter. She is already planning to drive to the next Mu Phi Convention in 1936, and

is studying bus catalogues with an eye on meeting developing transportation demands. We miss these girls very much, but are glad they are enjoying the sunshine we lack at home.

Athena Henkel Pitt has returned to her home in Miami, after having spent some weeks here.

At our meeting on January 22 Marian Jewell and Agnes Hutchins will broadcast over Station WXYZ. Betty Lamborn Roberts is hostess on Tuesdays and Fridays at this Detroit broadcasting station.

We have taken a block of one hundred seats for the Detroit Symphony Concert at Orchestra Hall for February 19. It is one of the two concerts of the series when Ossip Gabrilowitsch will direct and we are looking forward to it with enthusiasm.

Mabel Guess of the Mabel Guess Musicale Studios and Carl Schweizer Jr. furnished a two-piano musical background for the showing of the Tilletson pictures at the Community House in Birmingham recently, and are also giving monthly two-piano musicales during the winter and spring.

Mabel's Pianoforte Club students meet once a month for the development of self-expression. They are divided into four groups: piano, original composition, ensemble and vocal, and employing their own talent, arrange monthly programs. In the fall, Mabel presented pupils in a pianoforte recital at the Women's City Club Auditorium with an attendance of over three hundred.

We, as a club, are availing ourselves of the services of Florence Paddock Konkle, who directs choral work both in Detroit and Highland Park. Who knows—the Detroit Club may be singing at Convention—some day!

WINIFRED D. McCLURE.

#### INDIANAPOLIS CLUB

ALL Indianapolis Mu Phis united for a big Christmas party at the home of one of our patronesses, Mrs. Richard V. Fleig, where we had a grand time (about seventy-five or eighty present), hearing Christmas sketches and stories, an old-fashioned Sunday

school Christmas entertainment (slightly modernized), and finally, old Santa himself arrived and distributed gifts to all the "good" Mu Phis.

The Alumnæ Club, as has been our custom for many years, took up a collection and helped to make two families more comfortable and happier at Christmas. Pearl Dedert again had charge of this part of our work, which she did beautifully.

We had two nice meetings in January; the afternoon section met with Lutie Gruber, Irma Brandt and Ruby Keiffer assisting, and the evening section with Jessamine Fitch. Both meetings had interesting programs on Oriental music, Asel Stitt having charge of the afternoon program and Helen Hollingsworth of the evening one.

Lutie Gruber, chairman of our finance committee, is hard at work planning a big bridge party and style show, which is to come off early in February at the Ayres' Auditorium. We are planning on having a big time, seeing all the new spring fashions and making a lot of money. Under the leadership of Maude Titus last year, some of our girls designed and made a beautiful Mu Phi quilt; this is to be raffled off among our Indianapolis Mu Phis.

Among our club members who have been doing musical things recently is Nell McMurtrey, who played a group of organ numbers on the matinee musical Christmas program. Thelma Thompson, our president, is singing on their program the 25th, and Ruby Winders is to sing on an early program. Asel Stitt and Jessamine Fitch are frequently on the Harmonic Club programs (this latter club studies operas exclusively), and Louise Swan is always in demand when an excellent accompanist is required.

MARY MOORMAN.

#### LINCOLN CLUB

MARGARET LINDGREN, our club historian, has been called to Virginia because of the illness of her mother, hence the services of a new historian! All of us are hoping for good news from Margaret soon.

Our Christmas musicale was one of the most interesting we've had because the music presented was composed by Mu Phis. We enjoyed very much Persis Heaton's *The Lay of the Fairies*, sung by Altinus Tullis, Bess Phillips and Ruth Haberly. Then, we were very much gratified and charmed by several numbers of Margaret Lindgren's, a staunch Lincoln Club member. *Berceuse*, for violin and piano, was exquisite, and one of the actives, Eunice Bingham, played it in her usual flawless manner.

Two delightful soprano solos composed by Margaret with the lyrics by Sarah Teasdale, *Pierrot* and *Tonight*, were sung by Marjorie Miller. Santa Claus, with his pack and a curious anatomy and "much whiskers," gave all the good little girls dime store gifts. All the fun was held at Adolyn Lefler's home, with Mr. Lefler contributing to the success of the occasion. Mary Tennant Lovell, a former Lincoln Club girl, was a guest. She reports that "married bliss" lasts at least six months. Her husband is one of the engineers on the Sutherland project and they are now in North Platte, Nebraska.

Adolyn Lefler, soprano, representing the club on the Sunday musicale given recently by Mu Gamma Chapter, sang three numbers, and very well, too. She has been very busy musically since Christmas as soloist for the Lincoln Musical Arts Club, and P. E. O. Founders' Day. Hazel Gertrude Kinsella, a member of whom we are very proud, was present. When asked if she was "doing anything," she confessed that since the publication of her last book, *Music on the Air*, she has been glad to rest. However, she finally admitted to the tossing off of two choral numbers, *Psalm 150* and *Our Prayer*. The last was introduced to the musical circles by the Riverside Church in New York. Soon to be out from the publishers is *The Old Woman and the Peddler*, a folk song which Marjorie has arranged.

Helen Gribble is now directing the Trinity Methodist Choir.

Edith Ross read a paper at the last meeting of the Organist Guild entitled *Organ Composers*. During Christmas time, in our

largest department store, she accompanied a mixed quartet (the soprano and alto both being Mu Phis, Vera Upton and Charlotte Hummel), singing Christmas carols at stated times during the day. She reports many interesting studies in human behavior from this experience. And on February 4, Edith will be the pianist at the Musical Arts Club, presenting *The Rachmaninoff Trio*.

Ruth Haberly, contralto, was soloist at the dinner given by the Lincoln Teachers' Association for Dr. Smith, president of the National Educational Association.

At the regular luncheon, January 8 at Marie Laughlin's, with Audrey Cadwallader co-hostess, we were glad to see with us again Beth King, who has been recovering from an extended illness. A surprise came in the person of Francis Hallet, who popped in at the beginning of the business meeting, and Christmas brought home to us two members, Lois Lefferdinck, teaching at Dawson, and Ardith Pierce, at Dorchester.

MARJORIE MILLER.

#### LONG BEACH CLUB

THE New Year is coming in with enthusiasm in the Long Beach Club.

We are making plans for our Spring Benefit which is to be held in the Woodland Club House, on February 23, in lovely Recreation Park.

Two of our girls, Helen Davenport and Pauline Farquhar, have recently been prominent in musical circles. Helen is actively engaged in Long Beach Junior College Music Department, and is busy teaching and assisting in public musical programs.

On January 2, Pauline Farquhar and George Clough played a concerto for Organ and Piano for the regular meeting of the Musical Arts Club, and on January 20 Pauline gave a lovely piano program for the Woman's Music Club, at the Ebell Club. She is also teaching and presenting pupils in recitals.

Our new member, Edna Schinnerer, who came to us from Mu Nu Chapter in Los Angeles, is one of the busiest piano teachers in our city.

Another one of our active Mu Phis is Sara Jane Simmons who, although busy with teaching and musical activities, has found time to go into business, and is a member of International Tours Association in Los Angeles. At present she is busy with plans for European tours for next summer.

The rest of us are engaged in civic and home circles.

HELEN MAY MARQUIS.

#### NEW YORK CLUB

**G**REETINGS of the season to all Mu Phis. At least one of our girls is beginning the New Year right with a lovely cruise to Honolulu for several months. Our fondest wishes for a pleasant trip, Dorothea Saunders (our Historian).

The club has been very busy since October with a Hallowe'en party, a supper with Tau Alpha in honor of Founders' Day, and a Christmas party—besides the regular meetings, and a "surprise program" given by two Epsilon girls. We have had three new girls affiliate with the club recently; Leota Lane, one of them, many of you have known in the past. She is with us again and singing professionally in New York.

The Christmas party of recent date was great fun. The musical program included arias, recitatives and readings from *The Messiah* by Handel; Ann Matthews, Hermina James and Lela Rossey were the readers, and others assisting on the program were Margaret Foltz, contralto; Dorothea Saunders and Eva Franklin, pianists; and Leota Lane, soprano.

After the program gifts were exchanged among the girls and refreshments served to the tune of Jingle Bells.

We are looking forward to a very active, full New Year, and hope you all are as enthusiastic as we to begin.

AUDREY AUGENTI.

#### PHILADELPHIA CLUB

**A**S EACH year passes, we see more development of American music. During the past year, while growing out of this depres-

sion, which is a depression of finances only, we realize we have never been so rich in musical knowledge and opportunities. For instance, there was the popular acclaim of *Merry Mount* by Howard Hansen. The Libretto expresses our traditions, the music indicates our emotions.

Today, more than ever before, we find ourselves in need of an expression such as music affords. Thus constantly we are being confronted by demands for national music, national opera, a means of national expression. And why not? We as a people have needs, thoughts, aspirations, traditions that music of other peoples cannot express.

Seventy per cent of all radio programs are musical; thus our children are becoming better educated in better music. The schools have the finest teachers available and wonderful compositions demonstrated in *The Music Appreciation Hour*, conducted by Walter Damrosch. Our nation is reaping the benefits of youth music education.

So you will agree, that in spite of financial depression, we feel we have been rich in the development of national music. Inspiration has flowed freely; opportunities have overtaken us; means of expression have been granted us; and we have only to remember our past benefits and seek earnestly for those that will come.

With doubt and dismay you are smitten  
You think there's no chance for you, son?  
Why, the best books haven't been written,  
The best race hasn't been run,  
The best score hasn't been made yet,  
The best song hasn't been sung,  
The best tune hasn't been played yet,  
Cheer up, for the world is young!  
Don't worry and fret, faint-hearted,  
The chances have just begun,  
For the Best jobs haven't been started,  
The Best work hasn't been done.

HELENE WEBER.

#### PITTSBURGH CLUB

**T**HE members of our club were guests of Miss May Beegle at her concert presenting John Charles Thomas at the Syria Mosque on

Friday evening, December 28th. It was a splendid program and we greatly appreciated Miss Beegle's kindness.

The January meeting on Saturday the nineteenth was a business meeting at which a number of different matters were discussed. The President appointed a nominating committee consisting of Anna Heiss, Margaret Stockdale and Betty Bothwell. A very interesting letter from Bernice Austin who has been in Shanghai for almost two years was read. Bernice is teaching at the American School there and thoroughly enjoying the Orient, and her work there. She has been giving a number of interesting programs at the school and also told of attending many good concerts.

We are looking forward to the visit of our National President, Bertha King, and Elizabeth Kidd who are coming early in February to meet with Margaret Calvert Lane, who is the third member of the National Honor Standards Committee. A dinner in their honor is being planned, at which time club inspection will also take place.

A program featuring compositions by Mu Phi will be given at the February meeting. It will include songs and instrumental compositions by Beatrice MacGowan Scott, Gladys Rich, Phyllis Fergus, and two of our own members, Elizabeth Cook and Elizabeth Henderson.

Grace Hall and her choir of the Shadyside United Presbyterian Church presented a benefit musicale at the home of Miss Eleanore Gillespie. On February 26, Grace will give an organ recital in Derry, Pennsylvania, assisted by Emma Bell Weinman, contralto.

Carolyn Hunt Mahaffey sang at one of the Monday Morning Musicales given at Kauffman's. She also sang with the Stephen Foster Quartet which gave a special program at Carnegie Music Hall on Stephen Foster Day, January 13. As a member of the Madrigal Singers who will sing at the Biennial Convention of the Federation of Music Clubs to be held in Philadelphia in April, she will appear on a benefit program Friday, January 25.

ELIZABETH HENDERSON.

#### ROCHESTER CLUB

**O**UR news letter will be very brief this time, as our activities have been few, due to the holiday season.

However, the December meeting was a dandy one, held at the home of Gerry Briggs with Alma Jackson as the assisting hostess. After the business meeting there was a book review on Schubert's *Unfinished Symphony*, followed by a program of Schubert selections given by Bess Knope, vocalist, and Grace Massey, 'cellist.

In our Christmas charitable work, we gained great pleasure in helping two families with food and clothing, as well as toys for the children. Our girls were all so generous that the committee in charge was literally "swamped."

We are very happy to announce the arrival of another Mu Phi baby, a son, William Eugene II, born to Olivia and Lucius Powell on January 8.

ADELAIDE WARING.

#### ST. LOUIS CLUB

**O**N DECEMBER 11 the St. Louis Alumnae Club met at the home of June Loevy with Ellen Graf, Florence Hodges and Orah Lamke assisting hostesses. Charlotte Stockton gave an interesting paper on *The Bowed String Family*. The differences in the instruments were made clear and illustrations were given by Dolly Miltenberger, Ethel Brown and Louise Evers, who played compositions on the violin, viola and cello, respectively, accompanied by Edith Habig and Lucille Gewinner. A varied program followed by Marie Gartside, Charlotte Stockton, Edith Habig and Lucille Gewinner.

Frances Bailey who has just moved to Chicago and has a new baby daughter, visited us. But she informed us that she was moving even farther away—to Washington, D. C.

Julie Bacon surprised most of the girls by announcing her marriage to Mr. John A. Hoefler. Best wishes Julie, and tell Mr. Hoefler the candy was "mighty good."

Doayne Neal, Bess Symon and Edith Haush gave a program at the Old Folks Home in

Kirkwood. Ruth Johnson gave one at the Settlement House. At Christmas time, six bushel baskets of groceries, which the club girls had donated, were given to needy families. From the letters of "Thanks" received, the club feels it has more than been repaid.

Then there was a lovely Christmas party at Edith Habig's and such "eats"! Those who could not go are truly sorry. Pauline Baker, who has moved to Detroit, was our guest of honor that day and all were so glad to see her.

On January 8, the Club met at the home of Katherine Carmichael with Mabel Comfort, Augusta Omahundro, Lillian Gorham and Belle Gonterman assisting hostesses.

Lavina Gauen gave an interesting talk on the different Chinese instruments and on her experiences while traveling in China for six months. Lavina substituted for Ruth Johnson who, because of illness, could not give her paper on Folk Music. We hope Ruth will recover rapidly and be able to give her talk soon which has taken quite a bit of intensive work.

The very interesting program followed with Edith Habig, accompanist for Bessie Ruth Beumer, who sang songs by Taylor and Rachmaninoff; Marion Whitehead, who sang Liebestraum, Brahms, and The Velvet Darkness, Reddick; and Thelma Carroll, whose songs were The Silence of Night, Rachmaninoff, and Major and Minor, Spross. Edith Parker, Blanche Haworth and Madeline Rider played some splendid piano numbers.

On January 16, Theta Chapter presented Gari Shelton in an evening musicale at the home of Katherine Cowan to which the Alumnae Club was invited. Mr. Shelton gave a diversified and generous program, and we feel he is very near to us, having started his career studying with the late Dr. E. R. Kroeger, going abroad to study and now returning twice a year to teach in the Kroeger School; also his sister Elaine, who passed away some years ago, was a Mu Phi from Theta Chapter.

EDITH PARKER.

### SAN FRANCISCO CLUB

AND now San Francisco ("that cool grey city of love," as our most famous poet put it) is broadcasting with a good long letter, we hope, as we plead guilty to skipping the last one. Speaking of cool reminds me that as I write this in January our days are warm and springlike, while the papers announce that elsewhere it is wintry, with blizzards and snow.

I must go back to the month of October and tell of that splendid affair we had at Palo Alto. There was a musical program at the new Palo Alto Civic Theatre. Winifred Forbes, accompanied by Jessie Moore, played three violin solos; Esther Hauk Allen sang and our trio composed of Geraldine Gardner Rode, pianist, Elizabeth Reeves Burrows, cellist, and Mafalde Guaraldi, violinist, gave one number. The program was concluded with soprano solos by Lucille Fox Green. Following the program all Mu Phis went to the lovely home of our sister, Esther Allen, on the Stanford Campus for a buffet supper and a delightful evening.

Our Founders' Day celebration was again a success, due to the girls in the East Bay district. As before it was held at the College Women's Club, where cards furnished the entertainment at first, followed by a musical program and tea. Alberta Potter Greening, accompanied by Dorothy Wines Reed, gave three violin solos; Geraldine Gardner Rode favored us with two piano solos, and Elizabeth Reeves Burrows with two cello solos. Everything went off successfully including the financial end.

As our worthy (and hard worked) corresponding secretary, Rose Trogden, put it, "Our first sailing in 1935 was to the home of Geraldine Gardiner Rode in San Francisco." Cupid was busy changing names in November, so we greeted Geraldine Gardiner as Mrs. Rode and Elizabeth Reeves as Mrs. Burrows. The girls were presented with small gifts and our best wishes. A short program followed the lengthy business meeting, in which Barbara Roy gave us two piano solos and Rigmor Bilton, soprano solos. By the way, Rigmor is an exchange teacher in San Francisco at Bal-

boa High School—and is from Honolulu. She is a former member of Alpha Chapter.

We are glad to report that our president, Mildred Brown, and our treasurer, Bernice Rose, both of whom met with a serious automobile accident in October, are able to be home again and although unable to return to their respective positions immediately, are improving rapidly.

Helena Munn Redewill, National Editor, gave a December program for the American Association of University Women called Musical Miniatures, representing modern music of France, Russia and Spain, each number introduced by an "atmospheric" poem of Helena's own writing. She wore her stunning costumes, too, and the reservations for the event were so many that a larger hall had to be secured to accommodate the crowd. The affair took place at the Western Women's Club.

As Katherine Meisle is to give a concert on February 7th, we plan now to attend "en masse" and if possible to entertain her. We shall let you know in our next just how this all turned out.

REITA WHITE.

### SEATTLE CLUB

ANOTHER busy year was brought to a close with a meeting at Eileen Risegari's, so "different" that we will long remember it. After the business meeting, Adele Ratcliffe in her own inimitable, sweet manner, presented the evening's program, Leisure In Music, in clever rhyme with fitting musical background played by Mary Kalk and Isabel Baker. Impromptu piano numbers for four and eight hands, string quartets, and delightful choruses for all brought into action every girl present in a refreshingly gay sight-reading orgy.

Th annual Christmas party at Fern Ratcliffe's home was "better than ever", if possible. Clever individual and group stunts from appropriately costumed girls, kept us literally "roaring" all the time. Isabel Baker and her social committee deserve much credit for the success of the party. The girls who visited us from Tau Chapter surely added much zest to the occasion and captured honors both in stunts and costumes.

Mu Phis particularly active in church music at Christmas time included Katherine White, Grace Bullock, Agnes Skartvedt, Emily Bushnell and Marion Elwell.

Plans for a lovely tea with a very fine program for our February open meeting are being made by Eileen Risegari, program chairman, and we hope to report it next time as a grand success.

GRACE BULLOCK.

### TOLEDO CLUB

OUR programs this year are mostly of the symphonies to be given by the several symphony orchestras we are enjoying in the course presented by the Toledo Museum of Art in the Peristyle. The Art Museum is filling a long-felt need in the musical life of Toledo by bringing these concerts to us.

In November Florence Cramer presented, at the Art Museum, a fine illustrated program on Brahms's Second Symphony, which the Detroit Symphony Orchestra later played in their concert.

A Current Events program on Igor Stravinsky and Ruth Slenczyski was given at Catherine Mogendorff's in January.

In February and March the programs will be on the symphonies to be presented by the Minneapolis Symphony Orchestra and Cleveland Orchestra. (These are not yet available.)

Mendelssohn will be the program for April, to be given by Jeanette Dun, Catherine Mogendorff, and a trio—Helen Lease Sloan (Epsilon) Frances Hamlin and Mabel Brady of the club.

We have enjoyed delightful bridge-lunches given by Jeanette Dun and Mabel Brady; also grand "pot luck dinners" at Mabel Brady's, Frances Hamlin's (Christmas party), and Georgia Blair's, at which time the Mu Phi husbands took the center of the stage.

Our Founders' Day celebration, with the active chapter, was a lovely bridge party at the Women's building.

We filled two huge baskets for our Christmas charity.

Georgia Blair has graciously offered to open her spacious home for a benefit salad-bridge February 20. We expect to have a

wonderful time as well as earn money for our various activities.

EDNA L. MILLER.

WASHINGTON CLUB

JANUARY brought our club four new members and we are more than happy to have them with us. Mary Louise Coltrane Hill, soprano of Beta chapter, has lived at the New York club house, so many of you already know her; Margaret Smith, pianist and organist, comes from Upsilon; Rho Beta, our home chapter, gives us Celeste Pelton, pianist, and Ruth Ayler Morgan, soprano and choir director. We'll write more about all our new girls after we have put them to work.

Our Washington Club does have serious study meetings, in spite of conventions and "New Deal" banquets. At the December meeting held at Kate Fisher's, the subject was Music Education for the Masses, with Mary Burnett in charge. Thelma Tawney, director of music at the Powell Junior High School, brought a group of boys from one of her many glee clubs; she gave a demonstration of what Junior High School music could be. We all enjoyed the boys and they were happy to come, even in the first real snow storm of the winter. After much discussion of public school music, Mary Burnett, director of music at the Y. W. C. A., told us of her work there, both concerning private lessons, the many glee clubs, singing groups, history of

music lectures and the annual operetta given by the Girl Reserves.

We used the January meeting for study of Bach and Handel, as 1935 is the two-hundred-and-fiftieth anniversary of them both. We met at the home of Mrs. Warren Grimes, a pupil of Grete von Bayer's and a friend of all of us. After a most interesting paper on The Time of Bach and Handel, given by Fannie Henbest, Grete and Mrs. Grimes played two-piano arrangements of Handel's Harmonious Blacksmith, and the Italian Concerto of Bach, arranged by Harold Bauer. One of the encores was a Valse, written by Grete!

Delphine Desio, our talented blind cellist, has played several times to help the D. C. committee secure "talking books" for the blind of Washington. These instruments are combination five-tube radio sets and phonographs. The records, made by fine readers, are of books and short stories, and are loaned free by the libraries of big cities. We are all glad for Delphine, who has already been given her "talking book," for her services for the blind.

If you can tune in Station WRC on Thursday mornings at eleven, you may hear Mu Phi, for Helen Lyon, Gertrude Dyré and Tamara Dmictrieff have charge of three of the four broadcasts each month, sponsored by the D. C. Federation of Music Clubs. Let us know if you can get us, will you?

DOROTHY RUSSELL TODD.

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Alpha, Metropolitan College of Music, Cincinnati, Ohio. Founded November 13, 1903. Charter withdrawn 1930.
Beta, New England Conservatory of Music, Boston, Mass. Installed December 13, 1903. Reinstalled November 4, 1909.
Gamma, University School of Music, Ann Arbor, Mich. Installed May 20, 1904.
Delta, Detroit Conservatory of Music, Detroit, Mich. Installed March 1, 1905.
Epsilon, Toledo Conservatory of Music, Toledo, Ohio. Installed December 9, 1905.
Zeta, De Pauw University School of Music, Greencastle, Ind. Installed December 9, 1905. Reinstalled June 7, 1919.
Eta, Syracuse University, Syracuse, N. Y. Installed December 8, 1905. Charter withdrawn 1916.
Theta, Kroeger School of Music, St. Louis, Mo. Installed October 6, 1906.
Iota, Chicago Conservatory, Chicago, Ill. Installed October 19, 1906. Charter withdrawn.
Iota Alpha, Chicago Musical College, Chicago, Ill. Installed April 5, 1910.
Kappa, Arthur Jordan School of Music, Indianapolis, Ind. Installed November 3, 1906.
Lambda, Ithaca Conservatory of Music, Ithaca, N. Y. Installed February 19, 1909.
Mu, Brenau College Conservatory, Gainesville, Ga. Installed February 6, 1911. Reinstalled May 26, 1916.
Nu, School of Music, University of Oregon, Eugene, Ore. Installed March 3, 1911.
Xi, University of Kansas, Lawrence, Kans. Installed April 12, 1911.
Omicron, Combs Broad Street Conservatory, Philadelphia, Pa. Installed February 7, 1912.
Pi, Lawrence Conservatory, Appleton, Wis. Installed May 29, 1912.
Rho, Von Unschuld University of Music, Washington, D. C. Installed February 5, 1914. Charter withdrawn.
Rho Beta, Washington School of Music, Washington, D. C. Installed January 2, 1918.
Sigma, Northwestern University Music Department, Evanston, Ill. Installed February 9, 1914.
Tau, University of Washington, Seattle, Wash. Installed May 12, 1915.
Upsilon, Cincinnati Conservatory of Music, Cincinnati, Ohio. Installed May 10, 1915.
Phi, Mt. Union College, Alliance, Ohio. Installed May 15, 1915.
Chi, Pennsylvania College of Music, Meadville, Pa. Installed May 18, 1915.
Psi, Bucknell University, Lewisburg, Pa. Installed May 30, 1916.
Omega, Drake Conservatory of Music, Des Moines, Iowa. Installed October 27, 1917.
Mu Alpha, Simpson Conservatory, Indianola, Iowa. Installed October 29, 1917.
Mu Beta, Washington State College, Pullman, Wash. Installed February 13, 1919.
Mu Gamma, University School of Music, Lincoln, Neb. Installed March 27, 1919.
Mu Delta, Kansas City-Horner Conservatory, Kansas City, Mo. Installed March 29, 1919.
Mu Epsilon, MacPhail School of Music, Minneapolis, Minn. Installed April 18, 1920.
Mu Zeta, Whitman Conservatory, Walla Walla, Wash. Installed November 20, 1920.
Mu Eta, College of the Pacific, Stockton, Calif. Installed November 13, 1920.
Mu Theta, University of Texas, Austin, Texas. Installed November 27, 1920. Charter withdrawn.
Mu Theta Gamma, University Conservatory of Music, Austin, Texas. Installed January 22, 1926.
Mu Iota, Columbia School of Music, Chicago, Ill. Installed June 5, 1921.
Mu Kappa, University of Oklahoma, Norman, Okla. Installed May 30, 1922.
Mu Lambda, University of Wisconsin, Madison, Wis. Installed December 2, 1922.
Mu Mu, Kansas State College, Manhattan, Kans. Installed December 19, 1922.
Mu Nu, University of Southern California, Los Angeles, Calif. Installed January 5, 1923.
Mu Xi, American Conservatory of Music, Chicago, Ill. Installed January 20, 1923.
Mu Omicron, College of Music, Cincinnati, Ohio. Installed May 17, 1923.
Mu Pi, Ohio Wesleyan School of Music, Delaware, Ohio. Installed May 30, 1923.
Mu Rho, Denver College of Music, Denver, Colo. Installed May 31, 1923.
Mu Sigma, Louisville Conservatory, Louisville, Ky. Installed March 5, 1924.
Mu Tau, University of South Dakota, Vermillion, S. D. Installed May 30, 1924.
Mu Upsilon, Eastman School of Music, Rochester, N. Y. Installed February 28, 1925.
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Mu Psi, Coe College, Cedar Rapids, Iowa. Installed May 22, 1926.
Mu Omega, Atlanta Conservatory of Music, Atlanta, Ga. Installed November 13, 1926.
Tau Alpha, New York City. Installed October 18, 1926.
Phi Alpha, University of Miami, Miami, Fla. Installed June 4, 1927.
Phi Beta, University of Minnesota, Minneapolis, Minn. Installed June 4, 1927.
Phi Gamma, Peabody Conservatory, Baltimore, Md. Installed June 11, 1927.
Phi Delta, University of Missouri, Columbia, Mo. Installed May 19, 1928.
Phi Epsilon, The College of Emporia, Emporia, Kans. Installed March 16, 1929.
Phi Zeta, Morningside College, Sioux City, Iowa. Installed November 9, 1929.
Phi Eta, Michigan State College, East Lansing, Mich. Installed January 10, 1931.
Phi Theta, Lindenwood College, St. Charles, Mo. Installed November 30, 1932.

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