

# SPORTS

**HOCKEY**  
 Every class met on Friday to elect a hockey manager. These managers will have the responsibility of recruiting participants and stimulating enthusiasm. Hockey practice will be every day from three thirty to five o'clock. If you can not stay for the whole period, come for at least a part of it. These short practices will help you to store up a goodly supply of wind which will be beneficial in preparing class work. Tracing up and down the field decreased obesity and makes muscles

**ridable.**  
 A further incentive do you require besides this perfect weather and Miss Atkinson's good and experienced coaching? If you do need another incentive, here it is: Silver pins which are diminutive hockey sticks, will be awarded to the girls who make the varsity team.

**RIDING**  
 Certain members of the Saddle Club will be distressed to learn that Mabel, one of Mr. Anderson's finest horses, broke her left hind leg and had to be shot.

heard all next week in his greatest picture, "Say It with Songs" in which he is supported by his little brother, Davey Lee. The theme is "Little Pal," and besides this title will have a number of other song hits, including, "Why Can't You," "Used to You," "Back in Your Own Back Yard," "Just One Kiss," and "I'm As-Krazy for You."

Jolson's new picture begins in a broadcasting station. As Joe Lane, a popular radio entertainer and song writer, Jolson has any number of opportunities to sing—as only Al Jolson can sing.

The leading feminine role is played by Marion Nixon, remembered for her fine work with Eddie Dowling in "The Rainbow Man."

"Say It With Songs" is an altogether different story from Al Jolson's two previous pictures, and from the reviews we know it will be a much better one. Why shouldn't it be with Lloyd Bacon directing and the entire cast including Davey Lee, Marion Nixon, Kenneth Thompson, Holmes Herbert and Fred Kohler Al Jolson himself?

Colonial Theatre entire week beginning Monday, October 21st.

constrate to us the ups and downs in riding and also the most comfortable posture. You bet we were all for learning, but it's easier watched than practiced.

The ride was very useful and helpful to us, because we now know what it means not to post, having learned all about the way you feel the day after the afternoon lesson.

**Over-exposure**—They call her "freckles" now—all her sun-tan curled.

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**DEAN VARDPELL GIVES TALK ON OPERA**  
 (Continued From Page One.)

ence presented the first opera, Peri's "Euridice," in honor of the marriage of Henry IV to Maria de Medici. There was no enormous orchestra, and no opera house. It was presented in the palace with the nobility taking the parts and even playing the instruments. This performance marked a great event in musical history and was in keeping with the age, the Renaissance. The key note of the period was the tendency to look back to antiquity, to revive the culture and art of old Greece. "Euridice" was an attempt of the old Greeks to reproduce the old Greek drama with instrumental accompaniment.

The orchestra which was used for this first opera was of the most elemental kind, consisting of a harp, three long pipes like the flutes, a violin, a viola de gamba, and three flutes. It must have been a most trifling sort of music but it answered its purpose.

The idea took like wildfire and by 1673 an opera house had been built in Vienna. Monteverde was the first composer to devote his time to the developing of the opera. His best work was "Arianna," first presented in Mantua. As this new field of music developed, still more trained musicians became interested and gave time to it. However, many composers were too highly trained as musicians and not highly enough trained as dramatists; and as a result the early operas are more like comedies with a few costumes and stage settings than like musical dramas.

After Monteverde, Scarlatti began giving the opera form. At first, the works were simply librettos. Scarlatti began to make the music conform to the drama. This period during the 17th and 18th centuries, was called the "Golden Age of Song." People went to opera to hear singing rather than to see a drama. The same music could be made to fit almost any words. Opera finally reached a set form. There had to be three acts, six characters, five kinds of arias for the purpose of displaying all the vocal talents of the singer, and each character had to have an aria in each act. There was only one chorus and this was used as a finale. As a result all operas looked alike.

Purcell and Handel in England, and Lully in France, were the first to set form along the set form. Handel wrote a great number of operas, but if it were not for his oratorios his name would be forgotten. In England, Handel was the idol of the people, so naturally there were many opponents of him. Buonivanti became the chief opponent or rival, and he and his patrons and sympathizers bitterly opposed Handel and his friends.

Of course, opera could not continue on this artificial basis forever and it was Gluck who was rescued it by insisting that the drama be permanent. He did not reach this conclusion until he had composed a number of operas on the old form and had made an extensive study of literature. Naturally he was strongly opposed by many composers, especially since Maria Antonette had asked him to come to France and was asked him to come. Some of his opponents sponsored the writer Piccini and a severe controversy arose between the two men and their parties. Dr. Schlofeld says "Proteus" or "Orpheus" by Peri, "La Sciate Mi More," from Arianna," Monte-

verdi's opera, "Pere La Gloria," a piece by Buonini, Handel's rival, and a light, airy song by Scarlati.

## At The Theatres

### THE CAROLINA

(Continued on Page Four.)

"The Lady Lies," a thoroughly gay and often hilarious all-talking musical comedy, with marriage and morals, will be shown at the Carolina Theatre on Monday, Tuesday, and Wednesday of next week. The cast is headed by Walter Huston, Claudette Colbert, and Charles Ruggles, three well-known players of the stage.

Huston who recently made his debut on the talking screen in "Goodbye Mr. Tombs," is cast as a widower, the father of two children. Complications set in when he falls in love with a beautiful young girl who does not meet the approval of the children. As the distracted father torn between duty to his children and love for the woman who has brought him happiness and contentment, Huston gives one of the finest performances of his career.

Claudette Colbert as the young girl in love with Huston also gives a restrained, effective performance. The manner in which she fights to hold the man she loves despite the interference of her children is a treat to behold. Miss Colbert knows how to sing sympathetically, as all those who see "The Lady Lies" will surely testify.

Then there is Charles Ruggles, one of Broadway's most popular comedians, cast in an extremely funny role; and there is a strong supporting cast including Betty Garing, Duncan Penwarden, Patricia Durand, and Tom Brown.

Gloria Swanson's first all-talking picture, "The Trespasser," a well-knit, highly effective drama of a great love, will open a three-day engagement, Thursday, Friday and Saturday of next week.

In choosing "The Trespasser" as the vehicle which introduces her to the motion picture public in a speaking role, Miss Swanson has exercised rare judgment. "The Trespasser" provides Miss Swanson with the most colorful and interesting of all brilliant delineation of character in which the talent of Miss Swanson has full sway. Miss Swanson, whose clear, well-modulated speaking voice is a delight to listen to, makes the most of a role which should delight audiences everywhere. To finish an excellent performance, Miss Swanson sings a new ballad, especially composed for her by Edmund Goulding. The title of the song is "Love" and Miss Swanson sings it with genuine charm.

The leading male role is played by Robert Ames, best known along Broadway as the star of the famous play "Icubound." Ames is excellently cast and gives a very convincing performance. Others in the cast whose work is far above average are William Holden, Furell Pratt, Kay Hammond, Mary Forbes and Wally Albright, a particularly clever child actor.

### THE COLONIAL

Al Jolson, the incomparable star of "The Jazz Singer" and "The Singing Fool," is to be seen and

### THE AUDITORIUM

The Auditorium offers two splendid attractions for next week Monday, Tuesday, and Wednesday, when it presents "The Younger Generation," a story of the adventures of an East Side New York family, struggling to bring up two children, a girl and a boy. The boy develops a business genius and rises to great heights, providing the family with the material things of life; while the girl gives to her parents the love which is much better ones. Why shouldn't it be with Lloyd Bacon directing and the entire cast including Davey Lee, Marion Nixon, Kenneth Thompson, Holmes Herbert and Fred Kohler Al Jolson himself?

Thursday, Friday and Saturday The Auditorium presents Ben Lyon in "The Flying Marine," with Shirley Mason and Jason Roberts. This is a very engrossing drama of suspense and of daring air exploits. The suspense of the "air" thrills you every minute and keeps you right in the planes, so high is your imagination. Don't fail to see this wonderful production—"The Flying Fool"

## Horses

Al Salem a horseback ride spells fun. Monday afternoon the annual riding picture was made. The girls looked like equestriennes from Vogue but they were so dressed up that they did not want to ride so they turned the horses over to the beginners. Any way they were too fatigued from smiling for the picture to enjoy a ride.

The beginners were told to mount the horses. In our estimation horses had never seemed so high. The favorite way to mount seemed to be to take a run and jump, landing with one foot in the stirrup and the other foot hanging just above the ground, so the instructor thumped us into the saddle.

We were beginning to think that we looked well mounted, but a sudden start and a lash of down the field. We were supposed to control the horse but for the most part we could volve no control at all.

They just ran along, giving a jump every two or three steps, and just about the time you got re-seated they took another jump. Imagine our dismay when we were told politely to post. Now if anybody can act like a post on a horse, three cheers for her or him. We tried our stiffest to get right, but succeeded only in hitting the bumps all the harder. We thought it would be much easier to post when our Pegasus was flying smoothly along on a level track than when he was joggling miserably and unevenly at a slower pace, but that wasn't good for any reason.

After wearing out the grass on the saucer field we crossed the brook and posted around for about one-half an hour. Edith Kirkland tried to dem-

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