

ALL SET AT PENN FOR 3-DAY JUBILEE

"Bally-Hoo" Men, "Bearded Ladies" and "Bathing Girls" Ready for Circus Today

CLOSES WITH MARDI GRAS

Cheer leaders will be metamorphosed into "bally-hoo" men, razor hounds will become "bearded ladies," and gym workers will be Europe's greatest living acrobats at the three-day campus jubilee and carnival of University of Pennsylvania students.

The carnival opens late this afternoon with a parade, in which hundreds of students will march. There will be fifteen floats.

From then on the students will stage

a bewildering bombardment of sheekle-slanking shows including a carnival, circus, vaudeville and county fair. Proceeds from the jubilee will be used to help maintain the summer camp of the University at Green Lane, Pa. The jubilee proper will be held in the University gymnasium.

Tonight's program includes a dinky midway with concessionaires, sideshows, circus features and the first half of the campus vaudeville competition. Various fraternities will compete for a silver cup to the chapter staging the best act.

Students from the sunset side of the Rocky Mountains will produce a tabloid, "Days of '40." Co-eds will do their best to make Annette Kellerman and Mack Sennett's bathing girls appear as landlubbers.

Saturday afternoon, following the straw hat day baseball game, the dance will be given in Weightman Hall. The evening will be turned over to a Mardi Gras celebration, to be followed by dancing.

Kyle Gets State Appointment

Charles H. Kyle, 1826 Shunk street, for many years an accountant of the Pennsylvania Railroad, recently in charge of the accounting work of this state, has been appointed comptroller of the State Highway Department. Mr. Kyle succeeds W. R. Main, who resigned to enter private business.

FORTNIGHTLY CLUB GIVES FINE CONCERT

Excellent Ensemble Effects Produced in Course of an Interesting Program

The Fortnightly Club, one of the really great male choruses of the East, gave its second concert of the season at the Academy of Music last evening before an audience that filled the Academy from the parquet to the amphitheatre and then overflowed into the orchestra pit.

The concert itself was one of the best that the club has ever given. The numbers were well selected and they were superbly sung without exception. Mr. Thunder introduced somewhat of an innovation by giving two numbers for chorus with solo quartet and solo quintet, respectively, the effect being both novel and pleasing. Several of the compositions required piano accompaniment, but the finest vocal and tonal effects of the evening were naturally in the unaccompanied works.

The Fortnightly has a great chorus in balance, tone, quality and ensemble.

The parts are divided with an equality which has been equaled in Philadelphia only by the St. Olaf's choir, which was almost mathematical in its balance. In tone naturally the first tenors and the second basses are pre-eminent on account of the location of the parts, but the baritone and the obscure but highly essential second tenor parts were most admirably sung. A male chorus is only as strong as its weakest section, and there are no weak sections in the Fortnightly. However, the second basses must be mentioned especially. Some of the finest bass voices in the city belong to the club, and this section of the organization certainly cannot be excelled and probably cannot be equaled in the United States.

The outstanding feature of the ensemble is the pianissimo work of the chorus, one of the most difficult effects to obtain, but certainly one of the finest when secured. There was occasionally a sense of vocal straining in the fortissimos, but the mezzo and pianissimo parts were beautifully sung. Mr. Thunder has

much reputation as an orchestral and mixed chorus conductor, but he is pre-eminent as a leader of the male chorus. His work was more inspirational last evening than in any concert which he has led this season, probably because he was at the head of a sufficiently rehearsed body of singers to know exactly what he could require of them.

It is unnecessary to go into the details of the choral program in view of the fact that all the numbers were so finely sung. The Mendelssohn "To the

Sons of Art" opened the program, followed by an attractive but at times ineffectual arrangement of Chaminade's "Scarf Dance" (ineffectual because of the inability of the voices to imitate the crisp staccato of the piano) and Tut-till's arrangement of the "Valse Boat Song." Other choral numbers were "The King and the Bard," by the mel-

ancholy Hegar, Brewer's "Break, Break, Rogers' "This Is She" and several others.

The soloists were Miss Katherine Meisle and Mr. Clarence K. Bawden. Miss Meisle sang the contralto aria from "Don Carlos" and a group of modern songs with excellent tonal effect and artistic conception. Mr. Bawden played

a beautiful melody of his own and the A-flat Ballade of Chopin with an unusual technique and a reserved but temperamental interpretation. He also played the accompaniment for the chorus and for Miss Meisle with excellent taste and a due regard for the relative position of the accompaniment both for soloist and for chorus.

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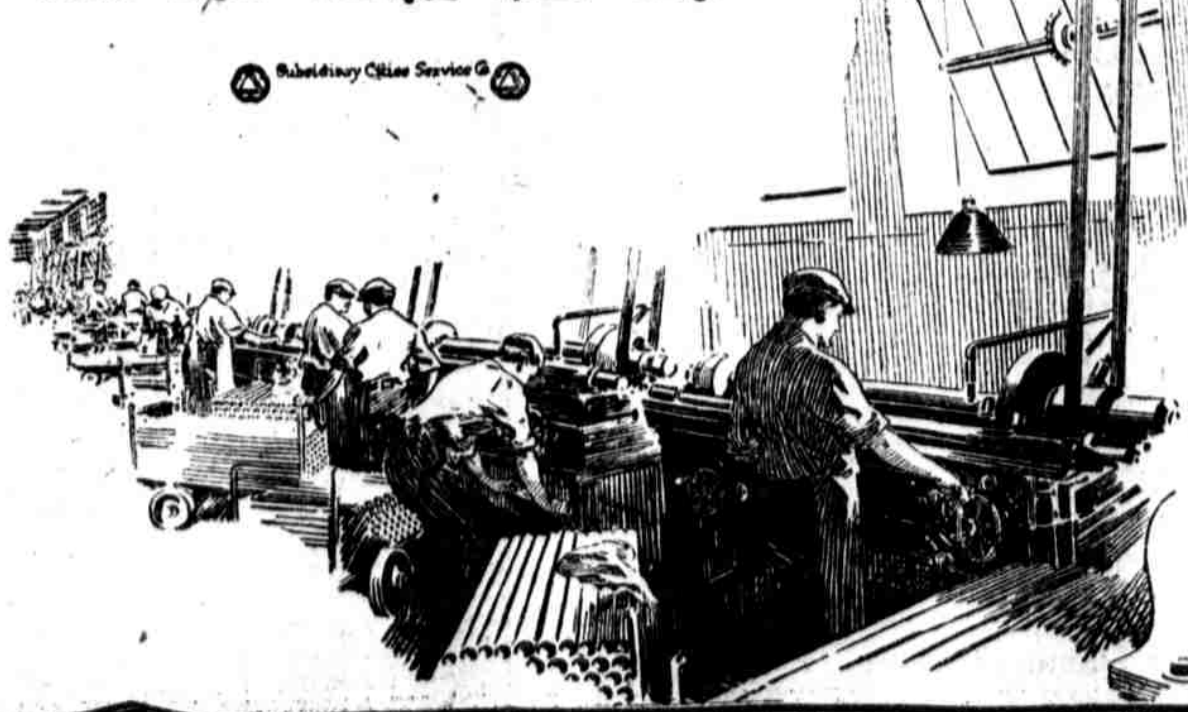
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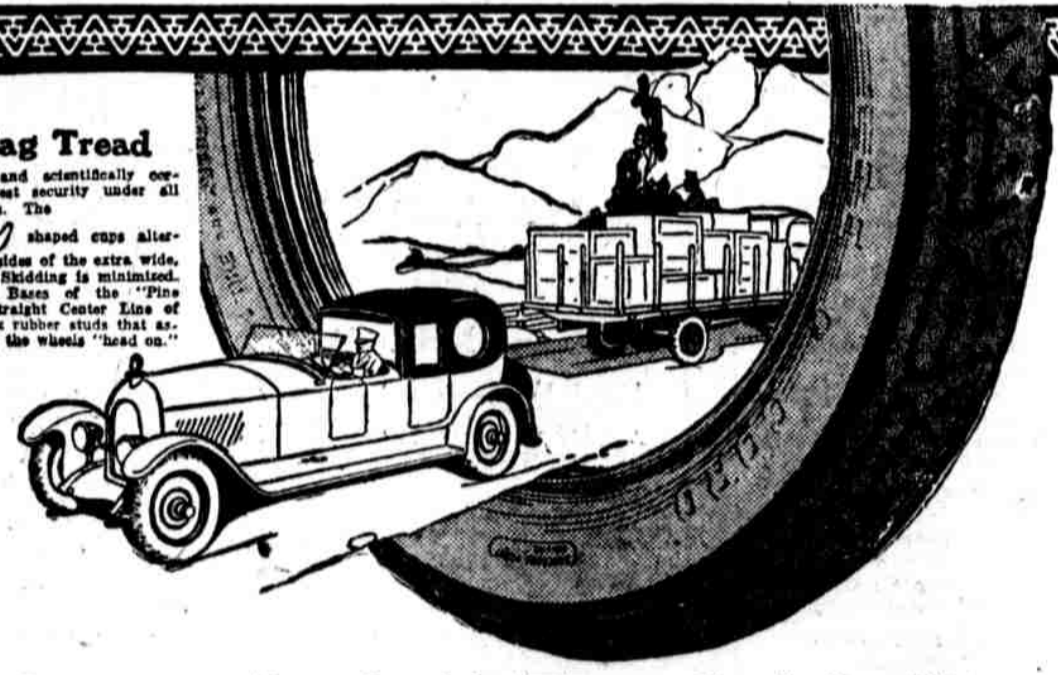
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