

SANDBURG'S VISIT HERE ANTICIPATED

Popular Poet Is Familiar With Depths in American Life; Verse Is Forceful

Just how Carl Sandburg, called the "poet of the mortality of man," will fit into the spirit of the Oregon campus, is the question being asked by the more philosophical of his many admirers here. Sandburg, who will appear before the students on February 23, is nationally known and is considered one of the greatest of the "ultra-modern" verse writers.

He knows as much about the relentless, grinding, and seamy glory of the under side of America's garment as any man living in America, and he has the gift of expressing himself forcefully, say critics.

With the "bum" districts of the cities of America is this astonishing pusher of the pen familiar—"second-hand shops, and revival halls, and loan shops and steel mills and cobblestones, and drunkards, and the police, and the sight of human bodies rotting and falling to pieces from exposure to the rain and open air," are familiar to him.

Briefly, Sandburg is the son of Swedish-American parents, born in Chicago. He has seen the seams of life from the underneath, and has in the course of the latter years of his life written feelingly of some of the things he has bumped up against. Sandburg is not a "wild-eyed" poet, he is simply a working man with a talent for self-expression. Of course in the language of the great world, he may have "tamed down a bit" in recent years, for he recently stated that his only pals were his wife and child, who had completely cured him of wander-lust; but a man who can write in his most recent production, "Cornhuskers" (1918), such things as the following excerpt, must still retain much of his original fire and youthful impetuosity.

This is one of his tirades against the well-known evangelist "Billy" Sunday: "You come along—tearing your shirt—yelling about Jesus
Where do you get that stuff?
What do you know about Jesus?"

An extract from the heading of one of his poems, reads: "They picked him up in the grass, where he had lain two days in the rain, with a piece of shrapnel in his lungs."

Differing altogether in his lyrical quality from Vachel Lindsay, America's wandering poet who visited the campus a short time ago, Sandburg has a strange, and yet attractive jerkiness in his verse, which demands attention. "I shall never forget you Broadway, Your golden and your calling lights. I'll remember you long,
Tall-walled river of rush and play.
Hearts that know you hate you,
And lips that have given you laughter
Have gone to their ashes of life and its roses,
Cursing the dreams that were lost
In the dust of your harsh and trampled stones."

A recent interviewer of Sandburg for The Survey writes the following description of him:

"I saw him leaning across the table in the little Italian restaurant, the most human, the most intensely alive man I have ever known. It is his face that is arresting—beautiful as the faces of strong men are beautiful, as Lincoln's is—a brooding face—gnarled and furrowed—left chin—a mouth that loops itself into smiles, or that booms with

deep laughter—granite eyes that glow—steel gray hair.

Though strong and compelling, and though inevitably the conversation whips about him, he has something of the alertness of the child combined with that uncanny directness and simplicity which children possess."

MYSTERY BEHIND CLOCK ARRANGEMENT SOLVED

Chronometer in Johnson Hall Times Various Class Periods in All But Three Buildings

"What mechanical arrangement causes the bells in the various buildings to ring at undeviating intervals?"

This was the suggestion for a news story stuck on the "tip" hook yesterday by a member of the staff. The daily editor found the tip, looked up the newest member of the staff and commanded him to go forth and extract the desired information. Unsmothered by a single stroke of the copyreader's pencil, the cub's story is as follows:

To be pleasantly enfolded in the arms of Morpheus for one whole hour, while a professor with a falsetto voice expounds theories about which one is not in the least interested, and then to be suddenly brought back to blackboards and notebooks by the discordant clang of the bell, arouses one's ire—or, in some cases, curiosity. In case it is the latter, one wonders just why, or what made the aforementioned bell ring.

Over in Johnson hall there is a clock made especially for the purpose of ringing these bells. It has a dial with the hours arranged on it like an ordinary clock, but a special feature of it is the way it is wound. A set of six batteries is provided for this purpose and they never let the clock run down. It is connected to transformers in the different buildings and they in turn are connected to the bells which serve to arouse weary students from a semi-comatose condition and enable them to make their next class on record time.

This clock rings all the bells on the campus, with the exception of those in the Oregon building, the campus high, and the music building. A special clock is provided for each of these buildings.

OREGON MAN AT HARVARD

Wesley Jameson Is Accepted at Eastern Institution as Post Graduate

The University of Oregon is to have a representative in the Harvard school of business administration in the person of Wesley Jameson, son of a leading middle-western timberman, who has been taking work in the Oregon school of business administration since leaving Stanford last year.

Because of his exceptional ability and general qualifications, Jameson has been accepted at the eastern institution with very high standing and will take post-graduate work.

After completing his course he will enter his father's business. His Harvard course is planned to enable him to do the work which the responsibilities of his future position will require.

Although Jameson was only on the Oregon campus for a comparatively short time, he was active in student activities and took an especially vital interest in football.

Jameson left early this week for St. Paul, via the Canadian route.

TENOR'S CONCERTS WIN PUBLIC FAVOR

Paul Althouse Gives His Own Opinions on Violin and Vocal Music

Advance news on the campus as to the coming recital of Paul Althouse, the greatest living American tenor, who will appear before the University Wednesday evening, February 21, indicates that this concert of the operatic singer will prove even more popular than when he visited the campus two years ago, says Roy Bryson, student manager of the concert. Althouse will appear promptly at eight o'clock at the Woman's building. Students will be admitted upon presentation of their student tickets.

Mr. Althouse is well known on the University campus, and is personally known to some members of the faculty of the school of music. In addition to the singer's knowledge of voice and its culture, he is regarded as an authority on nearly all subjects in the music world.

Shortly before he left for his famous Australian tour, the tenor was interviewed by representatives of the newspapers of his own locality as to his opinion regarding the comparison of violin and vocal music, and also concerning his opinion of the status of the concert stage in this country and its general favor with the American public.

"To hear a fine violinist is to learn how a legato may be acquired," declared the tenor. "But," he added, "the voice as a musical instrument has advantages over the violin."

"You see," explained Althouse, "the advantage of speech rests with the human singing voice. Well, because of that fact the singer can do more than give his hearers a melody; he can tell them a story, and the story is always the life of the song."

"Don't forget that," warned Althouse. "Just think of the advantage the musician has who can enunciate a beautiful poem while at the same time a lovely melody is being sung."

"Singers who strive to give the public all they can, are mindful of the advantage they possess in having the capacity to link speech to their music. And the people are coming more and

more to demand enunciation which can be clearly and easily caught, and a pronunciation which is correct.

"That is why the violin—king of musical instruments in some respects—has to play second fiddle to the singing voice."

Regarding the concert stage and the method of many artists in presenting their programs to the public, Mr. Althouse said:

"The trouble with many recitalists' programs is that the artists have gone over their selections so many times with a coach and accompanist that there is absolutely no spontaneity to their singing when the hour of their appearance arrives."

"Now one of my ideas for the ideal recital program would be to have the artist appear on the concert platform and when the first inspiring welcome of applause had died down, to sing from his repertoire what his feeling of the moment suggested. In this way a singer could preserve the spontaneity of his interpretations much better and not have to sing a heroic aria when his mood dictated that a group of lyrical German lieder were the selections he had the feeling of the moment for."

"Of course there are those who would immediately raise objections to this procedure for several reasons, one of which is the fact that some auditors like to diligently consult their programs and book of words beforehand, note the



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biography, date of birth of the composer, the English text of the song, and other details, so that there is as little 'surprise' left in the singer's interpretations as possible. This also tends to take the edge off the audience's co-ordinate spontaneity."

HONOR SOCIETIES TO MEET

Lunch for Business Administration Students February 12

All members of honor societies of the school of business administration will meet at lunch at the Anchorage, February 12. The board of directors of the University chamber of commerce will also be present. The meeting is for the purpose of discussing plans of the school of business administration, and determining how the various societies can be of service in carrying them out, and to promote a spirit of cooperation between honor societies and the commerce department. This meeting will be one of a series of meetings which are to take place monthly.

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CLASSIFIED ADS

Minimum charge, 1 time, 25c; 2 times, 45c; 5 times, \$1. Must be limited to 6 lines, over this limit, 5c per line. Phone 951, or leave copy with Business office of EMERALD, in University Press. Payment in advance. Office hours, 1 to 4 p. m.

Wanted—A shoe shiner at the campus Barber Shop. F9-10.

For Rent—Room for girls at 1315 13th Ave. E. Phone 1005-L. 163J25-tr.

Room and board for one girl with home privileges Call 501-R. Mrs. T. H. Strane, 860 Ferry. 187-F9-11.

Lost—At Frosh Glee, one gabardine raincoat. Owner substituted coat remaining. Call Peterson at 1567-L.

For Rent—A desirable room, furnace heated, near the campus, for 1 or 2 college women. 427 13th Ave. E. Phone 1294-J. 185-F8-4f.

Wanted—Good second hand canoe. Call 457 or Emerald business office (951) or write D. C. Jones, 1512 Adams St., Corvallis, Ore. 187-F10-11.

Typing—Wanted to do at home by an experienced stenographer. Rates reasonable. Phone 396 between 8:30 a. m. and 5 p. m. Evenings Springfield 124-R. 188F9-15.

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