

The Ithacan, 1932-33

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3-22-1933

## The Ithacan, 1933-03-22

Ithaca College

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## Delta, Phi Mu Alpha, Sinfonia Fraternity, Gives All American Program In Theatre

Annual Concert Features "On The Trail" from the "Grand Canyon Suite" by Grofe

L. WHITNEY--ORCHESTRA

Clifford Ormsby, Vocalist, Sings Two Selections

By Philip Lang

The Delta Chapter of Phi Mu Alpha, Sinfonia Fraternity of America, presented its members in their annual program of American Music in the Little Theatre last Monday evening.

I dare say that it is the wish of every student of Ithaca College to thank Phi Mu Alpha for a most enjoyable evening. Their annual offering has always been an event of great importance and superlative musicianship. Last Monday's presentation was an example of what an organization can do in the field of fine performances.

Notwithstanding the limited resources at their command, the Sinfonia presented a program that even a professional organization would seriously consider before attempting.

In the role of a conductor, Leonard Whitney is thoroughly adequate. He guided his men through the intricacies of Stoessel and Grofe with ease and interpretative ability that speaks of thorough training. In the role of an arranger, he is an even more gifted individual. Being unable to procure a full score of "On the Trail" he bought the piano part; with this and a phonograph record as his sole materials, he turned out an orchestral

(Continued on page four)

## Members of Violin Department Play In Recent Recital

By Lorraine Johnston

Last week's student recital was an interesting and well-balanced one, presented by members of the Violin Department. Molly Smith opened the program with Corelli's "Sonata, Opus 5, No. 5." Her playing of the adagio movements overshadowed the faster movements in both pitch and tone quality, although the "Sonata" as a whole was well done.

Michael Franko, playing the "Concerto in G Minor" by Bruch, chose something a little too difficult for his capacity. One could see that he was working with something beyond him, although, after he had controlled his nervousness, he managed to forget himself in his music and to play very acceptably.

Of the younger students, Clyde Owens showed the most advancement in technique and interpretation. His "Allegro Moderato" from the "Concerto No. 8" by Spohr showed a calm, well-poised, self-assured player who had a message of music for his hearers and who delivered it well.

The "Suite" by Gabrielli, played by Walter Voros, John Kupsky, Eugene Tupacz and John Rahner, showed fine ensemble work. The pitch was not always perfect, but the tone quality was good throughout.

Eugene Tupacz, the only freshman on the program, played Beethoven's "Romance in F." He exhibited at all times a steady, flowing tone and good intonation.

One might sum up Eugenia Adamus' performance of Cesar Franck's "Sonata" in the one word "professional." She was always in full possession of her instrument and played with the emotion and ease of a true musician.

## Kappa Gamma Psi Men Play in Masonic Temple

The Forest City Chapter, Order of the Eastern Star, held a regular business session last Monday evening in the Masonic Temple. The members of Iota Chapter, Kappa Gamma Psi Fraternity of Ithaca College presented the following program: 1. "Whispering" by the Symphonic Dance Orchestra, 2. "Lanette" (saxophone solo) by Frank Geyer, 3. "The Birth of Passion" by the Symphonic Dance Orchestra, 4. "Andante" (Fifth Symphony) by the Violin Quartette, 5. "New Orleans" by the Symphonic Dance Orchestra, 6. "Old Comrades" and "Invercargill" by the Saxophone Quartette and 7. "I Love You Truly" by the Symphonic Dance Orchestra.

## W.S.G.A. Sponsors Saint Patrick's Dance for O. G. O.

College Folk Enjoy Dancing in Irish Atmosphere Friday Night in Gymnasium

By Dorothy Garber

The Saint Patrick's dance which was given last Friday evening in the college gymnasium in honor of the Out-Side Girls' Organization, seemed to be a very successful affair. If one usually judges the success of a dance by the attendance and attitude of the students, this social affair sponsored by the Women's Self-Governing Association measured up to the standards set by the previous college dances.

The decorations were simple yet adequate enough to create an appropriate Saint Patrick's atmosphere. One side of the room was banked with palm trees. The rose and amber lights reflecting on these palms, cast graceful shadows in an artistic pattern upon the wall which was decorated with large letters, O. G. O., representing the Out-Side Girls' Organization. Much to the dismay of the loyal "wearers of the Green," the rose and amber lights changed their green apparel to a pretty blue.

In one corner of the room, Don Ellinwood's orchestra presented its well selected programme of rhythms.

## St. Lawrence University Baseball to Commence: Blue-Gold on Schedule

St. Lawrence U. News Bureau  
Canton, N. Y., March 10

With two new teams on the schedule, the St. Lawrence University baseball team will start practice in about two weeks in preparation for the first game of the season against St. Michaels, on April 28, at Weeks Field, Canton.

Coach Sullivan will be without the services of Capt. Pencheff, Meichelbeck, Kunz, Baker, and Gardner when the Larrys face the St. Michaels team in the first game. However, Capt. Holland, Furlong, Christie, Flanigan, Herner, and Gryson, all who saw considerable playing last year will be available. Vorgets, Napoli, Augustine, Baker, Strang, and Gordon, all members of the Junior class, are likely prospects. Promising candidates from the Sophomore class will be Brown, Grabowski, Hayes, Tyler, Fox, and Wiley.

Playing fourteen games, including Colgate, Hamilton, Ithaca, Vermont, St. Michaels, and two new teams, Cortland Normal and Rochester, St. Lawrence faces a stiff schedule. Three games will be played with Clarkson College, the first two at Potsdam on May 30, and June 3, and the final game of the series at Canton, on June 10. The Larrys will close the season with a trip to Burlington, playing Vermont on June 16.

## Firm, Riker-Brown and Wellington, Publishes Two Violin Books by W. Coad

Violin Professor in I. C., Author of "The First Year" and "Shifting in Passages"

CONCERT ARTIST, YEARS

Critics Term Coad, "Australia's Foremost Violinist"

Interviewed by Philip Lang

The firm of Riker, Brown and Wellington are the publishers of two recent books of the violin by William Coad of the faculty of Ithaca College. The two books are titled "The First Year," method for violin, and "Shifting in Passages." There is a piano supplement to the first book. Both books are inscribed by their author, who is professor of violin at the college.

Professor Coad was born in Sydney, Australia, of English parentage. He began the study of violin and harmony at an early age. Several years were spent in Europe studying first with the famous violin teacher, Sevcik, in Vienna, and later with Cesar Thomson in Brussels. While in Brussels he also studied harmony with Joseph Jongen who is now director of the Brussels Conservatoire.

On returning to Sydney he engaged in teaching, and on the establishment of the State Conservatory accepted a position on the faculty under the direction of Henri Veobrugghen, now conductor of the Minneapolis Symphony Orchestra. During the several years' residence in Sydney, following his European study, Professor Coad was a frequent recitalist, presenting from three to six public performances a year. Several Australian critics have termed Professor Coad as "Australia's foremost violinist."

For five years Professor Coad occupied the chair of concertmaster of the State Orchestra, under the direction of Henri Veobrugghen. During this time he was a frequent soloist with that organization. He has also played with the Sydney Amateur Orchestral Society and the Royal Sydney Philharmonic Society.

It is easily understood why the violin methods of Professor Coad have been eagerly awaited by the teaching clientele of this instrument. It is seldom that an author is such an artist and can boast of such an artistic background of instruction as is in the possession of Professor Coad. All this artistic background, plus careful analysis and sound psychology are evinced in his two pedagogical publications for the violin. In "The First Year," the student is introduced to the violin in a thoroughly different manner. The universally recognized steps in teaching the violin are mental and physical, and they are usually presented in a fluctuating order. Professor Coad insists on a logical order and regards the latter of the two (physical) as the prime motivation and proper approach to the study of this instrument—something that must be done before artistic freedom is possible.

The first personal contact with the violin is in the proper holding of it. This step puts the student in such an awkward and (at first) seemingly useless position, that the student is tempted to slide over this detail and proceed to the next. Herein lies the

(Continued on page four)

### Announcements

#### Easter Vacation

Easter vacation begins at 5:00 p.m. on April 7; school is resumed at 8:00 a.m. on April 17.

#### Recital to be Postponed

The student recital which is scheduled for April 18, will be postponed to a later date in the month.

William Coad



Australian Violinist, Member of Ithaca College Faculty, Is Author of Two Violin Instruction Books

## Jay W. Fay Given Leave of Absence; Has Poor Health

Physicians Advise Complete Rest for Organizer; to Move to Southern Florida

It is the privilege of *The Ithacan* to officially announce that Jay W. Fay of the Band and Orchestra Department has been granted a leave of absence because of his physical inability. Mr. Fay was recently examined by several physicians and was advised to take a complete rest for several months. He will reside in Miami, Florida, where he hopes to recuperate.

M. Fay has held administrative positions in Rochester, New York, and in Plainfield, New Jersey. He came to Ithaca about two years ago. At Ithaca College, he has ably placed the band and orchestra on an educational basis. During the past year, under the direction of student leaders, he has presented to the public, several Sunday afternoon concerts. In this concert series, the symphonic works of Beethoven, one of the great masters of music composition, were interpreted.

In addition to coaching the college band and orchestra, Mr. Fay has been teaching classes in modern languages and in numerous music subjects.

## Shell Representative In Natal, South Africa, Hears S. A. I. Vocalist

During the last Christmas vacation, Elizabeth Young, member of Epsilon Chapter of Sigma Alpha Iota had the opportunity to present a program of Christmas music at the Pittsburgh radio station, KDKA and W8XK. Not so long ago she received word from a business man in Natal, South Africa, saying that he had heard her recital and had enjoyed it very much. Following is the interesting letter:

"The Shell Co. of S. Africa Ltd.  
P. O. Box 2095  
Durban,  
Natal,  
South Africa,  
4. 1. 1933

Miss E. E. Young,  
Pittsburgh,  
U. S. A.

Dear Miss Young,  
May I take the liberty of thanking you for your song recital from Radio W8XK last evening at 5:15 p.m. Eastern Standard time.

During the past four months I have been in possession of a Scott 12 tube set and listen regularly to the Pittsburgh station but the reception of your songs was particularly good. The numbers, "The Inn" and "O Gift of God" were excellent.

Trusting to hear your voice again in the near future, I am  
Yours sincerely,  
J. O. Webb

## Frances Batterson, Lavina Swanson To Appear In Ibsen's "Hedda Gabler" Soon

Little Theatre Showing to be on Evenings of April 3, 4, 5 and 6; Double Cast

W. ROBERTS IN CHARGE

Earliest Performance Dates Back to 1891, Munich

By T. J. F. Kelley

The revival of "Hedda Gabler" which will take place on the evenings of April 3, 4, 5, and 6 will fulfill the Little Theatre audiences' anticipation of another "event" of the Department of Speech and Drama. Under the able direction of our Walter Charles Roberts, assisted by Virginia Keller, the student director, Little Theatre-goers will have another opportunity to see the distinguished work of Frances Batterson, this time, as Hedda. It will long be remembered, the most difficult and professional acting, of which she proved herself so capable as "Anne Huntley" in W. C. R.'s "Winter Dust." However, from all reports we are more than anxious to see an entirely different though equally as fascinating an interpretation which Lavina Swanson is portraying in the same part. These two "Little Theatre Movement" proteges will be ably supported by:

- Jack Brown
- Arthur Shepard as George Tesman
- Dorothy Humberstone
- Priscilla Houston as Miss Juliana Tesman
- Dorothy Fuchs
- Dorothy Garber as Mrs. Elvsted
- Stephen Straka
- Edward Flynn as Judge Brack
- Sheldon Bradshaw
- Peter Buono as Eilert Lovborg
- Madge Pitroff
- Betty Dodge as Bertha, the maid

The earliest theatrical performances of "Hedda Gabler" took place at the Residenz Theatre, Munich in January, 1891, with Frau Conrad-Ramlo, the poet, in the title-part. In the following February it was given for the first time in Christiania, the Norwegian Hedda being Froken Constance Bruun. These revivals then invaded Scandinavia and Germany where the play has always ranked among Ibsen's most popular works. The admirable production of the play by Miss Elizabeth Robins and Miss Marion Lea, at the Vaudeville Theatre in London in 1891, may rank as the second greatest step toward the popularization of Ibsen in England. The character had also been acted in London by Eleanor Duse, and by Mrs. Patrick Campbell. In America Hedda has been acted with great success by Minnie Maddern Fiske, and by Madame Nazimova; in Australia by Miss Nance O'Neill. The first French Hedda was Mlle. Marthe Brandes, who played the part in Paris, at the Vaudeville Theatre in 1891; the performance being introduced in a lecture by M. Jules Lemaitre. With all this, it can easily be seen that it rivalled "A Doll's House" in world-wide popularity.

Some critics have been greatly troubled as to the precise meaning of Hedda's fantastic vision of Lovborg, "with vine-leaves in his hair." Surely this is a very obvious image or symbol of the beautiful, the ideal, aspect of bacchic elation and revelry. Antique art shows us many figures of Dionysus himself and his followers with vine-leaves entwined in their hair. To Ibsen's mind, the image, at any rate, had long been familiar. In "Peer Gynt," when Peer, having carried off Anitra, finds himself in a

(Continued on page two)

# The Ithacan



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## RATTLING TONGUES

Uttering words is one of our favorite pastimes. We all over-articulate our tongues and say so much that means so little. The story is told of a child who took pride in being able to recite on anatomy. She explained, "Anatomy is the human body. It is divided into three separate parts, the head, the chest and the stummick. The head holds the brains, if there are any. The chest holds the liver. The stummick holds the vowels, which are a, e, i, o and u, and sometimes w and y." Our discourses about the elements and about our permanent incisions may well compare with this recitation. We would probably be ashamed to submit what we have to say about them for a technical or content examination. To be sure, we use plenty of syllables and plenty of physical energy in making these words audible and comprehensive; but, after we have halted our tongue, what have we really said?

Of five million words which he wrote, a recognized writer admitted that only five thousand of them were necessary to convey his thoughts. Anatole France had something to say, yet consider the superfluity of words in his explanations. After conceiving the overwhelming vastness of extra syllables, attempt to calculate the number of repetitions and worthless words which you have pronounced in your impromptu conversations of today. Frank H. Vizetelly, language authority, estimates that the modern dictionaries list close to 400,000 words and their meanings. More than 2,000 of these are of one syllable. The average educated individual is limited to 8,000 to 10,000 words, the average layman to 5,000. In spite of these limited vocabularies, we, with the exception of dumb-mutes, converse and converse and converse. It may be, we subconsciously feel that it is our major social obligation.

We attend a recital or a show, or some performance in the Little Theatre, let us say. Our primary reason for attending is to benefit from what the person or group on the platform has to offer. It seems instinctive for us to bring a partner or two along with us, or to sit if possible, close to someone with whom we think it will be pleasant to rub elbows. If the person is a stranger, we "break the coldness" by commenting on the weather or pronouncing a phrase or two about as meaningless. If this stranger is a person who has had a hard day in trying to express himself in the midst of faster talkers and thinkers, we have struck the right oasis for rattling. The performance becomes of a secondary nature. The most heart-breaking strains from a delicate sonata cannot entice us back to the role of the listener. It is too bad, but there seems to be no desired remedy for rattling tongues.

E. P.

## NOTES AND NOTIONS

By Bob deLany, '30

Dear President Job:

You know, Job-ie, ol' fella (it takes an alumnus to get away with that), you and I have had several conferences on the ways and means of improving the ways and means of Ithaca College. As unofficial advisor to you and yours I often drop in to your office, drop my gum into the wastebasket, drop in to a chair, and proceed to tell you how to cut down on the coal bill, improve the campus landscape, advise wayward lassies, and how to cope with countless other matters of political or personal significance. Few really know how many of the present College policies are the result of our informal meetings together. For example—the rumor that you are improving steadily in your speech-making is obviously the outcome of those tips I handed you one day in the lobby.



Well, now, for the past few days I've been gathering steam to visit you again. This morning I knocked on your little glass doors to find you were too busy to see me. So I am writing to you, instead. Today, Mr. President, our subject is the Little Theatre and How It Can Be Made Into a Big Little Theatre:

1. The floor of the stage. I happen to know that the floor was officially condemned as unsafe, seven years ago. It is still unsafe. The production of "Pinafore," with the audiences expecting a juicy catastrophe any moment from the sea-sawing of the splinter-filled boards, is evidence enough that the lumber company should be consulted in the near future.

2. Here's a notion that will save you several hundred a year: Musical and play rehearsals are using about seventy sixty-watt bulbs every time the stage lights are lit (lighted?). One large, regulation, "rehearsal light" is all that is needed. Call the tin shop, order a large box-like frame. Equip it with a 200-watt bulb. Suspend it on a rope and pulley. You'll have all the light necessary for rehearsals. I suggested this arrangement back in 1927. The office thought the idea was worth while. It still is.—For instance: supposing you were to walk down Buffalo Street tonight to find every light in every room of the main buildings, lit. You would be horrified at the waste. Yet all of those lights would be using less current than that required to keep the stage lights going for an equal period of time. A large, well-designed rehearsal light is a practical suggestion. Or am I wrong?

3. The money saved from the above improvement can be profitably invested in a few spot lights for the stage equipment. A fair sized spotlight costs \$12.50. The stage needs several, badly. The tragic lighting of "Pinafore" is proof of this. Furthermore, the dramatic students deserve instruction in lighting. With the present

equipment—out-dated, inadequate, wasteful—they can learn almost nothing. Stage lighting of even the simplest type, is a science. It is not just a matter of bold, bald illumination.

4. That velour front curtain needs a thorough cleaning. If you'll furnish the ladder, I'll clean it myself. (You probably know that most of the money for the curtain was donated by students). The original color was blue; the present color is blue-brown.

5. Someone is to be complimented on the faithful seat-dusting that now precedes all Little Theatre performances. There was a time when audiences purchased a thick layer of dust with every reserved seat.

6. I don't know whose job it is to select and train ushers. If it's Walt Roberts', it shouldn't be. He seems to be handling about three men's work as it is. At any rate, it's high time somebody gave the ushers a few lessons in ushering. The "Pinafore" ushers scampered around like frightened pigs.

7. Wrestling matches, *tele a tetes* and other forms of social contact should be done away with during performances. The aisle just back of the last row of seats (to say nothing of the vestibule, back of the doors!) has always served as a sort of hey-nonny-nonny-camping-ground for ushers, door-tenders, DeWitt Park urchins, faculty members, office administrators and other figit-folk. I suggest that you appoint Dean Hill to send over a couple of his huskies to act as bouncers. There's nothing like a swift kick in the posterior region to encourage respect. I know whereof I speak.

8. The Little Theatre should be ventilated. There's something awfully nice about good old fashioned fresh air. Fresh air has yet to be introduced into the Little Theatre. An electric suction fan is the solution.

There, that's my list. I might add that the Griffis Hall girls should quit parading in their nighties in that glass porch on the third floor. I live next door, and it worries me.—But what has this to do with the Little Theatre? Nothing at all, of course—unless we quote that Shakespearian observation that "all the world's a stage"....

Faithfully yours,  
Bob de Lany, '30

## Student Opinion

Editor's Note:—

The Ithacan wishes to urge students to express their opinions on any phase of college life or event which directly or indirectly involves them. Constructive criticism is invited. No letters will be printed unless the name and address of the contributor is given. It is to be understood that the editor takes no responsibility for material printed under this caption and that his endorsement does not accompany all opinions.

To the Editor:—

Thirty-three and one third percent of Psi Kap's are more than interested in their present amorous ventures. The originators and perfectors of these newsy bits, heard from up the infirmary stairs, in the studio building lounge, and even from curb to curb, would oblige us greatly by adding to their story: to whom, when, where, how? You see, we weren't even there. It's too bad that we haven't upheld the feminine portion of the Phy. Ed's. by keeping pace with a Music student and a recent Dramat, but \* \* \* \* \*

It has been decided by us that Bob deLany does the best writing, outside of what one occasionally reads in the New Yorker. We think he should coach the would-be columnists of *The Ithacan*.

Delta Psi Kappa

## FRANCES BATTERSON, LAVINA SWANSON TO TAKE LEADS IN PLAY

(Continued from page one)

particularly festive mood, he cries: "Were there vine-leaves around, I would garland my brow." Again in "Emperor and Galilean" where Julian in the procession of Dionysus, impersonates the God himself, it is directed that he shall wear a wreath of vine-leaves. It seems that among the artists whose society Ibsen frequented in Rome, it was customary at their little festivals, for the revellers to deck themselves in this fashion. But the image is so obvious that there is no need to trace it to any personal experience. The attempt to place Hedda's vine-leaves among Ibsen's obscurities is an example of the firm resolution not to understand which animated the criticism of the 'nineties.

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Charles Murray and George Sidney

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"BROADWAY BAD"

Joan Blondell

Ginger Rogers Richard Cortez

## STATE

Wed.-Thurs.-Fri.-Sat.

"KING OF THE JUNGLES"

Frances Dee Buster Crabbe

Sun.-Mon.-Tues.

"GRAND SLAM"

Paul Lukas Loretta Young

## TEMPLE

Wed.-Thurs.

"LUXURY LINER"

George Brent Zita Johann

Fri.-Sat.

"FARGO EXPRESS"

Ken Maynard

Sun.-Mon.-Tues.

"STATE TROOPER"

Regis Toomey Evalyn Knapp

## Spring 1933

Even if, as this message is written, the sky is a bit lowery—we know that sunshine and flowers will be with us mighty soon.

We've thought and planned during the winter months for the things we know you'll want when the weather turns warm again.

Beautiful light greys and tans in the nicest suitings you've seen in years—most extraordinary topcoats—clever designs and colors in both hose and ties.

Won't you take just a moment, next time you're over on State St. just to drop in and look things over?

We know you'll like them.

## W. J. REED

146 EAST STATE STREET

## W. Beeler Conducts Concert Band In Radio Broadcast

In Absence of Fay, Instrumental Instructor Takes Over College Organization

The Ithaca College Concert Band presented its third radio concert last Friday afternoon at three o'clock. The entire program was directed by and under the supervision of Walter Beeler.

Last Friday's concert was perhaps the finest and most professional of all concerts given this year. The majority of the credit goes to Walter Beeler for his splendid drilling and excellent conducting. A large measure of commendation goes to Craig McHenry for his excellent interpretation of "My Heart at Thy Sweet Voice," by Saint Saens.

### PROGRAM

- II Guarany (Overture) - A. Carlo Gomez
- The Noble Commander March ..... Ernest Williams
- Ballet Suite (La Source)..... Leo Delibes
  - (1) Pas des Voiles
  - (2) Andante
  - (3) Variation
  - (4) Danse Circasienne
- My Heart at Thy Sweet Voice ..... Saint Saens  
(played by Craig McHenry)
- On the Mall (March) ..... Goldman
- Introduction to Act 3 and Bridal Chorus from Lohengrin ..... Richard Wagner
- Salute to Allen town (March) ..... Wetherhold
- Peer Gynt Suite ..... Grieg
  - (1) Morning
  - (2) The Death of "Ase"
  - (3) Anitra's Dance
  - (4) Dance of the Imps in the Halls of the Mountain King

## FRATERNITY REPORTS

*Kappa Gamma Psi  
Thomas Murray*

Michael Franko, John Kupsky, and John Rahner appeared in the student violin recital last Tuesday.

On Thursday evening Brothers Rahner, Musser, Salvo, Enz, Becker, Howard, Hubbard and Geyer presented a programme at Breeseport. This programme was presented in answer to a request by Brother Fraleigh, who is supervisor of music in the public schools of that village.

On Saturday evening we entertained the pledges with a spaghetti dinner a la Gorruso. Following the dinner, we finished the evening with a victrola dance.

*Phi Delta Pi  
Betty Moore*

We are happy to announce that the following girls have accepted our invitation to become members of Phi Delta Pi: Dorothy Dinsmore, Evelyn Booth, Ann Pasek, Anne Valuck, Marjorie Polhemus and Doris Johnson. They were solemnly pledged at a special service on Monday evening.

With thoughts of Spring come thoughts of warm weather, and with thoughts of warm weather comes window-washing—perhaps wishing, also—house-cleaning; yes, and even sun-baths. The Phi Delt girls are right in step with the weather.

Congratulations W. S. G. A.'s! Applause is due you for your splendid entertainment.

Happy returns and best wishes were flying high and low at the triple-birthday party held after the dance

Friday night. Grace McNee, Polly Bassett and Vi Covell were the objects of congratulation. May they have many more equally as successful birthdays.

Belle States came up from Wellsboro to pay us a visit last week-end. Belle has a job. Isn't she lucky?

Marian Wooster spent her week-end vacation at her home in Endicott.

*Phi Epsilon Kappa  
Malcolm Letts*

Basketball being over, the boys expected to rest a little while, but this fine spring weather seems to be getting in their blood. Almost daily you may see them beside the house practicing baseball in preparation for the  
(Continued on page four)

## Ithaca Basketeers Play 16 Games - - - Lose 2; Summaries

(SPORTORIAL) By Metcalf Palmer

The spectacular victory of the Blue and Gold five over Cortland Friday, March 10, marked the close of the most successful basketball season ever enjoyed by an Ithaca College quintet. The Blues finished with 14 games won and two lost.

Briefly summarized, the record reads as follows:

| Ithaca College | Opponents         |
|----------------|-------------------|
| 23             | Buffalo 20        |
| 30             | St. Michaels 35   |
| 47             | Norwich 11        |
| 39             | Middlebury 33     |
| 45             | Alfred 36         |
| 37             | Cortland 36       |
| 51             | Hartwick 36       |
| 59             | Mansfield 19      |
| 38             | E. Stroudsburg 37 |
| 49             | Trenton 42        |
| 58             | Hartwick 31       |
| 27             | Boston 31         |
| 47             | Mechanics 29      |
| 57             | Panzer 44         |
| 51             | Mansfield 29      |
| 37             | Cortland 23       |
| 695            | 492               |

This summary indicates that the Blues hold a season's average of 44 points per game which is probably as good an average as any large or small college in the east holds.

The question may arise in the minds of a few as to whom we should give the credit for this enviable record. To Coach Yavits? To the team? To the college? It would be preposterous for us to assume that any one of the three factors played the leading role.

For Coach Yavits, we may say that ever since he has coached Ithaca College teams he has met with fair success. His previous accomplishments in athletics and his method of handling athletes, reveal their true merits in the Ithaca College score book and in the men who have been taught

good one on the rostrum for me. Maybe that'll teach him not to call people dunces.

"Righto, Harry it is, though. I much prefer a good Percheron."

"Then, Hortense, I want you to follow Major Olaf A. Sudden to the parade ground and let him have both barrels on the Adam's apple. While you're about it, and if you still feel stingable, you could let the whole R. O. T. C. staff have the point. They're insensitive to ideas. Maybe you could make an impression on them."

"I'll take care of your orders. But what does R. O. T. C. mean?"

"It means Right Of Training Clowns and they abuse the privilege."

"I have to buzz off now. I promised to meet my inamorato Rudolf on a brown filly at the Stock Pavilion," Hortense said, flying backwards. "Don't forget you promised me a horse."

"I won't," I promised and as she flew off I added under my breath, "by the time you get through with the R. O. T. C. you will be sick of four-legged animals to say nothing of horses in particular."

## "Light Wines"---Hortense, the Horsefly Hypersensitive, Disturbs Alumnus Coso

By Joe Coso

Hortense, the Hypersensitive Horsefly

The coming of the first warm day found me on the shores of Beebe Lake meditating on the vagaries of life. Eyes closed, and chin resting in the triangular slot of my hands, I was trying to imagine how warm and mellow the lake would look when it melted, and how different from its present splotchy and wasted appearance the blue ripples of water would be.

I was thinking of Biarritz, a place I have never visited, but which I always think of in connection with warm sunshine and blue water. A sharp pain on my nose suddenly caused me to throw my head back abruptly. I soon discovered that my antagonist was a horse-fly that was circling my head in ecstatic maneuvers. "Scram," I yelled tersely, holding my nose.

"Buzz-buzz-buzz," the fly retorted, executing a left side-slip close to my ear.

"Go pick on a horse, will you?" I shouted, trying to rub the pain and angry because my thoughts had been disturbed.

"Don't you want to play?" the horse-fly buzzed, looping the loop.

"If stinging a fellow on the nose, a stranger, mind you, is your conception of play, I'd rather not."

"How did I know it was your nose? It certainly doesn't look like a nose. I thought it was . . ."

"All right, all right," I interrupted hastily, "don't add insult to injury. You've had your fun, now please beat it."

"But I want to play," the horse-fly insisted, narrowly missing my face in a tail spin.

"Okay. You light on the back of my left hand and I'll pat your head for you," I suggested.

"You can't fool me," the fly replied, spinning its eyes around. "I've seen those tricks before. Know what they call me?"

"Isn't it funny?" I asked, "I'm not even interested."

"My name is Hortense, the hypersensitive horse-fly," she continued, disregarding my remark, "and I sting people."

"Do you sting them all on the

nose?" said I sarcastically.

"But I didn't know it was your nose, I tell you, I thought. . . ."

"Darn it all, forget what you thought it was and leave me alone. I'm waiting for my friend Nank Nelson."

"Oh, Nank? I know him. I stung him once."

I let out a volley of curses and reached for a weapon.

"Be careful now, you're in the presence of a lady," the vivacious Hortense admonished.

"If you're a lady, I'm the rock of Gibraltar."

"That's it. That's it exactly. I hat's what I thought your nose was."

I let out another volley of curses and since there was nothing at hand with which to squelch this irrepressible pest, I cursed more fluently.

"My goodness. I've never heard such cursing since I stung a 'Delta' fly," Hortense declared.

"I'll give you this much credit," I asserted, "you certainly pick out the sensitive spots to sting a person. But say," I continued as a thought struck me, "if we became friends would you do me a favor?"

"Sure," Hortense said, approaching me sideways. "I'll sting you."

"Hortense, you're a sadist. If you promise not to sting me any more and do me a favor, I'll buy you a horse to play with."

"That's a go," Hortense agreed, lighting on my shoulder.

"I want you to sting a couple of faculty members for me."

"Well," she answered, "I don't usually sting anything but horses, but I guess a couple of faculty members wouldn't be so far afield."

"You're right, but I warn you they'll be tougher than any horse you ever stung. You'd better sharpen your fangs."

"I feel stingable. Tell me who they are and I'll do it right away."

"By Jove, you're impetuous. I suppose in the society of horse-flies you girls must 'Keep Stingable.' But you have lots of time."

"No temporizing now," Hortense buzzed, rubbing her legs together. "I'm aching to get going."

"Well, the first is Dill of the Body

Developing Department. Give him a

by him how to play the "game." which the students backed the team. For the team, we may say that a The students desired victories, 100 finer group of young men never re- per cent strong, but not to the extent presented the college—with no one that they resorted to booing their op-ponents. When a good play was made column, with no one man trying to outdo his teammate, but, most im- portant of all, each man pulling to-gether for the general good of his team and his Alma Mater. We may all be very proud in every sense of the word that Ithaca College is enabled to lay these three fine at-tributes at the feet of King Sport.

For the college in general, we may say that we are proud of the way in

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STORAGE

## Album Leaf --- By Philip Lang

Note: Elsewhere in this paper you will find a statement to the effect that Bob deLany is the Journalist supreme . . . and should coach the other "would-be columnists" on *The Ithacan* . . . tee . . . hee. I therefore singled out this one Bob deLany and applied myself to studying his methods of Journalism. After Completing his correspondence course entitled "Cavorting in the Column" (the longest ten minutes I ever spent), I took my examination and passed with flying colors (mostly red). In proof of which I herewith present my diploma.

### Dippy-Loma

Be it hereby known, that on March 21, 1933

THE REBOUNTING KEYBOARD SCHOOL OF JOURNALISM

Conferred its honor-airy degree of Master of Messy Mental Machinations upon

PHILIP JOSEPH LANG

who is therefore entitled rights and privileges to Cavort on all Columns and indulge in all forms of Juicy Journalism

In Witness thereof we hereunto set our hands (and feet)

ROBERT (Bob-to-you) deLANY  
Founder (then left'er)

And being in receipt of the above, I didst away to my abode where I didst pen for me the subsequent lines. The same lines being my private life (as the deLany school has taught is the best journalism).

*Sunday, Jan. 15:* Awoke to find the day to be Sunday. Early out of bed to read and flutter about the room. Then didst don my street attire and hid myself to yon temple of worship; where upon my ears were assailed with many religious phrases.

*Monday, Jan. 16:* To the office of Ray Yahn, agent, and so at his behest to see the director, Judge Ben Lindsay, whose play, "They Done 'Er Wrong" (in three acts) is in the state of Ohio. And so Judge Ben Lindsay didst look upon me from my feet (?) to my head, whereupon didst utter those fatal words "Is Ziss A Zither?" And so home hoping his play fails (before the third act) whooping in derision "Whathell," several times out loud.

*Tuesday, Jan. 17:* Being a day of the drizzle, it didst rain like hell. And for lack of occupation didst fall to cleaning my room. Empty bottles, hairpins, French postcards, half-heart-half-started-projects, letters, sealing wax and chewing gum, phonograph records (Ah, that ducky-wucky platter of "I Love My Wife But Oh Euclid"), and pashy love-letters. Taking heed of the late hour, I didst forestall the pleasure of perusing aforementioned epistles and didst surrender to Morpheus.

*Wednesday, Jan. 18:* It being

another day of the drizzle, it didst still rain like hell. In state of utter morbidity, didst seek solace in old love letters. Painful, beautiful, love-laden letters, composed in the rheumatic fever-or fever-or fever-or phiffer-or phuffer (I can take it-how about you?) Take, for example that first affair . . . well, lets not go into that. . . .

*Thursday, Jan. 19:* Was awakened early of the morning by the chitter of the birds (which didst remind me of the story of the two sparrows). Didst repair me to broadcasting station W-S-G-A- whereupon I was told that Tuesday was ladies' day. And so home in utter disgust spending the rest of the day reading Margaret Sanger's latest book (with statistics and illustrations) entitled "Little Nell, The Prospector's Daughter," or "Lost in The Arms of a Minor."

*Friday, Jan. 20:* Up early to continue work upon my masterpiece; a sextette arrangement of "Just Before The Bottle Mother" for two dog-houses, a flute, kazoo, musette and full organ. Whereupon didst not think that the flute would balance against the full organ and didst seriously consider substituting de guy in de corner wit de banjo eyes to take the place of the organ.

No wonder people admire "horse sense." The horse had sense enough to be scared of automobiles when he first saw them.—*Publishers Syndicate*

A rubber company recently built its 200,000,000th tire. Of course the directors celebrated the occasion with a blow-out.—*Dunbar's Weekly*

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## Fraternity Reports

(Continued from page three)

big season ahead. Between the outdoor sport of baseball, and the indoor sport of sleeping, the boys are very busy.

Robert Muir took a trip to Fall Brook, Pennsylvania, last week-end to visit relatives there. He reported that he had a fine time while there. Charlie Downer was also out of town. In fact it seems to us that either he is out of town or someone comes to see him every week-end. Nevertheless, I guess we would do the same were we in Charlie's place.

Delta Phi  
Frances Alexander

On Sunday, March 12, Delta Phi entertained the faculty with a tea at the sorority house. The occasion helped to commemorate our Founders' Day, Sunday being the 5th birthday of Delta Phi. Dean Powell and Miss Kelly, two of our patronesses, acted as hostesses and served our guests. The colors of the sorority were carried out in decorations of spring flowers.

Those of us who attended the W. S. G. A. Dance last Friday thoroughly enjoyed the affair.

Sigma Alpha Iota  
Lorraine Johnston

Last week several of Sigma Alpha Iota's members gave public performances before different local organizations. Thursday evening, Grace Van Zant, accompanied by Thelma Field, played a violin solo at a meeting of the Women's Christian Temperance Union. Friday evening, Rachel Marble played a trombone solo at the Catholic Parish House. She was accompanied by Christine Biltz. The Cornell Depression Dance, March 17, featured in its floor show Eunice Elder of Epsilon, who sang several songs by Victor Herbert. Her accompanist was Marian Taber.

Initiation ceremonies and the initiates' banquet of Epsilon Chapter took place Monday afternoon and evening of this week, at which time Sigma Alpha Iota gained ten new members.

Mu Phi Epsilon  
Phyllis Crandall

Nearly all of the Mu Phi's sojournered to their respective homes last week-end; Beth Carhart to Schuylerville, Grace Lozo and Hilda Davis to Glens Falls, and Phyllis Crandall to Elmira. Florence Wilcox visited her parents, in Gloversville, Harriet Penniman spent the week-end in Schenectady visiting Helen McGivney.

Eugenia Adamus played in the violin recital held in the Little Theatre, last Tuesday evening.

Amards  
Dorothy Garber

The fraternity is planning a social get-together for next Friday evening at the Delta Phi house. All members of Amards are urged to invite a friend to attend the informal dance which will be from 9 to 12 o'clock. As this is an extra social occasion for the fraternity, it will no doubt be a successful one.

Time is rapidly approaching for the annual Little Theatre Tournament. The fraternity is making plans for the entertainment of its many guests from the high schools of New York State and Pennsylvania.

Phi Mu Alpha  
Walter J. Voros

Brother Dayton Latham, head of the Ithaca High School Instrumental Department, will present and direct the school band in a concert to be rendered in the high school auditorium this coming Friday night, March 24.

A most sociable affair was the dance given by the W. S. G. A. in the College gym, last Friday night.

Delta Psi Kappa  
Doris Dickert

Sunday afternoon in the quiet atmosphere of Miss Powell's front sitting room, Libby Lowenstein, Jane Paulin, Helen Warren and Thelma

## Professor Coad Writes Two Violin Instruction Books

(Continued from page one)

fault of many teachers—in not insisting upon complete mastery of this and every other point in the order of their appearance. Realizing that these mechanical details are of early difficulty to the student, Professor Coad devotes a considerable portion of this book to their mastery. After the holding of the violin the next consideration is that of the bow arm position. He enumerates the positions of the arm while bowing as, at the point, middle and nut. Here again, a complete mastery of this essential point is entirely dependent upon the complete knowledge of the preceding one, holding the violin. If the student has adopted the proper position in holding his instrument at the proper level and at the correct angle, the intricacies of bowing will be greatly assisted. The last physical detail of violin playing is that of finger technique. There are three movements of the fingers, up and down, crosswise, and chromatic. These, as well as bowing, depend upon proper posture.

After the student has mastered these three physical details that is all he can learn about the fundamental mechanical aspects of his instrument. He is now equipped with all the tools and has, so to speak, learned the vocabulary of the violin. The rest of the study consists wholly of the mental aspects.

The publications of Professor Coad are the first examples of the primary accentuation of these principles. The author, himself, states that most violinists play their instruments the way a Chinaman talks English. A Chinaman knows what he wants to say but does not know how to, nor does he take the trouble to learn, and consequently, he is utterly unintelligible.

The two books have met with considerable demand. Professor Coad is now correcting the proofs for the second edition. In conclusion I wish to laud him for his conscientious and scholarly effort and for his excellent contributions to string instruction.

## Delta, Phi Mu Alpha, Gives All American Program In Theatre

(Continued from page one)

score for his limited instrumentation, that is perfect in every detail.

### PROGRAM

#### ORCHESTRA:

Suite Antique ..... *Stoessel*  
1. Bourree  
2. Sarabande  
3. Rigaudon

#### VOCAL QUARTET:

A. Gypsy Love Song .... *Victor Herbert*  
arr. by Mark Andrews  
B. Spring's A Lovable Ladye .....  
..... *W. Keith Elliott*  
Ralph Ewing, Clifford Ormsby, William Dowler, Joseph Sheekard  
Bert Rogers Lyon at the Piano

#### TRUMPET QUARTET:

Valse Ariette ..... *Deems Taylor*  
arr. by Leonard Whitney  
Craig McHenry, John Cox, Paul Mackey, Richard Kainu  
Accompaniment by Orchestra

#### VOICE:

A. Tranquility ..... *Arthur Foote*  
B. Invictus ..... *Bruno Huhn*  
Clifford Ormsby  
Bert Rogers Lyon at the Piano

#### WOODWIND QUINTET:

Scherzo ..... *Franklin Grapell*  
Flute, Harris Wilson  
Oboe, Walter Frome  
Clarinet, William Schnell  
Horn, F. VanLier Lanning  
Bassoon, Stuart MacKay

#### ORCHESTRA:

On The Trail  
from Grand Canyon Suite .....  
..... *Frede Grofe*  
arr. by Leonard Whitney

Horowitz were formally made pledges of Delta Psi Kappa. Mary Wood, the alumna in urbe, and Miss Alma Kelly were in attendance. After the initiation, we raced to Candyland to see what record time would be.

Lila Mills left Westminster Saturday for a week-end with friends.

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