

The Ithacan, 1933-1934

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3-16-1934

## The Ithacan, 1934-03-16

Ithaca College

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## Menuhin, Boy Genius Of Violin To Be Heard On Hill Tues., Mar. 20

Unusual Program To Be Presented

Yehudi Menuhin, American boy genius of the violin, who will be heard at Bailey Hall, Tuesday, March 20, stood on the deck of the *Ile de France* one day late in last May. He had completed his 24 American engagements marked by triumphs even bigger than his marvelous career had held; ahead of him was yet another triumph, the final concert of his season. It would take place in Paris at the immense auditorium of Salle Pleyel. The President of France and his cabinet would be present. In his program Yehudi would play the Elgar violin concerto, its composer, then nearly 76, was coming from England to conduct the accompanying orchestra.

About Yehudi stood a crowd of admirers, who had come to say goodbye. One exclaimed enthusiastically, "And now you are sailing for Europe!"

"I wish I were going west," retorted Yehudi. His face was drawn and intensely earnest when he said it.

To him the "west" meant California—and California meant to him both America and home. Taken from New York, his birthplace, to San Francisco at the age of one, his very first impressions of life were there realized; there, occurred his earliest awakening to music; the children with whom he played, the older people who had been his familiars from babyhood were there. We all know what precious memories those first associations in our homeland bring.

So Yehudi Menuhin said, "I wish I were going west."

Coming from Yehudi Menuhin, this assertion carries colossal weight. When we come to think of it the immensity of his experiences has placed him apart from every other being in the world. The greatest violin genius of the century, he has been ecstatically acclaimed abroad, just as he has been acclaimed in America, and all the way from London to lands bordering the Orient. Everywhere, in Great Britain, in France, Belgium, Holland, Poland, Switzerland, Rumania, Italy, Hungary, Australia.

## Band School Holds Informal Smoker

Last Thursday evening, March 8, the band school once again gathered together for another of its pleasant, informal smokers. About forty men assembled in the band room to listen to the interesting program presented under the direction of Richard Otto and Willard Musser. This was essentially a Senior program, although a number of underclassmen lent assistance.

Featured in the entertainment were two arrangements and one original number for a trombone quartet. The first of these, an arrangement by Richard Otto of the familiar tune, "Nut Brown Maiden," provided the opening number. In decided contrast were two violin selections, the haunting strains of "Dark Eyes," and Drigo's "Valse Bluette," played by George Van Kurin and supported by Edward Korkosz and his accordion. Again the trombone group appeared, this time giving one of Mr. Otto's original compositions, with the unusual title, "Sigma Alpha Iota Around the World." This number gave the composer an opportunity to bring in various rhythms characteristic of different nations. Following this, three soloists entertained—Richard Otto with a trombone solo, "Air Varie" (Continued on page three)



YEHUDI MENUHIN

## Oracle Elects Fifteen New Student Members

At a regular meeting of Oracle, Tuesday, March 13, the following students were elected new members:

- Pauline Paset
- John Brown
- Thomas Brown
- William Bushnell
- Carmen Caiazza
- Martha Holland
- Katherine James
- Winifred Kilmer
- Leon Kahn
- Laura Knipe
- Alfred Livecchi
- Frances Napoleon
- Miriam Prior
- Joseph Short
- Mollie Smith

Oracle is also pleased to announce that Mr. Roberts, Dr. Brown, and Mr. Hill have been made Associate members.

Bernice Finch and S. Carolyn Marsh have been elected as alumni members.

## Choir To Broadcast Friday Over N. B. C.

This Friday night, March 16, the Ithaca College A Cappella Choir will be heard in a broadcast over the NBC broadcasting system from 8:15 to 9:30 o'clock. This is the third of a series which this organization is scheduled to make.

The program will include the following numbers sung by the entire group and also two numbers by a selected ensemble:

- All Praise to God Eternal
- Arranged by Harvey Gaul
- Dem Golden Slippers
- Arranged by Ralph Ewing
- Glory be to God
- Sergie Rachmaninoff
- Glorification
- F. Melius Christensen

## W. S. G. A. Nominates Next Year's Officers

The W.S.G.A. ballot for nominations of next year's officers was held in the lobby Monday afternoon. As a result, the following girls have been selected to contend for final honors in placement on the board in the election to be held next Monday afternoon, March 19:

- President: Molly Smith, Catherine James
- 1st Vice President: Winifred Ruland, Dorothy Fuchs
- 2nd Vice President: Dorothy Humberstone, Gertrude Quick.
- Secretary: Judith Davis, Una Wells
- Treasurer: Mary Laskaris, Dorothy Rothermal
- Census Chairman: Jane Paulin, Mary Evelyn Connors

## Symphony Orchestra Plays First Concert; Program Well Taken

Under the baton of William Coad, the Ithaca College Symphony Orchestra gave its initial concert in Little Theatre, Sunday afternoon, March 11. It was their good fortune to play to a well-filled house, which was disinclined to leave at the close of the hour's entertainment.

All things considered, this organization made a creditable showing, for it must be borne in mind that the year has not proven particularly advantageous for its fullest development. The string section in particular evidenced careful training, achieving a delicacy in expression with pleasing pianissimo passages. Not always can every concert have the polish that both performers and audience might desire. So, in this case, instances where improvement could be made in intonation, bowing, and finer response to the conductor's beat were details that were noticeable.

However, the general reaction was expressed in the sentiments of one gray-haired patron who was heard to remark, upon leaving, "I (Continued on page four)

## Drama Dept. Meets, Petition Presented

Students of the Speech and Drama Department were called together by the president, Paul Divine, Wednesday afternoon, to discuss a petition eliminating "Senior Monologues." The petition proposes to either eliminate "Senior Monologues" entirely or to make them optional, according to the student's personal desires.

"Students of the Speech and Drama Department," declared a Senior, "feel that these Senior projects usurp too much time for the benefit received; that not enough time and effort cannot consequently be applied to their distinct professional work."

Senior monologues, it was said, are the remains of the old Chautauqua and Platform lecture courses offered in this institution during the early days of the Conservatory. Present students of the Speech and Drama Department are no longer interested in that type of work; their professional and primary study is play production and oral English. More time must be expended on the latter, in order to better train the student for the subjects he expects to teach or expects to make his profession.

Both sides of the question were discussed in detail. It was decided that the petition be transferred to Dr. Job for serious consideration.

## College Choral Club Active in Past Week, Presents Program at Towanda

The Choral Club has been unusually active during the past week, having made two public performances. The first was at a delightful evening of music in the home of Mrs. Jerome Fried of Cayuga Heights. Mrs. Talcott was directly in charge of the program which was a scholarship benefit sponsored by the girls of Delta Delta Delta. In the charming background of the Fried music room the club presented a varied program including sacred and secular groups which were well received by the guests in attendance. Mr. Lyon conducted the eighteen voices of the organization in a performance quite up to the standards of their former appearances.

On Wednesday night the club journeyed to Towanda, Pa., where they gave an evening concert in the

## "Cradle Song", Drama Department's Latest Production, Praised

### Temper or Temperamental

Besides setting a high mark for acting and staging, *The Cradle Song* was also outstanding in that it brought forth the first ultra-temperamental ingenue ever to enter the ranks of the Little Theatre players.

Patricia Anne McCarthy, star of *The Cradle Song*, played her opening night performance without a touch of nervousness or stage fright. When a special matinee was called, she again showed her mettle as a trouper and turned in a perfect performance. On Saturday evening, however, possibly thinking that her public was expecting too much of her, she flatly refused to make her first act entrance, which had been cleverly built up by her appearing cast, and refused to go on. A substitute was hastily required to fill her place.

Miss McCarthy has retorted to make any statements about the affair, and her many maid and attendants can throw no light on the subject. We believe that Miss McCarthy was justified in her action, having shown what a perfect piece of acting she could turn in. We predict a brilliant future for her.

G. R. H.

## College Debate Club Meets, Plans Broadcast

The regular meeting of the Ithaca College debate club was held Monday at 4:30, in Mr. Landon's office, at which time, John Brown, chairman of the club, announced a radio debate to take place over station WESG, March 20, at 3:30 P. M. The topic for debate is to be: Resolved: That A Dictatorship Should be Established in the United States. The chairman for the occasion will be Elizabeth Lasher. It will take the form of an intra-mural debate, with John Brown and Priscilla Houston upholding the affirmative side, and Michael Fusco and Mary Evelyn Connors defending the negative. Edna Earl Furr is alternate. It will be an interesting experiment and those who are interested in debating are advised to listen-in next Tuesday at 3:30.

### Casts Perform Well in Play of Convent Life

### Choral Club, String Ensemble Effective

Especially marked by its sincerity and delicacy in the treatment of such a fragile theme, the Drama Department presented, on March 9 and 10, Gregorio Martinez Sierra's famous romantic comedy, *The Cradle Song*. Although the task of presenting such a vehicle is acknowledged to be a very difficult one for amateurs, the productions of both nights were exceedingly well done and, indeed, deserving of high praise.

Convincing characterizations, beautiful stage pictures, and a tone of unity about the whole presentation, showed that the long hours of rehearsal had not been spent in vain. Nancy Morabito ably assisted Mr. Roberts in the direction of this play.

*The Cradle Song*, written by one of the most popular of Spanish playwrights, depicts the quiet life in a convent of enclosed Dominican Nuns. The play presents its characters as living in emotional pictures, preferring visual quality to movement, and charm to excitement. Life is proceeding as calmly as usual in this convent, when one day a foundling is left for the nuns to bring up. This arrival complicates things; as the nuns want to keep the baby but cannot do so because they have not the legal right to possession. The problem is finally solved by the jovial old doctor, who offers the waif the right to his name, legally adopts her, and then turns her over to the convent to be educated. The poetic interlude, which designated the passage of eighteen years between the first and second acts, told of the changing of the little baby into the beautiful young lady, sought after in marriage by an ardent and faithful suitor. Thus the second act was concerned with the departure of the young lady from the convent, amid the regrets and good wishes of her friends who had seen her grow from an "insignificant object" to an accomplished young lady.

It may be rather odious to some, to make individual criticisms of the performances, but it seems that it is (Continued on page three)

## Mr. Newens, Director Drama Department, Ill

At the dress rehearsal of the play, "The Cradle Song," on Thursday evening, Mr. Newens congratulated the cast on their production and wished them good luck for their public performances on Friday and Saturday evenings. The students of the Dramatic Department were sorry to learn that it was necessary for him to undergo a serious operation. At the present writing Mr. Newens is rapidly recovering and will be able to be back with us after the Spring vacation. The members of the student body of Ithaca College, especially those in the Dramatic Department, wish Mr. Newens a speedy recovery from his recent illness.

### Delta Phi Has Faculty Tea

On Sunday, March 11, the Delta Phi Sorority held a faculty tea as a climax to its Founder's Day Week. Dean Powell and Mrs. Yavitts, patronesses of the sorority, poured at the tea table which had as its center piece a bowl of orchid tulips. This marked the sixth anniversary of the founding of the sorority.

# The Ithacan



Friday, March 16, 1934

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ROGER DI NUCCI  
Director of Copy: ELVA GROSS

Although the Ithacan announced its policy about editorials last week, and said that there would be no more, it did reserve the right to discuss anything that was of concern to the students of this College. The thing that concerns the student today is: manners.

As far as the average student goes, the manners are all controlled by good training, but there are those who will not conform—either out of choice, or because of ignorance. It is, therefore, unfortunate that this must be mentioned but there has been a serious usurpation of privilege that cannot go unchallenged.

In the recent productions of *The Cradle Song*, a number of the students made themselves out to be rather boorish by certain practices during the performances. It seems that it is unnecessary for people who have been in this school for at least a semester to come late to a play. If they were unavoidably detained—as the excuse always is—they at least should have the good grace to remain in the back of the house instead of walking down the middle of the house or tramping up those creaky stairs to the balcony. At the Friday night performance, at least a dozen students waited until the curtain had gone up before they started to seat themselves. This is not only very disturbing to the cast but it is a distraction to the audience. Besides that it is unnecessary and should not be tolerated.

And as for that very unfunny act of stamping the feet in unison—it must be dismissed with the consideration that it goes with the type of mind that finds its dramatic level in western "thrillers" and hence cannot fathom, nor even follow, any production that uses words of more than one syllable. That such a disturbance should occur at a college production, is strongly indicative that steps should be made to exclude a certain few from the activities until they should be able to prevent themselves as capable of acting like a normal student.

This is not intended to be an editorial, but is written in the hopes that some one will recognize the need for better control of the disturbing element in our college—and take definite precautions to eliminate the opportunity for another such unpleasant occurrence.

G. L. F.

The Ithacan wishes to extend hearty congratulations to Walter Charles Roberts and to the members of the Drama Department for the excellent presentation of *The Cradle Song*. This production, without a doubt, establishes a new high for dramatic success in Ithaca College. May there be more plays that will bring out the fine talents of the students, as *The Cradle Song* has.

Much credit is also due Bert Rogers Lyon, Louise Titcomb, Charles Budenheim, Lorraine Johnston and the members of the Ithaca College Choral Club for their fine co-operation in arranging and presenting such an impressive musical supplement to *The Cradle Song*.

## BAGATELLES

By A. Propos

Easter vacation only two weeks away . . . after which we shall see "The Pirates" . . . Dates have been changed to April 12, 13, 14.

Like the way Mu Phi is going about attempting to make their cruise a success . . .

Wonder why people applaud between movements of a symphony . . . Seems irritating . . . Which reminds me that people should have laughed at the humorous "Cydalise" . . . but didn't . . .

Why be embarrassed, Winnie? . . . And say, Dottie . . . It isn't everyone who gets a trip to California . . . If you really go you musn't miss the Montana moons . . . You'll enjoy them more in the Fall, especially if the air is crisp and the roads aren't all "gumbo", which is their rather different way of saying mud . . . If your car breaks down, and the funds run short there is but one thing to do . . . Get a pass on a cattle car going to Chicago . . . After two days you'd be sighing silent prayers asking that Buffalo Hill remain intact . . .

They tell me that a blind man makes all the harnesses for the Barnum and Bailey horses which number something like three hundred . . . It's well the horses don't know . . .

Houck and Cahill confer on newspaper styles . . . Perhaps some interest has been aroused . . . Or perhaps it was "fatal interest" . . . For the moment as it were . . .

The Principals of E. . . class discuss Editorials . . . Some say they decided that there wasn't "a rarity of editorial material in I. C." I'm inclined to agree with the Editor . . . It all depends upon the number of people who are really interested in that material which is available as editorial "stuff" . . .

Seems as though everyone is to vacation in Ithaca . . . Lots of the Band boys staying over . . .

The male chorus of "The Pirates" are told that Gilbert and Sullivan men are seldom manly . . . where upon Enzian skips to the wings.

'Tis rumored that Bob deLaney is lingering at an art exhibit in New York, and writing ads for the Ithacan . . . Which reminds me that I liked his latest Reed ad wherein he talks about Shakespeare . . . putting him (Shakespeare) on the half-shell.

A word to the "girls" . . . Futz Blanding is directing a show at the St. John's School . . .

"Walt" Beeler, referring to himself as "Mr. Joanna of the Cross." I enjoyed the team work of Brown and Ward . . . at the concert last Sunday afternoon . . .

The audience of the Saturday night performance of "The Cradle Song" seemed to enjoy the lipping after deciding that it wasn't natural for Mary Alice . . . Strange . . .

The "Search For Beauty" ended in vain . . . Stelling, they say, was shy in shorts and a contrast with the husky Cricket players from England.

Nothing more belittling than to give someone a cheery "Hello!" and get a pale, half bored, half sophisticated, cynical, and distressed look in return . . .

Seen from a distance . . .

The chorus learning their dance

Ice cream cones through a library window . . .

A wobbling baton

Pre-Spring

The Band gives concert at the C.C.C. Camp . . . Am reminded of the over-heard rumor concerning the inauguration of a Spring Band concert . . . 'Tis said 'twill be formal . . . and is to cap the season "a la mode", as it were . . . Shame to think the season has to be "capped off" . . . Wouldn't it be better to continue the run? That is . . . no intermissions from one year to the next. Read somewhere that art cannot be imposed upon . . . that one must saturate the mind with it . . . Live it . . .

The boys from Canandaigua should start a "Home Town Club." Stanley could be Pres. . . and Kaufman or McKerr Treas. . . for no special reason . . .

How very glad I shall be when the trees dress up; the clouds become dry, and the days long. When that time becomes now . . . oh, well . . .

"Marty" Nissley, dramatic school graduate, wears a wedding ring. The event took place some few weeks ago. She is now Mrs. Leavitt of Brooklyn.

The cast of "The Pirates of Penzance" expressed gratification upon hearing that the performance date, had been changed to the second week in April . . . It is probably better for all concerned . . . Once must always be so apologetic about things hurriedly done.

## Rantings and Ruminations

by TOM MURRAY

Well, well, . . . some of us suckers went to see Bill Stelling in his starring vehicle. Among all those real huskies . . . he would represent the Empire State. But, after all, he may shape up when they get some clothes on him. I can say this for Bill . . . he had the young bloods of the institution wondering who he was. That's really drawing your public.

Was to the Home Dairy the other morning and there did observe one of the I.C. daughters make her entrance. She did unravel a carton of Glen Gray and his Casa Loma Orchestra" cigarettes . . . whereupon and without buying even coffee . . . she smoked. That sort of thing is permissible in some places . . . but in the Dairy it's like getting the old stand-by: glass of water and a toothpick. No, dear readers, she didn't order mustard.

"Flossie" says that Cornell doesn't matter so much any more. I guess that she has nearly forgotten that great group of buildings . . . At least she doesn't blush when people "ride" her about it.

We have heard that Herb Johnson, former student and member of Kappa Gamma Psi, is now directing his own band at the Melody Mill Ballroom, in Chicago. For those who came after "Dipp's" time . . . let it be said that he was one right smart reed man.

Reports have it that "The Great Hubbard" is one of our more recently famous rondo writers. When asked what he attributed his sudden rise to prominence in musical composition, "Granville" smilingly replied, "I saw Micky Mouse." I would have questioned further, but you know how these composers are. It seems also that this same young prodigy takes very ambitiously to cymbal playing. If not exact . . . he is, at least, in earnest.

Was wondering the other day if "Cleed" had finally sold his guitar . . . or was it kidnapped? After all that very clever bulletin-board salesman-ship that he staged . . . 'tis a shame if something hasn't happened to it.

Was accused of writing "Bagatelles", again, the other day. I thought that had rather died out . . . the idea that I was writing that column, I mean. As for "Bagatelles" . . . it's still packing them in. It's the first thing Ninesling reads . . . to find out what he has been doing for the past week. He meets with some great surprises, too.

## THE DECISIONS

By The Referee

If these decisions go over your head or hit you hard elsewhere don't blame the referee. Perhaps a little introspection would reveal to you that you are not about the college enough to even satisfy your own feeble curiosities.

Were you one of the twenty who read Joe Short's editorial in last week's issue of the Ithacan? If not, you should add yourself to this number. It was certainly worthy of every student's time. Nice work, Joe.

Has our Cliff Du Bois forsaken us to study law? At least, the boys say he's close to the bar.

Buck Freeman looks nervous. It's my guess that spring and the baseball season is close at hand.

Congratulations to Walter Roberts and the cast who made *Cradle Song*

the huge success that it was.

Won't some one help the kind dog catcher capture the animal from Salem. The one who constantly haunts me.

Our wrestlers did themselves proud in throwing Cornell's Junior Varsity for a loss at Cornell last Friday night.

Draw up a chair sometime and hear Sheriff Walden tell his many tales of two semesters in the hoosgow.

Will the Sewanee Songbird who has a Half Nelson on our only left-handed pitcher please let loose until after the baseball season is over?

Have you noticed the general clean-up being done by the C.W.A.? If not you should, and also, let your sense of appreciation lead you to cooperate in the matter of keeping the college buildings clean. The Boy Scout woodcarving and printing club can assist tremendously by refraining from carving and printing their names on college property.

Have you heard of the campus (apologies to the Baptist and Presbyterian churches) date record being broken by our Wimpy Hillis? A date every night since September 19 is the string of conquests established by our noble heartbreaker.

The Ithaca college wrestling squad defeated the Cornell Junior Varsity by a 22 to 15 count last Friday night at Cornell.

Smarting under a previous setback handed them a few days ago by the same Cornell contingent the Blues were not to be beaten.

Roberts, Avery, and Buffo won their bouts by falls. McBride and Rojcewicz were the other Ithaca winners by the time advantage route.

The seasons record of our local bonecrushers are two wins and two losses.

We'll have the complete 1934-'35 football, baseball and basketball schedules for you next week.

Sorry to leave you but I must go home and study the powers of the Student Council.

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## STATE

Sun. — Mon. — Tues.

Doug. Fairbanks Jr. Elizabeth Bergner in "CATHERINE THE GREAT"

Wed. — Thurs. — Fri. — Sat. Frederic March in "DEATH TAKES A HOLIDAY"

## STRAND

Sun. — Mon. — Tues. — Wed.

GEORGE WHITE'S SCANDALS

Rudy Vallee — Jimmie Durante Alice Faye — George White

Thurs. — Fri. — Sat.

J. MARX & BROTHERS in "DUCK SOUP"

## TEMPLE

Sun. — Mon. — Tues.

"THE NINTH GUEST" with Genevieve Tobin

Wed. and Thurs. "SLEEPERS EAST" with Wynne Gibson

Fri. and Sat.

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WRITING PAPER

ENVELOPES

FOUNTAIN PENS INK

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## Seasons Greetings

The North Side Pharmacy

507 N. Cayuga St.

**Menuhin, Boy Genius,**

To Be At Bailey Hall  
*Continued from page one*

trials, untold honors have been showered upon him. For nearly half of his young life of 16 years he has been taken to the hearts of people in all those countries and treasured there.

Still Yehudi Menuhin exclaims, "I wish I were going west!"

Many an artist winning but small fraction of the prodigious successes gained by him abroad, might be weaned from intense love of home and native land; might accord supremacy in this or that to foreign countries. Not so with Yehudi. It is America and home, always and forever.

That is why Yehudi Menuhin says, "I wish I were going west!"

And there, from next summer on his permanent home will be; there he will spend those six months of rest and relaxation which he enjoys each year. During the musical season Yehudi's concerts will, of course, be divided as formerly between America and Europe. For Yehudi Menuhin as violin genius of the century belongs to the whole world.

The program for Yehudi Menuhin's concert on March 20, is as follows:

Walter Pohle at the piano  
Program

I  
Concerto in D major (The "Adelaide")\* ..... Mozart

Allegro  
Adagio  
Allegro  
(Cadenzas by Hindemith)

II  
Chaconne, from Partita No. 2 for violin alone ..... Bach

III  
Concerto in D major, Opus 6 (original text) ..... Paganini  
Allegro maestoso  
(Cadenza by Emile Sauret)

IV  
Romanza Andalus, Opus 23 ..... Sarasate

Zapateado, Opus 25 ..... Sarasate  
Hungarian Dance No. 6, B flat major ..... Brahms-Joachim  
Hungarian Dance No. 7, A major ..... Brahms-Joachim

La Fille aux Cheveux de Lin ..... Debussy-Hartmann  
The Flight of the Bumble Bee ..... Rimsky-Korsakoff-Hartmann

La Ronde des Lutina ..... Bazzini

\*This concerto was composed in Versailles in 1766, when Mozart was ten years old, and was only recently discovered in Paris where it is kept in a safe deposit box, the property of an old French lady. It was written for and dedicated to Madame Adelaide, daughter of Louis XV and violin pupil of Mozart.

**Drama Department's "Cradle Song" Lauded**  
*(Continued from page one)*

looked for. In making any comments on the characters this reviewer will take them in the order of performances. In the Friday night cast, Madge Pittroff, as the Vicarress; Virginia Beeler, as Sister Joanna; and Emily Dwyer, as the Prioress, gave outstanding interpretations. This reviewer feels that Miss Pittroff however, shaded the work of the others; by her very human portrayal of the crotchety old Vicarress, who was, to all external evidence, cross-wise with the world but who was, actually, one of the most sympathetic and kindly members of the community. The sincere, restrained interpretation which Virginia Beeler gave to the role of Sister Joanna of the Cross was, indeed, convincing and effective in its portrayal of the thwarted mother instinct. Miss Dwyer, whose performance as the Prioress, closely rivaled the others, was at all times the just, expedient guide of the community of nuns and gave one of her best performances in that interpretation. Another outstanding performance was given by Luther Perry, who was very consistent in his presentation of Antonio, the ardent lover, and is to be commended for his fine diction despite the grill and curtains from behind which he was forced to talk to Teresa. To the part of Teresa, the

young lady who was brought up in the convent, Miss Gerling gave a very lively and delightful interpretation, being as much of a "fly-away" as she claimed to be. John Brown, as the doctor, gave a good performance of character interpretation, although this reviewer is of the opinion that Mr. Brown's work may have been tinted, to some degree, by his recent portrayal of Barnaby Dreary. Other outstanding performances were given by Dorothy Garber, as Mistress of Novices; Mary Evelyn Connors, as Sister Marcella; Mary Campfield, as Sister Maria Jesus; Marjorie Murch, as Sister Sagrario; Dorothy Humberstone, as Sister Inez; and Martha Littler, as Sister Tornera.

The poetic interlude for the Friday night performance was read by Miss Gertrude Quick, in a very fine manner. The effect of the pantomimic nuns and Miss Quick's reading did much to continue the atmosphere built up in the first act of the play.

For the Saturday night performance the honors for fine interpretation went to Miss Dodge, as Sister Joanna of the Cross. In her presentation of the character, Miss Dodge employed a fine repression of emotions, coupled with a well controlled voice, to produce the sensitive, sacrificing Sister Joanna. As the Vicarress, Sally Osborne brought the play to a very impressive finish with her final advice concerning the way the office should be read. There was something in Miss Osborne's voice in that one speech, that she did not see fit to use at any other time during the show, which brought tears to the eyes and a feeling of sympathy to the heart. It was a most effective finish. In the person of the Prioress, Agnes Welch was the very picture of a leader and yet she had a certain tone of sympathy in her character that made her a definite part of the life in the convent. The Antonio that was depicted for us by Carlton Bentley was, in one opinion, not quite strong enough to be a portrayal of this genuine character, the interpretation bordering a bit on an affected reading of lines. Mr. Bentley's work was good, however. The Teresa that Mary Laskaris brought to us was one that commanded the love and devotion of her Antonio but somehow did not have any more than the ideal virtues of the typical convent-bred girl. By this it is not meant that Miss Laskaris' interpretation was not acceptable; it was very well done—what is meant is that she was less natural about the part than she might have been. In the portrayal that Stephen Straka gave of the Doctor, this reviewer thought that there was a very consistent characterization carried out. There was all the jovial attitude toward life and all the witty remarks that were passed for the enjoyment of the nuns, but Mr. Straka put a vigor behind the whole work that really made the Doctor live.

The idea that it was a young man playing a character was entirely overcome and in its place we found a sincere and convincing portrayal. In the roles of the supporting cast able and valuable assistance was given by Dorothy Fuchs, as Mistress of Novices; Beulah Greene, as Sister Marcella; Mary Alice Whitman, as Sister Maria Jesus; Gertrude Brown, as Sister Sagrario; Gwynth Lukens,

*(Continued on page four)*

**Band School Smoker**  
*(Continued from page one)*

by Arthur Pryor, and "Serenade Badine" as an encore, Elmer Enz with his tuba playing "Down on the Farm" by Hardy, and Edward Kosz, "accordianist," playing "Dance of the Dolls," and a Gypsy air. The trombone quartet concluded with an old favorite, "Larboard Watch," especially arranged for it by Mr. Otto.

During the evening, band tours, past and future, were discussed; and Dr. Brown spoke in reference to the much-anticipated band summer school under the excellent leadership of Arthur Pryor. We must not fail to mention the ice-cream and smokes, details without which no such affair is successful.

**Fraternity Notices**

*Sigma Alpha Iota*

The Women's Alliance of the First Unitarian Church was entertained by three Sigma Alpha Iota musicians at a musical on Wednesday afternoon, March 14, at the home of Mrs. F. O. Ellenwood, 111 Harvard Place.

The program consisted of songs by Miss Lorraine Johnston and violin selections by Miss Frances Napoleon. Miss Thelma Field was the accompanist.

*Phi Epsilon Kappa*

At our first meeting in the chapter house the following officers were elected for the coming year: Malcolm Letts, President; Harold Goodfellow, Vice-President; Richard Dorf, treasurer; Robert Muir, Secretary; Raymond Ebb, Sargeant-at-Arms; George Arthur, Chief Guide and Alfred Livecchi, Historian.

The old officers will retire from active service soon. We are very grateful to the outgoing officers. They have dispatched their duties with great promptness and thoroughness and aided, to their utmost, the cause of the fraternity. The past year has been a particularly difficult one, due to the lack of ready money and also the disastrous fire that we had at the chapter house. Despite all these difficulties the old administration carried on and now we feel that we are on the eve of a new era which begins with a much better outlook than when the old administration took over the reins of authority in our house.

*Mu Phi Epsilon*

"Heave ho, my lads, the wind blows free," or words to that effect just to remind you that we are all set for the sea trip in store for all Ithaca College sailors starting from the gym Saturday night at two bells (or should I say 9 o'clock to you?) All ports along the way are getting out the keys to the cities and polishing them up just for our arrival. How splendid to be able to cruise to all the dream ports of your fancies in a single night. Don't miss it.

That isn't by any means the only activity that we are engaged in at present, and of course the operetta is coming in for its share of time and energy on our parts. We are glad  
*(Continued on page four)*



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## Fraternity Notices

(Continued from page three)

to see Dorothy Diener and Miriam Prior both interpreting the part of Edith, and Fanny Mossman is going to be one of the daughters of the chorus.

A week ago we were well entertained by our Alumnae Club at a Chinese dinner at Mrs. Robert Head's. Even the decorations added to the atmosphere, and we had a truly Oriental evening. Mrs. Wilcox sang a group of songs on the musical program.

Our members were also represented in the Choral Club trip to Owego by Florence Wilcox and Martha Holland. Miriam Prior, who has just joined the organization, was unable to go because of illness, but they were all in attendance at this week's performances of the club.

Miriam Prior and Martha Holland have been selected for the newly formed Ithacan board. We seem to be waxing literary in addition to our musical interests.

## Newman Hall

We consider this an excellent opportunity to extend to the dramatic school and to Mr. Roberts, congratulations on the beautiful and impressive production of "Cradle Song." It cannot help remaining a highlight in our memories of such events.

Mary Boyce left suddenly Tuesday night for a week's rest at home. Doctor's orders.

Beatrice Gerling was happy to entertain her mother over the weekend. Mrs. Gerling came to witness performances of "Cradle Song," in which Beatrice had an important role.

As to matters musical: Kathryn Dech, Donna Mastin, Mary Boyce, Dorothy Rothermal, and Miriam Prior are all to appear in "The Pirates of Penzance," that sparkling bit of comic opera flashing on the horizon of events for April.

The a cappella choir has come to the conclusion that an accompanist would be a valuable acquisition, and so Phyllis Crandall is acting in this capacity. She will go with the choir on its trip to Syracuse on Friday.

We're all looking towards that vacation, straining our eyes in an attempt to bring it closer. Some of us have farther to look than others, which statement will be borne out when the week-end brings an exodus of the overly-impatient. At any rate, a pleasant holiday to you all.

## First Concert of I. C. Symphony Orchestra

(Continued from page one)

could have stood some more of that.

SIDELIGHTS OF THE PROGRAM "Der Freischutz" was an interesting initial number. One authority's observations concerning the composer of this overture bear repeating. He says:

"As an interpreter of nature, Weber's position in the dramatic world is like that of Beethoven in the symphonic. With his descriptive faculty went hand in hand, consummate skill in orchestration. There is something original and intoxicating in the sound he brings out of the orchestra, a complete simplicity, combined with perfect novelty. He was able, as it were, to transport himself into the soul of the instruments, and make them talk to us like human

beings, each speaking when it alone has power to lay bare the very heart of the action. In this power of using the orchestra dramatically, Weber surpasses any composer in the world."

From this it may be seen that the overture to Weber's great operatic success contained more than ordinary beauty, and becomes at the hand of the master, vital.

Concerning Beethoven's symphonies, one can do no better than quote what acknowledged authorities have to say on the subject. Since every truly great artistic nature represents a world in itself, Beethoven's was, like himself, distinctly subjective, "the result of abstract contemplation, the reflex of his innermost self." This symphony, it is said, introduces his listeners to "a little idyl of the heart." In this sense, the critic uses the word "idyl" only as general indication of the character of this symphony. The characteristics of the four movements are more or less familiar; the "allegro" suggesting youthful spirited qualities, the "andante" expressing "the idyllic contentment, the "minuet" an independent expression in marked contrast to the final movement. Herein lies the weakness (if one would apply the word to Beethoven) of the structure say the musicians—a lack of the finer "gradation of mental moods" achieved in his later works. Moreover, influences of both Haydn and Mozart can be found, proving that the towering individual Beethoven was yet to mature.

The contrasting fanciful and altogether delightful "Cydalise" by Pierné, was next in order. So short that the audience failed to realize

when it was over, a deep voice in the rear had to whisper, "that's all!" before the merited applause was forthcoming. This number, built around a muted cornet solo (played by Willard Musser) depicts the antics of Pan and his band of Satyrs. If one listens carefully enough the sound of hoof beats in the distance may be detected, and again, the shrill sweet pipings of the god's beloved 'reed.'

A detailed account of the final selection, "Danse Macabre" by Saint-Saens may be found in the December 20, 1933, issue of "The Ithacan."

At the Sunday afternoon performance, the violin solo, a very important item, was taken by Charles Budesheim. This selection proved fully as enjoyable as any on the program, and its fascinating rhythms and haunting melody remain long in the minds of those who heard it.

## Drama Department's "Cradle Song" Lauded

(Continued from page three)

as Sister Inez; and Laura Knipe, as Sister Tornera.

The poetic interlude for Saturday night was given by Hazel Baugh. Although Miss Baugh started rather nervously, she recovered nicely and presented a fine reading of the poetry. The pantomimic nuns again were very effective in their pageantry.

This review cannot be closed without giving credit to those whose work contributed so greatly to the success of this production although they were not in sight. To Bert Rogers Lyen and the Ithaca College Choral Club, for their fine work as a hid-

den choir; to Lorraine Johnston, for her marvelous rendition of Gounod's "Ave Maria"; to Charles Budesheim, for his impressive arrangement and presentation of the Brahms, "The Cradle Song," and to Miss Titcomb, for her valuable assistance at the organ, must go this credit for producing an atmosphere that gave this successful play its background upon which to work.

The work of A. D. Chadwick cannot be praised too much in any production but in this particular presentation it can be said, without overstating, that the general tone of work was but a little short of marvelous. Of particular beauty and effect were the great grill doors which figured so prominently in the production. These doors were constructed, under the direction of A. D. Chadwick, by G. R. Hoerner, assisted by Michael Fusco, Richmond Roderick, Elvin Pierce and Edward Flynn.

The great leaded window, depicting Saint Dominic, the patron saint of the convent, and the two religious wall hangings done in oils, was the work of A. D. Chadwick.

As you may have observed, there has been no direct attempt to compare performances. The reviewer realizes that each student has his idea of the work and, hence, will not try to establish any general belief about the individual performances; suffice it to say, that every person connected with this production did his or her part with a sincerity and purpose that could not help but make *The Cradle Song* one of the finest productions that Ithaca College has ever presented.

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