

Fraternity Quintets Progress in Cage Tilt

Emerging victorious, Omega Delta Epsilon, Phi Delta Theta, Delta Sigma Phi and Phi Kappa advanced a round in the Interfraternity basketball tournament on the Armory floor Thursday night.

Two field goals tallied in an extra five-minute period enabled Phi Delta Theta to defeat Alpha Gamma Rho by a 17-13 score, while Omega Delta Epsilon, in a close game with Sigma Alpha Epsilon, eked a win by one point, the final score being 12-11.

Delta Sigma Phi easily eliminated Tau Sigma Phi by a 19-9 tally, and Phi Kappa subdued Sigma Chi in a fast game ending with a 23-11 count.

Dr. Hetzel Is Honored By Wisconsin Alumni

(Continued from first page)
7cl, Dean C. W. Stoddard, Vice-Dean R. G. Dressler, newly appointed State secretary of agriculture, Prof. W. A. Broyles, E. L. Moffit, J. E. Kaufuss, A. H. Knutsen, W. E. Butt, J. Shible, L. Chalkley, J. B. Bingham, J. T. Law, C. O. Heath, H. G. Niesler, W. B. Connell, M. W. Lase and Lucretia V. T.

Players' "Medea" Is Commended by Critics

(Continued from first page)
istics which, while effective in an outdoor performance and in the midst of a huge crowd of some ten thousand spectators, would be quite impossible for us. In our intimate theatre we must have a version which catches the classical spirit and transmutes it for us.

To our thinking this is exactly the accomplishment of Mr. Clostruzh. The stage was a dignified delight. The costumes of the girls were lovely—the men's might have been worse. The subordination of the chorus to the "plot," accomplished by the two stage levels and by the use of shadow lighting, reflects the real spirit of Euripides for whom the chorus—an integral and unavoidable feature of the Greek play because historically its whole origin—was generally a nuisance and at best a mere reflection of the psychology of the situation step by step.

Euripides was criticized in antiquity for giving his choruses too much lovely music, so much so that their vocal beauty, it was said, detracted from the unity of the play. Our only serious criticism of the technique of the Players' Medea would be that their play cared too far in the other direction. For most of the audience the words of the chorus, spoken in unison, remained unintelligible.

This is a matter of some moment, it is also a genuinely difficult problem. It might be solved by having fewer reciters, say three members, and they with really vibrant, tragic voices. Better still would it be to have the choral passages set to some simple quaint, accompaniment which all voices intoned if you will, would be bound to follow so that clarity would result. While we are on this matter, we think that the instrumental music Saturday night was generally too loud, and that historical accuracy as well as dramatic value would be better served if wood-winds were played instead of strings. The ancient Greek drama was accompanied by the music of the so-called flute, an instrument really like our oboe or clarinet.

After all, however, it is what we moderns would call the play itself, that really matters. To say that the

Penn State Medea, from this point of view, was a genuine success would be to utter a mere truism.

To dispense with unpleasant things first, we should say that the characters of Jason and Creon were distinctly inferior. In the last scene Jason very nearly redeemed himself, but in the earlier and longer part of his work his intonation was lifeless and his enunciation so poor that he was scarcely understood. Of the Creon the gentlest criticism that we can offer is to say that he was impossible. He failed to understand and interpret his part, his voice and gestures were thoroughly indifferent and ineffective; his make-up was senseless—who could have imagined in that gawky, supercilious youngster the haughty, aged king of Corinth?

Medea herself, played by Miss Musser, was a portrayal that to our feeling surpassed even that talented young lady's usual excellence. With a true sense of her part—a living breathing fact, no part—Dorothy Musser dominated, unified, electrified

and ghastliness of his awful story with gripping effect. The Director did well to use him for that scene. We believe it to be the real climax of the play, if it was not intended to be. Ricker made it so.

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the whole Her facial expression, her pose, her voice, were revelations of strength and finished art. We still have in her the incarnation of the Medea of Euripides!

—"The Playgoer"

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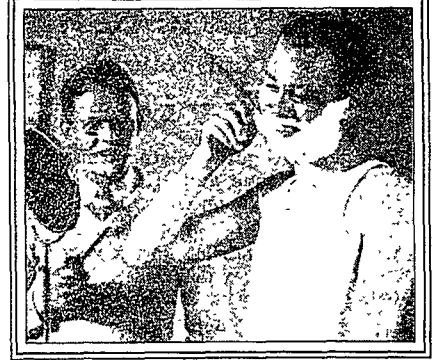
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