

Fr. Nagle Is Ass't Editor Of Journal

Former Friar Dramatic Coach Assigned to New York Magazine

The appointment of the Rev. Urban Nagle, O.P., formerly professor of English at Providence College, and president of the Blackfriars' Guild of America, to the assistant editorship of the Holy Name Journal, New York, was announced yesterday by the Very Rev. John J. Dillon, president.

Father Nagle, playwright, and native of Providence, has been on leave from his college post since September, 1938, since when he has been organizing local chapters of the Blackfriars' Guild, throughout the country.

A graduate of Holy Name Parochial School, and La Salle Academy, Father Nagle attended Providence College for two years, and was instrumental in founding the Pyramid Players. He continued his studies at the Dominican novitiate at Somerset, Ohio, and the Dominican House of Studies at Washington, D. C. He was appointed to the faculty of Providence College in September, 1934, and taught English until September, 1937.

"Barter", one of six plays of which Father Nagle is author, was chosen by the Biblical Drama League for its 1928 contest, and was later given a \$1000 reward.

Some of his other plays are "Graven Images", "The Risen Generation", "Savonarola", "Catherine the Valiant" and "Fog Over Mars", a satire on war.

The principal founder and organizer of the Blackfriars' Guild, Father Nagle will continue as its head, and try to add other chapters in addition to the 20 which now are in as many cities throughout the United States.

Juniors Select Prom Favor

Final plans for the Junior Prom were discussed at a meeting of the Junior Promenade Committee yesterday. Following the meeting, Russell Varnum, chairman of the committee, announced that a favor for the prom had been selected.

The favor selected is a gold bracelet with a locket attached. The locket in the shape of a miniature gold book bears the seal of the College and the numerals of the Class of 1941 upon a background of black enamel.

Varnum further stated that Thomas Boyle, a Providence photographer, had been given the contract to take pictures at the Prom. All pictures of couples taken at the prom will be ready the week following the Prom.

Bids for the prom, priced at five dollars per couple, will go on sale in two weeks.

STUDENT PILOTS TO HOLD DANCE

Student pilots, training under CAA grants, will sponsor a 'Hangar Hop' to be held at the Rhode Island State Airport at Hills Grove on the evening of April 20. The proceeds of the dance will be used as a scholarship fund allowing one student to take advance flight training.

Free airplane rides will be given as prizes at the dance. Music will be furnished by Jack Devereaux and his Flying Cadets.

'HE AND SHEBA' OPENS WEDNESDAY

MUSIC HATH CHARMS



Centered about Lionel Landry, at the piano are a few of those who'll trip the light fantastic at various stages of "He and Sheba".

CLOTHES MAKE THE MAN



When the dressmakers are finished with Johnny Sherlock and his fellow chorines it really will be a mammoth parade of talent and beauty.

Show to Run Five Nights

Cast and Production Staff Enter Final Stages of Preparation

Providence College's fifth annual student musical comedy, "He and Sheba", will open in the auditorium of Harkins Hall next Wednesday night at 8:15 and will run for five nights.

The cast includes Thomas Farrell, '41, of Pawtucket, Francis Stadnicki, '43, of Central Falls, Robert Dunn, '42, of New Haven, Edward Dupras, '40, William Corkery, '43, Karl Keuhner, '40, Joseph McLaughlin, '42, and Frederick Fay, '43, all of Providence and Joseph A. Wade, '40, of New Bedford, production manager.

The script was written by Lionel J. Landry, '40, of Woonsocket and Charles E. Sweeney, '41, of Edge-wood, John M. Reynolds, '40, of Providence, is business manager, Kenneth Cayton, '42, of Taunton, is musical director, and Ira T. Williams, '41, of Providence, is publicity director.

Dancing Choruses

Members of the dancing choruses are: Joseph Moore, '43, of East Orange N. J.; Raymond Kowalski, '43, of Utica, N. Y.; Paul Zenobia, '43 and Joseph Vaghi, '43, of Danbury, Conn.; Nicholas Carciari, '42, of East Greenwich; Paul Reges, '43, of Washington, D. C.; Theodore Alexakos, '41, of Dracut, Mass.; Nicholas Budnowski, '43, of Albany, N. Y.; John Lavoie, '42, Hartford, Conn.; and Allen Rekant, '42, of Providence.

Also: James Duffy, '41, of Cranston; Thomas Passarelli, '43, of North Providence, John Edack, '43, of Bloomfield, N. Y.; Samuel Iorio, '42, of Jersey City, N. J.; Franklin Franco, '42, of Bound Brook, N. J.; Anthony Ricci, '41, of Johnston; Anthony Ditri, '43, of Bloomfield, N. J.; William Murphy, '43, of Newport, and Vincent Eldred, '43, Francis Hawkins, '43, Raymond Isacco, '43, Howard Kenny, '43, Louis Cimini, '43, William Leonelli, '43, Anthony Reale, '43, William Martinelli, '43, William Griffin, '43, Louis Cosentin, '43, all of Providence, and John Sherlock, '40, of Pawtucket.

Extras include: Beryl Sacks, '41, of Newport; William Connelly, '42, of Somerville, George Barbarito, '42, of New Haven, Paul Sweeney, '40, of Pittsfield; Donald Cronin, '41, of Baltimore; Stanley Esilonis, '40, of Fitchburg, and Joseph Sullivan, '42, of Providence.

Technicians

Technicians are: John O'Reilly, '40, George Carroll, '40, Joseph O'Shea, '43, Edward Donilon, '43, Linus O'Rourke, '40, James Gannon, '40, Joseph Keough, '40, John Sherlock, '40, Dennis Izzi, '43, Patrick Doyle, '43, Kenneth McGovern, '41, Harold Dennis, '43, and Ralph Melidy, '40.

Ushers for the show will be: William McGair, '40, Davitt Carroll, '40, Edward McCaffrey, '40, John Lombardi, '40, Joseph Bevilacqua, '40, Charles McGovern, '41, Joseph Brannon, '41, Henry Gray, '41, Thomas McGauley, '41, Joseph Zalenski, '40, and John Gibbons, '41.

Original songs were written by Cayton, Bert Cournoyer '42, Karl Keuhner, '40, and John Russillo, '41. The dances are under the supervision and management of Larry Simonds of the Modernistic Dance Studios of Providence.

Wade announced yesterday that there would be no seating allowed

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Debaters End Busy Week

To Meet Law School Satur- day; McGowan, Cottam At Model Congress

The debating society of Providence College will conclude a week of intensive activity this Saturday night, April 6 at Harkins Hall, when Charles E. Sweeney, '40, and James McGowan, '41, maintain the negative of the topic: "Resolved, That the United States should follow a policy of strict isolation toward all those nations outside the western hemisphere engaged in armed or civil conflict," against a team from John Marshall Law School, of New Jersey.

Last Monday night at the Pawtucket Chamber of Commerce, McGowan and Sweeney won a decision over John F. O'Gara, '41; and Daniel E. Geary, '41; on the isolation question.

John Halloran, '24 a member of the Pawtucket Chamber of Commerce presided at the meeting, and the Rev. A. P. Regan, moderator of the debating society, was a guest. The club was invited to give its exhibition debate at the regular April meeting of the Pawtucket group.

James McGowan, and Charles E. Cottam, '43, left Thursday morning for R. I. State College, where they will occupy their seats in the Senate during the annual session of the Model Congress. McGowan will sponsor a bill resolving that this country own and operate the American Telephone and Telegraph system.

ISHKABIBBLE



Solomon Fay explains to Senator Wade the deep, dark depths of Roman politics.

The Providence Citizens' Safety Committee asks the cooperation of the students of the College in making a success of Courtesy Week which began March 31.

The Committee offers six suggestions as guides to safety:

1. Wait for signal from policeman or traffic light before crossing streets.
2. Use crosswalks at all times.
3. Look before leaving the sidewalk.
4. Take a minute longer and save a life—it may be your own.
5. When driving always give the pedestrian the right of way.
6. Present fire in your home. Be careful. Carelessness causes many fires.

'A Thief In The House', In 1920, Gave Dramatic Organization Lively Sendoff

Theater-fans will get their full share of thrills and thrombosis when the thewty Thespians known as the Pyramid Players go archaeological next week and present "He and Sheba".

But most students never seem to know that archaeology and ancient history are not the only directions in which the P. P.'s have indulged their various bents and propensities. They've been "going" something or other, as a matter of fact, almost since the foundation of Providence College, ever since Hallowe'en of 1920 to be exact.

Probably the oldest student organization in the college, the P. P.'s,—who were not called by their present name until considerably later, but who believe that there isn't much in a name anyway—went searching for "A Thief in the House" on that memorable All Saints' Eve with the glamor

and the exclusiveness of a private production.

First Public Performance

Encouraged by the reception which the "Thief" had been given, they repeated their success the following year with a production of a play called "The Private Secretary", which was the first public dramatic performance to be given by Providence College students. Almost immediately afterwards, the Guzman Hall Philomusian Club presented a farce called "For One Night Only." Paradoxically enough the play ran two nights. It was given a reception which seemed to equal that of the previous play, much to the delight of the students. With these plays, "The Private Secretary" and "A Thief in the House", "For One Night Only", the "dramatized" students were off to a flying start.

In 1922, however, when the moderator of the drama-group, the Rev. Vincent C. Donovan, O.P., was transferred from P. C., theatricals went into a slump from which they were not destined to recover for several years.

Revival

But in 1925, after three threadbare years, four students, on their own initiative, decided that something would be put onto the stage—which was then in the present athletic department's quarters—if they had to write it themselves. Their determination resulted in the production of Providence College's first musical comedy, "Nancy", still spoken of in nostalgic tones by some of the older graduates. "Nancy" was the precedent, incidentally, which was established for all the musical comedies that have

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THE COWL

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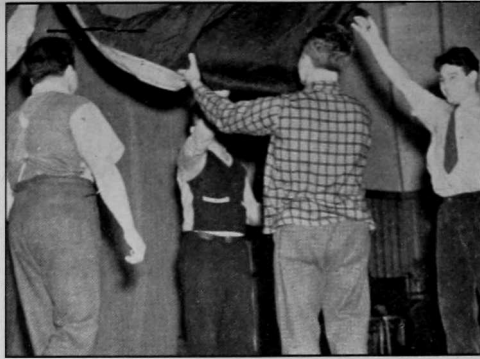
With the advent of spring we begin to get some news of a nature that promises much in the way of improving the Alumni as a whole. Last Sunday the first meeting of the Territorial Council was held at the college. Representatives from all but two of the territorial clubs were present and organized the council. As a result of the deliberations the Board of Governors of the association will now include John Maguire representing the Pittsfield Club, Jack Ward representing the Worcester Club and Hillard Nagle representing the Fall River Club. These men were elected to places on the board in accordance with the ruling adopted at the meeting of the Alumni last June. They will serve as regular members of the board and assist in the determination of candidates for office and general policy. As a result of the injection of this new blood we expect to see more equitable distribution of officers and a rejuvenation of the association as a whole. If this does not result it will be the direct fault of the new members who have been given this responsibility.

The Territorial Council is the most progressive step that has been taken in some time to improve the sad condition of affairs of the association. Under the chairmanship of John Kehoe we expect to see it take an increasingly active part in the general running of things and to bring a fresh viewpoint to bear on old problems. Now that the various clubs have been accorded the recognition they deserve and have so long clamored for, it will be up to them to see that their representatives get full cooperation from the members. If this does not follow new methods of injecting life must be found, but we are hoping for the best. Dan Kenny represented the New York Club at the meeting and Tom Murphy was down from Springfield. Hillard Nagle, always a bear for work has also taken on the duties of secretary of the Council. We wish them luck in their new venture.

In the last column, way back when, we promised news of the Easter parade. It turned out to be quite a parade at that. Ed Doherty led off by parading to the front office of the Boston Red Sox, where he will be in charge of public relations. Knowing Ed we can be sure that everyone in this part of the country will soon be convinced that the Red Sox are going to take the pennant in a breeze. That he will be successful is assured and maybe he can keep the ball park filled.

Another parader was the genial Ford McGowan, the Coca Cola Champion, who parades up and down the Homeopathic Hospital corridors all

SYLPHS TO YOU



Things that pass in the night or just a few members of the "beef trust" group.

Casanova Boy

Though I try hard to conceal
 My tremendous sex appeal
 I cannot do a thing about it.
 A woman is a slave to me
 It seems that they all crave for me
 Listen to my tale and you won't doubt it.

(Chorus)

When a girlie passes by
 All I do is wink one eye
 And then she will follow me from store to store.
 Gosh oh gee—it's plain to see
 All the girlies just fall for me
 Why I must be the one that they adore.

Oh Ma told me when I was two
 What those girlies do to you
 But I wouldn't believe the awful truth.
 Gosh oh gee—it's plain to see
 All the girls just go for me
 I guess that I'm the object of their youth.

Oh the girlies pant and pant and pant
 To Hold me in their arms.
 It seems they can't they can't they can't
 Resist my manly charms.
 I'm wondering just what I should do
 Why can't they go for men like you?
 Why must I be each girl's pride and joy?
 Gosh oh gee—it's plain to see
 All the girls just go for me
 I guess I'm just their Casanova boy.

Ooh—That's Naughty (Verse)

Love's in the air—but I'm in despair
 Even though I have you.
 I want romance—but you want no chance
 Of proving what love can do—for you.

(Chorus)

When I want to kiss and pet you
 You make me want to forget you
 And regret the day I met you
 By saying—Ooh, that's naughty!
 When I want to hold you tight dear
 You just put up one big fight dear
 And you spoil another night by saying
 Ooh—that's naughty.
 Honey, I'm going crazy with love for you
 Honest I don't know what to do.
 Our romance could be such fun
 But a love affair takes more than on.

I should leave you—but I'm a dope.
 one night awaiting the arrival of his born. Gail, as the girl has been named, will continue to have her father parading up and down the floor many nights to come. Anything that can make a McGowan walk these days deserves a special mention and we take pleasure in thus welcoming the new arrival.

It's Spring out and the first green grass is beginning to appear and we feel like putting the top down on the car and getting out of here, but we have to keep pounding away at this sort of stuff and can't get around to see Artie Quirks ball team smoothing off the rough edges or Hughie Devore explaining spinners or anything else that matters. But it will soon be all over and my readers (both of them) won't have to put up with me and I won't have to put up with the deadlines. Maybe it will turn into a breadline by then. Raisin bread or nothing however.

SAID THE SNAKE TO THE SENATOR



Anthony Ricci bewitches Mr. Wade during Rehearsal.

LOVE IN BLOOM



Puts it mildly for the turbulent affair between Ed Dupras and Dutchy Keuhner, romantic leads of the coming Friar extravaganza.

I'll Get Even With You

You aren't the greatest lover in all history,
 So why then did you up and do this to me?
 Cause now you will find that
 I've made up my mind—
 I'm going to get even with you.
 I'm going to make you sorry you made me feel blue
 The tricks up my sleeve you'll see aren't so few.
 Who'd you think you are that
 You can go so far?
 I'm going to get even with you.
 Now if Don Juan made love to me
 I would gladly let him break my heart
 But you're not Don Juan, you know that.
 You're licked from the start.
 Heaven help you!
 If you were Casanova, or Adolph Menjou
 Or John Barrymore, yes, or Rhett Butler too,
 I wouldn't feel burned up
 For having been spurned
 But you, I'll get even with you.

What's the Sense in Love

Oh what's the sense of letting love make you so blue—
 Oh what's the sense of crying 'cause you can't pitch your woo
 You'd better think of taking a new point of view,
 'Cause where's the sense in love?
 It makes you feel as if you're walking up on air
 Or maybe it'll throw you in the dumps somewhere.
 It sure is inconsistent, it just isn't fair,
 Now where's the sense in love?

Since You've Been Gone

Since you've been gone
 My days are so lonely, it seems,
 They're no longer filled with sweet dreams
 Since you've been gone—sweetheart—
 You went away—
 And I lost my only real chance
 Of finding my one real romance
 When you went away—sweetheart—
 Why—I do most anything, dear
 If you would only say you'll come back
 With you I've got a mansion
 Without it's only a shack
 If you return
 My skies will all turn to blue
 For they have been grey without you
 Since you've been gone—Sweetheart.

Milk Baths

Why does Elizabeth Arden say she'll
 Give you a milk bath and facial
 And make you look like a lawful of Jello
 So your complexion'll be rich and smooth and mellow.
 Why don't milk and facials work
 Why does my love urge go berserk
 Why don't the big boys come up and see me?
 Why can't I look so girlish and dreamy?
 I'm sick of this business of being a widow
 I want to catch a handsome kiddo
 But here I'm strung up like a Swift Ham
 I guess milk baths and facials aren't worth a damn.

Haunting My Heart

Your face seems in the night
 A ghost of old desires
 A phantom of delight
 Haunting my heart.

I've known right from the start
 That you're only a specter
 An echo's counterpart
 Haunting my heart.

You're My Favorite Pastime

I could spend my days just watching you
 Gazing deep into your eyes
 You're my favorite pastime, can't you realize,
 I love to be with you.

When you're not around I feel so blue
 I can't eat or sleep a wink
 You're my favorite pastime and I can't think
 Of anyone but you.

When You and I Are Molded Into One
 SEN: Oh Sophie dear my love for you
 Is young 'n' brave 'n' strong 'n' true
 Oh let me guide you down the path of life

Gohr, oh Gee—it's plain to see
 I'm meant for you—you're meant for me;
 So say that you will be my loving wife.

SOPHIE: Oh Caius that would be divine
 If I were yours and you were mine.
 There's something 'bout you that I can't resist.

I need a man—that's understood
 To do the things a woman should
 So I will be your wife if you insist.
 SEN: Oh you will be my honey
 And I will be your bee.

SOPHIE: And you'll work twenty hours a day
 And give your pay to me.
 SEN: Oh we will live in wedded bliss

Our life will be one endless kiss.
 I'll hurry home to you when work is done.

SOPHIE: And I'll please you in every way
 I'll use my Lifebuoy every day.

BOTH: When you and I are molded into one.

Victory

We're through with waitin'
 Let's start celebratin'
 We're yellin', swellin' with glee.
 Now we've won
 Let's start havin' some fun
 Celebratin' our victory.
 Though there were dark clouds in the sky
 Now it's blue again
 We're ridin' high.

He-and-Shebing

Now that our Thespians are thesping all over the lot in their mad attempt to put over an even madder musical, a mild state of hectic turmoil reigns supreme . . . so much so that the local wags look at the scene and go off muttering something about "Confusion say . . .".

One look at a rehearsal in the midst of annihilating the theatrical uncertainties that usually come along with production of musiganzas in Harkins hall will reveal the following:

Dressmakers—not Schiaparelli or Molyneux, but Earnshaw and DiSanto, who can build a bustle with the best of them. There's something fascinating about watchin' g the process of seeing yards of stuff walk off the table and resolve themselves into a strapless evening gown, a fetching thing christened "Cold Shoulder". Snoods, wasp-waists, pajamas, togas, tunics and armor, as well as hip-veils for the Oriental number are currently begging to be molded around the seductive hips of the "ladies of the dancing chorus".

Joe Wade—in a reasonably accurate facsimile of a dither (a dither is not a musical instrument) exclaiming over the seat of Joe McLaughlin's blue serges. The seat was separated from the rest of the trousers when Communist McLaughlin was dragged out of the Forum (the Roman one) by the pride of ancient Rome's poh-leece. Ripping, eh?

Also Joe Wade—pontificating over the motley crew that will eventually put on those feminine mincing steps.

Also Joe Wade—sitting on the stage in the Casino scene telling about how sitting through Plautus's new four hour show has gravely affected the seat of his learning. On the whole Joe, not so long ago labeled "factotum extraordinaire" does a good job of staggering under the monumental job of acting and producing. His skin is now tougher than an elephant's. He calls it his pachydermis.

The Silly Sylphs—who do a saraband with the sylphiness of Ballet Russe dancers. Sylphs are recruited from the football organizations and toss bubbles and veils with a skill reminiscent of Sally Rand and Isadora Duncan rolled into one and the gracefulness of Quasimodo in a roundelay.

Dutchy Keuhner bilocating between a piano for the dancers to dance to and the stage where he is made love to by Ed Dupras. Dutch is Cornelia and Herky, the other half of the love interest, is done by Dupras.

And, oh yes, Joe Wade, hunting frantically for the originator of the current bonn mott that he has adopted the name of David Fiasco.

Aloysius Quinn, who earns his bread and butters it by assuming his task as staff photog, taking shots of Tony Ricci acting seductive, for Joe Wade.

The girls—tripping the light etc. in routines justas fetching as the girls themselves.

All these things are going on simultaneously, with the result that Vanity Fair looked like Federal Hill when compared to this mad scene where dancing, acting, fitting, prop-setting, wire-stringing, singing, orchestra rehearsing and direction are being aided and abetted by perspiring managers, coaches, and couturiers. The script writers just manage to sit in a corner and look meek, wondering through what process their brainchild grew to attain such mountainous proportions.

Tom Farrell, shouting "Nohow" in a most unmatronly manner, manages to stop all the activities as the whole motley assembly pauses to hear him sing about milk-baths and facials or on subtle ways of fetting even with unfaithful males.

And so on, with Communist McLaughlin, "Uncle Solomon" Fay (the moichant what is displaying da finest assortment of snerds, wasp-waists, bustles and strapless evening-gowns in da whole city of Rome), Bob Dunn and Bill Corkery singing teary ballads about love and how it gets you, until you feel either like persuading yourself that Butler's is really on the other side of town or that maybe you'll buy tickets for the show after all.

♦ ♦ ♦ HOT OFF THE FRYER ♦ ♦ ♦

GREEN PASTURES

"The grass is always greener in the other fellow's yard," so says Coach Hugh Devore as he looks westward from the practice field where he is putting his 40-odd candidates through their annual Spring chores. The reason for the above quotation lies in the fact that over on none-too-distant Hendricken Field Coach Artie Quirk is laying the groundwork for his third campaign as director of P. C. baseball activity.

To be sure, the grass is greener on Hendricken Field in more ways than one. With but three lettermen missing from last year's nine which won 15 and lost three, hopes for an equally successful season are not out of order. Graduation and the Boston Red Sox claimed Big Elt Deuse whose powerful right arm was poison to would-be base stealers during the past two campaigns. Only last week when the Sox broke camp at Sarasota, Florida and the former Friar captain was farmed out to Canton for more seasoning, none other than Scout Chick Evans claimed that Deuse possessed the most powerful throwing arm in baseball today. Hal Martin and "Zip" Urban, a pair of steady outfield performers, have vacated the center and right field spots, respectively.

Last year's pitching corps is back intact along with a couple of additions from the '39 freshman squad. No



F. X. McCarthy

other college in the East can boast such a well rounded mound staff. Coach Quirk can well heave a sigh of relief as he watches Messrs. Kwasniewski, Fallon, Morris, and Reynolds going through their warm-up paces and also when he notices the speed and class with which the veteran infield of Jim Leo, Jim Begley, Co-Captain Johnny Ayzavian, and Art Clarkin handle their assignments. But here his complacent attitude ceases.

The outfield and catching departments will demand a good deal of Coach Quirk's attention before the Friars will be ready to take the road for their opening game two weeks hence. Johnny Yockers, freshman catcher last year, heads the receiving aspirants. He is a good sticker and handles pitchers well but hasn't shown too strong a throwing arm as yet. Quirk has quite a bit of confidence in Johnny and is of the belief that his pegs will improve more noticeably as the weather gets warmer.

If Yockers shapes up behind the plate, "Slip" Barnini will more than likely be the centre gardener. The Pittsfield pepper pot hit in the select .300 circle last year and covered plenty of ground afield. It wouldn't surprise this columnist in the least if the left field position is occupied by none other than Co-Captain Donat Brochu. The courageous senior from Warren was leading the team in hitting and left little to be desired with his play around the hot corner when he met with the unfortunate accident which cost him the sight of his right eye. This year Donat surprised all by signifying his intention of trying

Vitullo and Soar Were Stars Of McGee-Coached Gridders

(This is the third in a series of articles dealing with the gridiron history of Providence College, from the time of its inception as a varsity sport to the present day—Ed. Note.)

By Harold Rich

Two changes which affected the Providence College football organization took place in the year 1934. The Rev. Jordan Baezler, O.P., for nine years Director of Athletics at the school, left Providence to take up his new duties as Sub-Prior of the St. Vincent Priory in New York City. Almost at the same time, Coach Archie Golembeski ended a nine-year stay on Smith Hill when he tendered his resignation to the Athletic Association.

As was expected the appointment to succeed Golembeski as head mentor fell to Freshman Coach Joe McGee, first Providence alumnus to serve in that capacity. Thomas (Junie) Bride, Friar halfback from 1923-26, retained his job of backfield coach which he held during Golembeski's reign. Phil Couhig, former Boston College brilliant, was appointed to direct the linemen and Herb Treat, All-America selection at Princeton in 1933, was to act as advisory coach to McGee.

Renew State Series

The renewal of athletic relations between Providence and Rhode Island State College followed the appointment of the new mentor. It marked the cementing of a rivalry which had been dead for almost ten years.

Coach McGee started his career in an auspicious manner. His forces won four tilts and were defeated three times. It was in the year 1934 that the Friars accounted for their greatest victory—a win over a powerful Boston College team, 13-7. Dick Vitullo and Ed Sokolowski hit paydirt for Providence, but it was the brilliant passing of Hank Soar which stood out in the fray. The outstanding performer in the line was consistent Bill Kutneski, captain of the squad and the finest guard ever to wear the Black and White.

The Friars climaxed the '34 campaign by tripping the Rams of Rhode Island State by a 21-7 count.

Friars Champs

Probably many summers and winters will pass before Providence College will again reign as grid champs in the State of Rhode Island. Most likely many of the present day students at this institution never real-

ized that the Friars attained such a position, what with a university called Brown in our midst. Nevertheless, the Black and White did rule the roost in Little Rhody in '36.

It so happened that the rarin' Rams from down Kingston way came to Brown Stadium and registered one of their very, very few victories over the Bruins. Then the Kingstons met up with the Friars, and the latter knocked the country boys from their pedestal by virtue of 13-0 verdict. Soar, Boboras, and Vitullo scored touchdowns for Providence.

The McGee-coached forces ended the season with the best record ever compiled by any Friar eleven—a record of six wins and two losses.

But Dame Fortune was too lose her interest in Joe McGee. The year 1936 saw the Friars finish on the long end of the count in only one game of a schedule of eight encounters. The only mark on the assets side of the ledger was a 27-0 victory at the expense of Colby. Their masters during the season were Holy Cross, Western Maryland, St. Anselm's, Boston College, Springfield, Niagara, and Rhode Island State.

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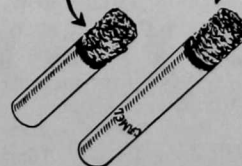


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DRAMATIC CLUB

(Continued from Page 1)

become so vital a part of our extra-curricula activities in recent years.

This musical comedy was the spring-board for the host of dramatic enterprises which followed, chief among which were the presentation of groups of one-act plays, a production of Shakespeare's "Julius Caesar", the adoption of the name "Pyramid Players", and the organization's affiliation with the Catholic Little Theater Movement. All the bustle and activity which successful seasons had brought about found their culmination in 1934 in the second year of the moderatorship of the Rev. Urban Nagle, O.P., well-known figure in Catholic theater circles. "The Risen Generation," and "Holiday" were presented to Providence audiences with a success that seemed to augur well for the group. And with the exception of one season, or two at the most, success did come to the Pyramid Players.

"The Student Quints"

Ever since 1936, for instance, when the musical comedy was revived as a means of artistic expression for the players, every year has seen some new fantastic musical. In 1936 there was "The Student Quints", a madcap story about five quintuplet boys on a college campus. 1937 saw "Soup and Fish" served out to collegiate audiences, replete with Indians, totem poles, tribal princesses, medicine-shows and a red-headed girl who knitted.

In the two following years, "Friar Away," dealing with college boys' unsuccessful attempt to prevent their college from becoming co-educational, and "Ready, Aim, Friar", a sequel to the first, showing how the students of Prominence College get what they wanted—in this case a woman dean—were presented to the students and their friends, who turned out in increasingly large numbers. Sponsored by the hard-working P. P.'s, the shows' chorus lines, glee clubs, characters, orchestras, technical aides and management were turned over entirely to students. Students also furnished the book and the music for the shows, which have become a lively tradition—the terms are NOT mutually exclusive—here at Providence College.

Finally, this very season has witnessed the production of a group of one-act plays and "Brother Orchid", the saga of "Little John" Sarto from the big house to the big city, to the Floratine's monastery, and back to the big city. Add all this up and the result is an impressive record for the Pyramid Players, who swear that they will "do or die" in "He and Sheba" next week—and they snortingly disclaim that they have any idea of dying.

"HE AND SHEBA"

(Continued from Page 1)

during the first scene of the show. Any late-comers will be required to stand in the rear of the hall until the curtain at the end of the scene.

Sixth Musical

The show, the sixth musical to be presented by Providence College students, has been under preparation since early in the first semester when work on the script was begun and music prepared. The show was cast weeks ago, the actors rehearsing in Harkins Hall and the dancing choruses going through their routines under Larry Simonds at the studio.

The first P. C. musical was "Nancy" which was produced in 1925. It was followed in 1936 by "The Student

Quints", in 1937 by "Soup and Fish," by "Friar Away", in 1938 and by "Ready, Aim, Friar" in 1939.

Dressmakers who have worked on the show are the Misses Della Di Santo, Sue Nardi, Eileen Earnshaw and Lydia DeAngelis, all of Providence.

Something New And Different

"Something different and new", is the way Kay Kyser, one of the nation's foremost orchestra leaders, who comes to Rhodes-on-the-Pawtuxet on Friday night, April 5th, under the auspices of the Lions Club of Providence, for the benefit of the Lion's Charities, comments on his rapid rise in the musical field.

"The public," he continues, "is always on the lookout for some outstanding feature which distinguishes one orchestra from another. For that reason we have introduced a novel method of presenting our arrangements".

Kyser is the originator and creator of the unique idea of introducing all musical selections on the radio by singing the titles, which idea is a definite part of every arrangement.

Before each vocal, the orchestra swings into four bars of the band's theme song "Thinking of You". The last two bars are used back of Kay's introduction of the vocalist and in this manner a musical background is offered for each number.

By this method Kay is able to give dance lovers a greater amount of music while the band is broadcasting and keep the program swinging right along.

April 26 has been set as the deadline for the Alembic, Lionel J. Landry, '40, editor, announced today. No copy will be accepted after this date.



A CAREER in Search of Men

Statistics show a decrease among practicing dentists in recent years while the number of professional men in other fields has increased. This can largely be attributed to advanced standards in dental schools.

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AND HIS ORCHESTRA

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Henry Babbitt — Ishkabibble

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