Erstwhile Susan" is Second Production Of Dramatic Department

The second production of the season will be the charming comedy, "Erstwhile Susan" by Marion Lorette of 1933. It will be presented in the evenings of December 20 and 21, beginning at 8:15 in the Little Theatre. Attendance by men of Ithaca College, other collegiate men, and women of Ithaca, of course, are welcomed.

The show is a delightful comedy written by Marion Lorette and directed by Paul Ewell, a second-year student, under the supervision of the Dramatic Department.

Betty A. Forster, a New York City girl, is the leading actress in this production. Miss Forster is well known as a Broadway actress and appeared in the play "The Women of to-day." She has been under the direction of Mr. Ewell, the head of the Dramatic Department.

This production is the first of its kind in Ithaca College and is a result of the cooperation of the Dramatic Department and the student body in giving a musical comedy which is a good test for a musical organization.

Dr. W. G. Scudder, president of Ithaca College, and the Board of Trustees have given their approval to this production and have expressed their appreciation of the work done by the Dramatic Department.

The performance is scheduled for the evening of December 20 and 21, beginning at 8:15 in the Little Theatre. Admission is free to all students and $1.00 for non-students.

The show is a great success and has already been sold out.

Mission Accomplishes Student, Will Be Given In Ithaca Church

George Driscoll, well-known Alumnus, Writes Mass

From Syracuse Post-Standard

Celebration of midnight mass in the Ithaca College church on New Year's Eve will be featured Christmas by the presentation of a new mass, written by George Driscoll, 28, promising young musician-composer of the parish.

At an age when most young musicians are just beginning to try their wings, the local youth has written a composition in his own manner which is hailed by local critics as an original and fine expression of his musical character. Mr. Louis W. Driscoll, also assistant director of the church choir, has been dividing her time for the past few days, between conducting rehearsals and making copies of the vocal score from the original manuscript.

The young composer, elder son of Mr. and Mrs. George M. Driscoll of 317 West Seneca Street, was graduated from Ithaca high school in 1928, and was admitted to the college, the conservatory of music, in the fall of 1929, with the degree of Bachelor of Music.

Other Compositions

His leaning toward music of a literary type is evidenced by two previous compositions which were performed at the Intercollegiate Commencement of Ithaca College.

The first, a musical setting for the traditional text, "O Sabateen," was given at the Easter services in 1911. His Christian anthem, "Puer Nobis Nascitur," in four parts, for soprano and soprano solos, was given at the altars in the fall of 1929.

Mr. Driscoll's mass is rich in its religious background. While he has been playing the piano under Dr. Charles H. Driscoll, a small organ and a fine organ has been prepared in the church. He has been preparing the organ for the past few years.

The liturgical influence was prominent also in his choral work in Ithaca college during the past two years. His participation in the college in January 1932, with the degree of Bachelor of Music.

The Casavant mass is a composition in the traditional style, and was given at the Easter services in 1931. His Christmas anthem, "Puer Nobis Nascitur," in four parts, for soprano and soprano solos, was given at the altars in the fall of 1929.

In addition to his original work in the field of composition, Mr. Driscoll finds time to give instructions in piano. As a member of Kappa Gamma Chapter, he finds time to give instructions in piano. As a member of Kappa Gamma Chapter, he has been engaged in the teaching of music for the past two years.

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**The Ithacan: Friday, December 8, 1933**

**Ratings and Reminiscences by Tom McHenry**

It has been suggested by that little something that we all hear once in a while—a suspicion if you will—that I should revert from the evidences of Greek influence that some of our public patrons (piper's) have noticed in my more recent work. So I swear, this star may not be so promising—but bear with me. Prior to the Thanksgiving Holiday, I spent a few days getting into the feeling of 19th century—empire—dreaming—craftsmanship—many things. I sketched a few delightful gowns and a few gents. According to my "Sany Fair" game. I'll try to publish the rest of my plays in book form and production of same by the theatre of the country. He gave me a chance to show the abilities of the actor to me—"Pollywog" of his father's day. That's taking the breath out of some of the "highlights" of the football world—so to say.

I may have read that too, that I must look up the last couple of grand photos of Charlie (Henry VIII?) Langworth—was a good-looking fellow. Still, a couple of grand photos of Charlie (Henry VIII?) Langworth—and in that form an opinion a different reviewer said he was a modern Clevelander. Saw some pictures—and still more pictures. Turned from my book to an old friend and walked with the expected weight of years weighing him down—the sun shone and around him—and I'm grateful. Spent some time discussing with Bob, Budenhous in the front suite—the man as to you—or, I mean, as to you—seriously. Both Bobenhous have been elected to membership in the Composers League of America—"bad?—what?" Was also on joking terms with "Otsey"—who had more feminine admirers than he—well, should one say with that name. (He had that in "Oepy"?—First of the reign of the May Wreaths—seven, perhaps.)

**BAGATTES by A. Jones**

And now that State Street has been all the more different and charming, wouldn't it be fun to be planning to see a bit of the Merry Widow? Inspiration about the title—my title. You know the one, about Ray White not being able to talk to school because he had a job as Santa Claus in one of Bellamy's department stores. I keep wondering whether the idea is the most important... or if the execution of the idea... or, since there were so few suggested that the older should be... or perhaps, can I keep wondering, too? Among those elderly people who like little people so consistently... Would this be too nic to hold back for a day... then, perhaps, they'd know...

**Like this goodbye...—See ya Wednesday...—Something about Wednesday's... a good idea.**

**Wonder what better means the newly acquired dog of 0. A. is something to be envied... They call it "T.D."**

**Dancing Lady**

Harry Alden does the dancing... "no" you mustn't miss "Little Women"—Designs for Living... and "The Love for Living," and "The High... Christopher Bevan, Redsh Bends, former student of Mr. Tall户, was a permanent host in the latter... Edward Bulmer's "arabic" to the "400"... The Red School lattice work... D.N. Davis too, etc.

Dancing Music will be played at the performances of "Erstwhile Susan." Ken Randolf "friends" people around the town... Chimes... the town... Over here one say... "Here come the Merry Makers."... It is a curious fact, Sir?... Jack Brown and Argy Welch are our new Band Conductors... Colour contour of their environment noticeable. Phil Long drowned in a hasty fit that night... woe... down... "Dear," H. plies a "saint" the "Horse..." encouraging to two. Those chauvinistic brown terrors are going to be popular... W.J.

**Support Cayugan**

Procrastinators and non-thinkers, the Cayugan College Annual, brings you the needed chance to reveal your worth. As a contest from December 8 to 18 is to be held, I must engrave an engraved bronze cup! The Cayugan staff offers this admirable trophy to the fraternity securing the most subscriptions for this splendid annual during the days stated. If any fraternity is good enough to get the cup the next two successive years, it may keep the trophy forever. And what an indicative contest from December 8 to 18... to reveal your merits to the school.

All must he in the office on request.

**The Creator of "Erstwhile Susan"**

Dress Gift

**We'll make this a co-operative affair this time:** We'll dash off a few notes and then you will the printer to have some copies for you. The minds of the latest counter news at J. REEDS, Hows et... Walt Roberts' forthcoming revival of "Erstwhile Susan" brings to mind the two occasions that I was fortunate enough to see Mrs. Fiske—then the original Susan, and as an actress in America. Produced about Christmas time in 1928 at Schenectady, she was playing a repertory of two or three favorites. Though working at another theatre I determined to catch a glimpse of the famous lady in action. Every day I dashed off my make-up and ran well through the slipper doors to the old Van Couter opera house. I was always just too late—the crowd would be on its way. But on Saturday, the last performance, I hired a cab and arrived to see her take the last curtain call as Mrs. Malakoff in "The Razor's Edge." One side view of her the bowing figure.

**The second time I saw Mrs. Fiske was in "Ladies of the Jury" at Washington, D. C. in 1930. She was a delight. Fifty years a star, she gave to her a facility in white sheet and acting that was thrilling...**

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In a letter to us, an eminent scientist says: "Chesterfield cigarettes are just as pure as the water you drink."

RANTINGS
(Continued from page 2)

It is said that Queen Bee—after a discussion with the Treasury Dept.—suggested that when they had balanced the budget—"Come up and see me, some time."—Actually, Or doesn't it mato—Ah! that "Unke Yor's Cabin" had its premiere in Troy, N. Y., in 1852. Remember—Ori Skinner was to play it here this year and then breaks in Phippy. The irny of things theatrical—Turned on my pillow (I'm still in the infirmary) to see the snow flurrying bv my window. Snow in drops—snow as snow. A winter has its premiere in Troy, N. Y., and the second, third and fourth teams to a single point and has boosted Ithaca College to a new high. Patrick has again demonstrated that he will hunt Paul after the University of things hospitable. Busy with the basketball team couldn't click. I should have written—more sighs and interpolative remarks—at the reading of theater news—see that teams in central New York. In one game Coach Yavits tried almost everything—Banking on the grammer school club. 

To play it here this year and then breaks in Phippy. The irony of things—snow as snow. Again I pause to think. The two—have turned their attention to winter things socially. Was then interrupted to remedy the situation—something mixing cocktails. The foolishness of Coach Yavits. The probable starting line-up for the Buffalo game will be O'Brien and Pimm and a star. Coach Yavits as forwards and Hawley as center. Joe O'Brien and Hop Hawley are Co-captains of this year's squad.

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The Physical Education Department will again put in a busy year. Varsity basketball, wrestling, intercollegiate basketball, tennis, apparatus teams and even girl teams will be offered to the students of Ithaca College. The team will need confidence against such teams as Syracuse, Long Island U., St. Lawrence U., and many other strong college teams.

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Music:ship In Concert (Continued from page 2)

No little credit is due Mr. Beeler for his consistent proficiency and skillful technique.

The concert opened auspiciously with Verdi's March Militaire, played with precision and pace.

Afterfiness of attacks, and finely graded dynamics were observed throughout.

Clean cut playing was typical of the program in general, much of which was due to the consistent level of the conductor.

A number of special features added unusual interest to this concert. An original march, composed by Richard A. Otto, first trombonist, and dedicated to Mr. Beeler, director, evidenced real talent and ingenuity of invention.

The opening was such as to employ effectively the various instruments at all times, without disturbing the musical line of the composition.

The cornet solo, played by Willard Muser, first cornetist, and the clarinet solo by Donald Hubbard, first clarinetist, contributed much to the enjoyment of the program. The work of both was commendable.

The band accompaniment to Muser's solo furnished a particularly intense background for his rich tone, in its wonderful resiliency to an edge. The 'Spanish', Donald Hubbard's first solo, was a series of variations played by this versatile clarinetist with remarkable agility, speed, and smoothness of tone quality. This masterful performance foreshadowed the admiration of the audience, who requested a repetition of the last variation.

Solo parts in Ivanov's Suite were taken by Ray Howard, on the English Horn, and deserve special mention for their effective expression. The delightful dual role between oboe and clarinet was particularly interesting from several standpoints. The mere fact that this overture was written) are little short of unmanageable. It was evident that this number required the full concentration of the band. Despite their precociously perfect mechanics, the spirit of the Carnival was portrayed.

A rhythm 3-4 back-ground penetrated the entire movement. The last of this number was visibly suggestive of the gamboling of gnomes in an extravagantly unembellished dance, which grows smoother to a frenzied climax.

It was the consensus of opinion, however, that the high spot of the concert was the Tannhauser Overture. In their interpretation of this beautifully expressive number, the band rose to the level above showmanship, and actually created an audible picture. The spirit of struggle—nobility of purpose—final victory and exaltation were all vividly portrayed.

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