

BUY
TICKETS
EARLY

THE COWL

BUY
TICKETS
EARLY

It's here because it's true, not true because it's here

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PROVIDENCE COLLEGE, PROVIDENCE, R. I., APRIL 22, 1938

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'FRIAR AWAY' WILL OPEN TUESDAY

"Friar Away" Air Preview Next Sunday

Radio Show on Station WJAR
Sunday 4:00 to 4:30 to
Feature Hits

FIRST RENDITION

Orchestra and Soloists Will Ren-
der Ten Hits From the
"Friar Away" Score

Rhode Island will hear a radio pre-
view of "Friar Away" Sunday after-
noon from 4:00 to 4:30 on Station
WJAR when the entire "Friar Away"
Company presents a program of fa-
vorite numbers from the show.

The radio show, featuring for the
first time on the radio, ten original
numbers, will bring to Rhode Island
and Providence College fans advance
indications of the musical highspots
of "Friar Away."

The orchestra which will play at
the show will render hit songs and

Words You'll Be Singing From "Friar Away"

I WAS WALKING WITH A DREAM

By William Cunningham, '39
I was walking with a dream
Thought I'd found my true romance
But we parted, now I'm saying
Give my heart just one more chance
What's the good of my pretending
That I'm happy when I'm not
Guess I'm nothing but a dreamer,
One that happiness forgot
The moonlight was beaming, darling,
And then
I dreamed you kissed me and whis-
pered again and again
True love always finds a way, dear,
And at last my dream came true
I was walking with a dream and it
turned out to be you.

FRIAR AWAY

By Joseph Mastrobuono, '41
Friar Away, P. C. Hooran,
Wearers of black and white
We're out to win,
Never give in,
So play on with all your might,
Fight, Fight, Fight,
Friar Away, Into the fray,
Onward to victory,
Fight for your Alma Mater.
Come on fight, boys.
On, P. C.

A PLEASANT DREAM

By Archie Olivieri '38
All my life I've dreamed,
I've prayed and planned and schemed,
And waited for the day that certain
one would come my way
Now I know that you're the one,
For ever since you've come
My life has been a pleasant dream
Now that you're here
My worries disappear
For you're the answer to my heart,
We'll never, never part
And if you can learn to care
In answer to my prayer,
Life is just a spark, dear,
That flickers in the dark
Until true love fans the spark to fire
Then it jumps and spreads
and blazes to the sky,
And it mounts to heaven as a spire
Tell me that you're mine
By any little sign,
And you will make my dream come
true



My dream of just us two
And then we'll stroll along
As happy as a song
Our life will be a pleasant dream.

WHAT MORE HAVE WE TO LOSE?

By Olindo Olivieri, '37
We'd give a fortune gladly
Just to get away from these blues
For we've tried to make life happy,
What more have we left to lose?
To save everyone from coeds we have
worked without pay
But now all we get is laughter. We'll
get even in some way.
There's nothing like trying, but we
have tried
And found out that we're still be-
hind the eight ball
Now we won't be saying what we
will do
But you can be sure 'twill be some-
thing very new,
We'd give a fortune gladly
Just to get away from these blues
We'll stop our big graduation
What more have we left to lose?

HOW EMPTY IT SEEMS

By William Cunningham, '39
and Frank Mullen, '39
How empty it seems
Since our love faded one day
How empty it seems
To find that you're far away
My life's desire has grown in hoping
To hear you tenderly say
I love you dear
I want you near, I can't go on this
way
How empty it seems

When stars now shine up above
I'm left with my dreams
Since you have taken your love
I will be true to you, forever
I'll never stop loving you
It's true my dear
How empty it all seems

JUST LOVING YOU

By Raymond Pettine, '39
Love's story is old, but ever new
I looked in your eyes and fell in love
with you,
Your eyes and lips burned through
through my heart,
The moment cupid threw his dart
And since, I've been so blue
Just loving you.

My life was so dull until you came,
Now in every song I seem to hear
your name.

Your eyes and lips possess my soul,
For I am under your control,
And now I am content,
Just loving you.

GROWING GOLD

By Raymond Pettine, '39
When trouble troubles you
Bid cap and gowns adieu
And trip the light fantastic hold
When we are feeling blue
Here's what we always do
It's how to keep from growing old
This proposition of his would make
Prudence rich
But should we sacrifice our dear
Chauncey's wish
My life will be a pleasant dream.
So, men, what shall we do.
This plan is up to you
This plan of ours for growing gold.
II
Just hear the girls out there
They claim that it's not fair
To leave the women in the cold
But yet, oh awful fate
Books would give way to date
That's how to keep from growing old
This proposition of his would make
Prudence rich
But should we sacrifice our dear
Chauncey's wish?
So, men, what shall we do.
The plan is up to you.
This plan of ours for growing gold.

P.C. Musical Show to Run Four Nights

Cast and Chorus Will Complete
Preparations Next
Sunday

CAST OF HUNDRED

Mythical College Goes Coeduca-
tional in Mad Plot of
"Friar Away"

"Friar Away," the third edition of
the annual Providence College musical
comedy, will open Tuesday night
in Harkins Hall for a run of four
nights.

The extravaganza, original in every
detail, will mark a new high in the
Providence College musical show tra-
dition established by "The Student
Quints" and "Soup and Fish."

"Friar Away" will continue the
Providence College musical comedy
precedent established in 1925 by Nan-
cy", a fantastical show written by
James Lynch which achieved success
through those distant days. In the next
few years, production was not re-



sumed and it was not until 1936 that
an enthusiastic group of students pro-
duced "The Student Quints". The
next year, "Soup and Fish" was pro-
duced and now comes the culmination
in "Friar Away."

Collegiate Setting

Returning to the more popular col-
legiate setting, "Friar Away" details
uproarious happening on the not-too-
mythical campus of Prudence Col-
lege. Anything can happen and hap-
pily does when Prudence goes co-
educational.

The 1938 show retains many of the
old popular features of the two past
comedies, inaugurates many more and
welds them all into a show that equals
any Broadway production. The com-
pany has been in rehearsal for near-
ly two months. Dress rehearsals will
be held tonight and Sunday afternoon
to place those few final touches that
make for the hit show. Everything is
in readiness for the opening curtain
on Tuesday night.

A top-notch kick chorus will daz-
zle the eyes of "Friar Away" audi-
ences. Featured in everything from
the Suzy-Q to the new P. C. Cut-
away, the ladies and gentlemen of
the chorus will prance through new
and lively routines in the dance back-
ground to the tune magic of the "Friar
Away" musical score.

A special glee club will sing tuneful
original songs. For the first time
any place they will render the new
P. C. Fight Song, "Friar Away," writ-
ten especially for this production.
Original music has been written
by a corps of tuneful tunesmiths. Be-
sides the Fight Song, "Friar Away,"
(Continued on Page 2)

"Friar Away" Seats On Sale All Week

Advance Sale Very Heavy, Ray-
mond Baker, Business Head
of Show, Reports

"Friar Away" has the largest ad-
vance sale of reservations of any
previous show, Raymond Baker, busi-
ness director of the show, announced
last night. Ticket sales will continue
all day today and every day next
week.

Choice locations are still available
for every night and may be pur-
chased at any time. Although re-
served seats are selling very fast,
there are plenty of good seats left.

Tickets are \$7.50, for reserved seats,
and \$5.00. Assisting Baker in the sale
of tickets are William Dolan, '39,
Walter Boyle, '39, Vincent Aniello,
'38, and Charles McConnell, '40.

All next week tickets will be on
sale during class hours in the rotunda
and in the bandroom. During the
afternoon seats may be purchased at
the Brothers' office at the information
booth. The downtown ticket office is
at W. Henry's Sports Store, 8 Weybos-
set street, where tickets may be ob-
tained anytime during store hours.

COME TO "FRIAR AWAY"

Come to "Friar Away."
See the Prudence College Tre-
Planing exercises right on the stage.
Don't wait for Cap and Gown Day.
Hear the lilting melodies of a Hit
Parade score.

See the kick chorus lift you from
your seat with precision and grace.
Hear the President of Prudence
College practicing his Commencement
Day speech.

See how a model college is run. See
the Board of Prudence College.
Hear the love scene between Larry
(Paul Farley) and Morna Little (Wil-
liam Cunningham).

See the Dance of the Ghosts that
will make you wonder if you're seeing
things.

Hear the gentle moments between
Hiram Little (Eugene J. McElroy, Jr.)
and Mrs. Prudence (Frederick
Domke).

See the Picket Dance when the boys
and girls of Prudence go on strike.

Hear the glee club sing "Friar
Away," the new P. C. Fight Song.

See a college class conducted in
swimtime.

Hear Carol (Arthur Pike) reciting
poetry.
Laugh till you're ready to "Friar
Away."

Rehearsals of Show Always Interesting

Everything Happens as Suzy-Q
Cast Prepares for First
Night Curtain

Just after the sun goes down, on
any one of these nights now, about
fifty students congregate in Harkins
Hall to rehearse for "Friar Away."
A little before the sun comes up
they sneak home, eat breakfast and
come to class. Morpheus sacrifices
a lot for "Friar Away."

During those long hours of the
night and early morning the empty
chairs in the darkened auditorium
receive almost the sole benefit of the
collegians' singing, acting, dancing.
Students are responsible for "Friar
Away" from start to finish, includ-
ing, therefore, the rehearsals. John
J. Andre, '39, is our Cecil B. De-
Mille. He directs the rehearsals,
walks around in a daze, gets a lot ac-
complished.

The gentlemen of the script com-
mittee are usually present to iron
difficulties out of the script—and to
try to make it funnier than they hope
it already is.



will accompany soloists in song num-
bers from the show. The band is
under the direction of Ray Pettine,
'39, popular leader who composed
part of the score for the production.

Opening the program, the entire
company will sing "Friar Away," the
new P. C. Fight Song by John Mas-
trobuono, '41. The number is theme
song of the show and is sung in the
first act by the Glee Club. The
"Strike One" music by Herbert Sie-
gal, '42, (accompanying a strike scene
in which the students of Prudence
College riot for coeducation), will
then be played by the orchestra.

The formula for "Growing Gold"
with music by Ray Pettine will be
given by members of the Prudence
College Board, Thomas Farrell, '41,
and Stanley Loparto, '39. Then fol-
lows the popular Collegiate Suzy-Q
composed by Ray Pettine and played
by the orchestra.

"Love On a Campus Bench"

Paul Farley, '38, and William Cun-
ningham, '39, will demonstrate "Love
On a Campus Bench" in the fifth
radio selection from the "Friar Away"
score. After the orchestra plays Sie-
gal's "P. C. Cutaway" they will re-
turn to sing "How Empty It Seems"
by William Cunningham and Frank
Mullen, '39.

Ray Pettine's music for "The
Ghost Night Out" will show why
Prudence stays coeducational and his
music for the waltz-tango, "Just Lov-
ing You," as sung by Paul Farley
and Donald Albro, '40, will show why
the Prudence College Board relents.
Farley and Cunningham return once
more to sing "I Was Walking With
(Continued on Page 2)

Cowl Cameraman Fired Away at "Friar Away" Rehearsal



1.—The rag-men at work, Gene McElroy, Bob Hea er, Walt Gibbons, Norm Carignan; 2.—The tin-pan alley doctoring up a tune, Ray Pettine; 3.—Soloist Dan Albro, meditating on . . . ; 4.—At the box-office—Bill Dolan, Wall Boyle, Oh Mee, Ed Corrigan; 5.—Director of the dance, Larry Simonds, puts the boys and "girls" thru their routine for the "Sit Down Strike"; 6.—A bit of drama in act one, scene one; 7.—Paul Farley and Bill Cunningham try their barber-shop tones; 8.—Mike Massad and Jack Tylla dress up the sets; 9.—A preview of the preview with Olindo D'Acchioli, Paul Davis, George Solish, Benedetto Cerilli, Fred Domke, Jack Bucklin, Jim Duffy, Paul Farley, Anthony Ricci, and Bill Woolley; 10.—Jim Duffy gets the first touches of a transformation with Andy Andre on the job. In the picture are Olindo D'Acchioli, Miss Earnshaw, Duffy, John Andre, and Larry Simonds; 11.—"To be or not to be coeducational" that is the question on the floor in the Second Act with Dan Albro, Jack Bucklin, Paul Farley, Jack Gibbons, Tom Farrell, Jerry O'Brien, Stan Loparto, Gene McElroy, Fred Domke, Arthur Pike, Bill Cunningham, and Francis Mullen; 12.—Gene Cochran with his wardrobe committee, the Misses Della Di-Santo, Loretta Conlon, Eileen Earnshaw, Beatrice Flemming; 13.—The leading lady, Fred Domke, getting that school-girl complexion; 14.—A bit of make-believe romance with Paul Farley and Jim Duffy; 15.—"Careful with the pins, lady," as Miss DiSanto fits George Solish for a chorine with colossal plaids.

SEEN OR HEARD

EUGENE J. McELROY, Jr. '39

Friar Away, P. C.'s musical comedy, rides forward on a rich tradition of the past years. This section of college existence is full of good stories but the best of these is a left over from last year . . . It seems that there was a certain meeting of the script committee of the late bereaved soup and fishy that woke up this beloved ash heap in the not yet crimsoned Dean's . . . Time had been fugitive for a few hours and at the midnight hour someone sent out for a plate or four of the sustaining substance. After the so-called repast they were in a quandary as to what they should do with the plates . . . One of the introverted wonders suggested that they throw them (the plates not the wonders) in to the hall. E. Riley Hughes, father of the Brain child took him literally and standing at the door, threw all six plates down the hall to a smashing climax near the rotunda . . . Thus the way of all nits and script writers (Not only synonymous but the same). This year's company is the nuttiest in the College history . . . That night that Andy was the boss and those Woonsocket luffs, Cunningham and Farley, put on an act that is not in the script . . . that same night they hauled Domke up to the ceiling on a loose end of a rope . . . Did that budding football hero go to town on a special variety of Indian yell!

The old chorus line doesn't look the same with the old standby's in retirement due to many reasons . . . the last one left is Jim Brady . . . Successors to Cochrane, Murphy and McKenna are found in the pony ball-ette of Duffy, Cerilli, Grey et al. The kick chorus led by McGauley of "If I Were King" fame, has not only a kick but a punch.

The script writers for the show are the most useful men in the entire company . . . anytime Andre or any of the other straw bosses need someone to blame for something or anything, they blame the scriptmen . . . woe unto them and more woe to them if the show isn't good . . . they'll get blamed for that too. The war cry is: "Here come the authors, throw them out!" to which "Little King" Andre hollers, "Friar Away, boys!" Anyway they gave the script boys a break. They said they would let them see the show if they bought their own tickets.

General consternation reigned among the fairer five-and-dimmers as G. M. Andre (he's the straw boss we mentioned above) as he entered no man's land to purchase the wardrobe for the fair chorines. Billing's toy shop thought he was rather young to buy those building blocks et al . . .

COMEDY OPENS TUESDAY NIGHT

(Continued from Page 1)

other popular numbers will be the ballad, "I Was Walking With a Dream" by William Cunningham, '39, the waltz-tango, "Just Loving You," by Ray Pettine, '39, and the love duet, "Always," by Olindo Olivieri. "Friar Away" is the only Rhode Island college show that boasts of a plot. It's a mad melange, a sort of P. C. "You Can't Take It With You" that makes sense, at least in a vague way. It concerns, first of all, that vital topic, coeducation, and mixes with it such unrelated matters as ghosts, love (the inevitable ingredient), money, trees,—in fact, everything conceivable under the heading of the life of a typical college.

Taking leading roles in these hilarious goings-on at Prudence College are William Cunningham, '39, Paul Farley, '38, Eugene J. McElroy, Jr., '39, Frederick Domke, '41, Gerald O'Brien, '41, Arthur Pike, '38, Donald Albro, '40, John Bucklin, '38, James Durkin, '41, and Paul Davis, '41. Patrons and patronesses for "Friar Away" are Mr. and Mrs. Percival de St. Aubin, Dr. Joseph C. O'Donnell, Dr. Frederick J. Burns and Dr. Edwin B. O'Reilly. Members of the advertising staff who have prepared a twenty-page program for "Friar Away" are Raymond A. Baker, '38, business manager of the production, John J. Mahoney, '39, James J. Brady, '38, and John J. O'Reilly, '39.

:- Gleanings :-

One on Andre: In a public release, John J. Andre, production manager, was quoted as saying that he had put the ban and blast on puns because they smell. Perhaps Andy hasn't had time to notice the title of the musical comedy yet, but when he does he might note that even that has at least a hint of a pun, "Friar Away"—nota bene. Reservations et al: Ray Baker verbally floored one young potential ticket purchaser when he informed that young man that the first seven rows of reserved seats had been sold out for the entire run.

COMEDY RADIO SHOW SUNDAY

(Continued from Page 1)

"a Dream" and the entire company closes with "Friar Away" in the finale. The lyrics for the musical numbers in the show were composed by Norman J. Carignan, '39, Walter F. Gibbons, '39, Robert C. Healey, '39, and William Cunningham, '39. Immediately after the radio program the company will return to Harkins Hall for a dress rehearsal of the complete show. Members of the "Friar Away" orchestra are Robert Kaplan, '41, Raymond McGettrick, '39, John Davey, '40, Edward W. Martin, '41, Archie Olivieri, '38, Joseph Golatto, '41, Joseph Cavanagh, '38, Herbert Siegal, '41, Albert Markarian, '41, Milton Phillips, '39, and Gerald Hickey, '41.

Down Broadway

By Fred Wittner and Mel Adams (Associated Collegiate Press)

College musical comedy clubs are responsible for a significant change in trend in the recruiting of talent for the American entertainment world. The old vaudeville days saw performers like Eddie Cantor and George Jessel step from the elementary school to the spotlight. Today, many of the entertainment world's brightest stars are men and women who received their training in campus theatricals, and who have achieved stardom as a result.

Frederic March and Don Ameche starred in University of Wisconsin Harefoot Club and player productions long before they were known to radio and flimdom. Maestro Hal Kemp gained his first experience as musical director of the Masque and Wig shows at North Carolina. Edgar Bergen first started his slight-of-lip tricks at Northwestern, Rudy Vallee and Lanny Ross sang in the Yale Glee Club.

Frank Crumit is still known on the Ohio State campus as the composer of several Buckeye rally songs. Charlie Butterworth and Walter O'Keefe amused classmates at Notre Dame, and Virginia Verrill made her vocal debut in a C.C.N.Y. Varsity Show. If you want to be a radio star these days, you've got to take advantage of the extra-curricular activities available on your campus.