

THE BLUE BOOK

The Central Normal College
Student Hand-book



1941 - 1942

THE BLUE BOOK

Central Normal College

1941-1942

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Central Normal College

SEPTEMBER

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JANUARY

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22	23	24	25	26	27	28	22	23	24	25	26	27	28
29	30	31					29	30	31				

CROWDING

COLLEGE CALENDAR*****1941-1942

Fall Quarter

Sept. 12, 13, 14,	Friday to Monday
	Freshman Orientation
Sept. 15	Mon.....Registration
Sept. 16	Tues.....Classes Meet
Oct. 22	Wed.....Dismiss for State
	Teachers Assn. 5 P. M.
Oct. 27	Mon.....Classes resume 8 A. M.
Nov. 19	Wed.....Thanksgiving Va-
	cation begins 5 P. M.
Nov. 24	Mon.....Classes resume 8 A. M.
Dec. 12	Fri.....Fall Quarter ends 5 P.M.
Dec. 15	Mon.....Winter Quarter begins
Dec. 19	Fri.....Christmas Vacation
	begins 5 P. M.
Jan. 5	Mon.....Classes resume 8 A. M.
Mar. 20	Fri.....Winter Quarter ends
Mar. 23	Mon.....Spring Quarter begins
April 2	Thurs.....Easter Vacation
April 6	Mon.....Classes resume 8 A. M.
May 4	Mon.....Mid-Spring Term begins
June 12	Fri.....Spring and Mid-Spring
	Quarters end
June 15	Mon.....First Summer Term begins
July 17	Fri.....First Summer Term ends

July 20	Mon...Second Summer Term begins
Aug. 21	Fri.....Second Summer Term ends

Respectfully,
 Fred Hunt, President

FOREWORD

The Blue Book is the official handbook of Central Normal College.

In the name of the Association of Women Students and of Central Normal College, the staff welcomes both old and new students to the campus. We hope that you will find The Blue Book useful. Please read it and keep it conveniently at hand.

We wish to thank the advertisers who have shown their interest in the college by advertising in the pages of this handbook.

The Staff

PRESIDENT'S GREETING

You are to be complimented because you realize the importance of proper education in a world such as ours. Central Normal College stands ready to assist you while you are here. Conduct yourselves in such a manner now that we may be able to recommend you for a good position when you graduate.

The very nature of a teacher training institution like Central Normal makes immorality, profanity, and loose living intolerable. Learn to live a clean, honest life, the only kind that can give you lasting satisfaction and enjoyment. Let your friends at Central Normal help you in achieving your life ambition.

Sincerely your friend,
Virgil Hunt, President

VARSITY

Varsity, we're right behind you,
Varsity, we'll all be true.
Varsity, we must remind you,
That we're for you through and through
Proud our colors we are flaunting,
Hail to Purple and old Gray.
Varsity, we're right behind you!
Yes, we're all for C. N. C.

THE BELLS OF C. N. C.

I hear the bells of C. N. C.
They bring to me sweet memories,
Sweet memories of yesterday,
When we were classmates true.
School gave me some friendships true
The best I ever knew.
I wonder if you hear the bells, Old Pal,
The bells of C. N. C.

HERE'S TO CENTRAL NORMAL

A song to Central Normal,
A cheer for C. N. C.
A praise to Alma Mater,
In our hearts will ever be.

Chorus:

Here's to Central Normal,
Here's to our old school!
May we ever cherish her
All the long years through,
Here's to Central Normal,
May we give her honor due,
Here's to Central Normal,
May we all be true.

Then we shall ne'er forget her,
May she live through future years
Her name be honored ever,
Sing again with rousing cheers.

Parr's Variety
Store
has
SCHOOL SUPPLIES
COSMETICS
CANDY

Quality Foods
At
Ridgway's Market
We Welcome
All New Students

D-X 760 MOTOR OIL
Lubricating Motor Fuel

MILLER D-X SERVICE

Tires — Batteries — Radios — Accessories

Students must attend classes regularly. If sickness or unavoidable circumstances make absence necessary, arrangements may be made with instructor for outside work which may be accepted as compensation for absence. When the number of days' absence is as much as ten, a written report in accordance with the instructor's assignment must be submitted to the Absence Committee by the instructor. If recommended by the instructor, the committee may approve such work and authorize a mark in keeping with the instructor's recommendation.

If absence of ten days is not made up as specified, the student will receive an "I" mark, which will be changed to an "F" at the end of the following term.

CONVOCATION

On Tuesday morning of each week Convocation is held in Chapel Hall. Each student is assigned to a seat which he keeps during the quarter.

Attendance is taken at Convocation and absences are recorded. Each twelve absences must be made up by one additional hour of credit. Excuses are given for absences only in case of work or practice teaching. Such excuses must be secured from the Convocation Committee before the absences occur.

Candidates for graduation should be careful to check that this regulation does not reduce their total quarter hours to less credit than 192.

Methodist..Corner Broadway and Washington
 Pastor: Rev. J. L. Hornick
 224 S. Washington
 Danville, Indiana

Presbyterian..Corner Jefferson and Clinton
 Pastor: to be appointed

Student Christian Association of Central
 Normal College

President: Mary Steinman

Associate President: Opal Williamson

Faculty Advisers: Dr. Whitney and
 Dean Green

The REXALL DRUG STORE

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DEAN OF WOMEN'S MESSAGE

As I turn from the contemplation of the pitiful shattered and up-rooted lives of thousands of young people in the world today, it is with a grateful heart that I welcome you to the campus of Central Normal College. Yours, indeed, is still a blessed heritage--the right to pursue unfettered the quest for a fuller and richer life.

Central Normal College, with its undaunted spirit, and understanding president and faculty, stands ready to help you onward toward the development of a sound mind, the appreciation of the beautiful, a reverence for the sacred, and the habit of living and thinking on a higher plane.

In this troubled world, yours is the glorious opportunity of holding fast to your vision, of developing an upright character, of challenging fearlessly the unknown, and of maintaining a calm and upright spirit.

Central Normal College needs young women of integrity and courage to uphold her ideals. May your growth and development here fit you to carry forth her banner, is my sincere wish for you.

FLORA SCHAEFER EVANS

FRESHMAN ORIENTATION
 September 12-13-14

Friday, September 12

8:00-12:00 A. M.....Freshmen meet Dean of
 Men or Dean of Women for information of
 approved rooms.....
 1:30 P. M.....Mass meeting of all Fresh-

men: (Chapel Hall).....
 Song: "America."
 Talks: President Hunt, Dean Hightower,
 Dean Green, Dean Evans.....
 Song: "Varsity."
 2:30 P. M....Freshman English Examination:
 (College Library).....
 4:00 P. M....Girls meet with College
 Physician for physical examinations:
 (Girls' Gymnasium, Science Hall.).....
 4:00 P. M....Boys interested in athletics
 meet the Director of Athletics (Gymna-
 sium).....
 4:00 P. M....Students not attending either
 of these meetings may consult with fac-
 ulty concerning their schedules.....
 8:00 P. M....Freshman Friendly (Grid Room)
 Sponsored by Student Christian Associa-
 tion.....

Saturday, September 13

8:00-4:00 P. M....Individual conferences
 with Faculty Advisors. (Departmental
 Classrooms).....
 8:00-12:00 A. M....Continuation of Physical
 Examination for girls.....
 9:30 A. M....Boys Section (Chapel Hall)
 "Play and Health"----Athletic Director
 "Effective Living at College"---Dean Green
 10:30 A. M....Boys Section (College Li-
 brary).....
 "How to Use the Library"---Lois Blair.....
 1:30 P. M....Girls' Section (Chapel Hall)
 "Health and College Success"---College
 Physician.....
 "What Every Student Should Know About
 College Rules and Regulations"---Dean
 Flora S. Evans.....
 Greetings to Freshmen---A. W. S., S. C. A.
 and Sororities.....
 2:00-4:00 P. M....Physical examination for
 boys.....

5:00-8:30 P. M.....
 Picnic for Freshmen, Faculty, Trustees

Sunday, September 14

7:30 A. M.....
 Freshman Breakfast (Grid Room)
 9:30-11:30 A. M.....
 Sunday School and Church
 4:00 P. M.....Young People's Meetings
 at Danville Churches

Monday, September 15

8:00-5:00 P. M.....
 Registration of all students
 8:00-12:00 A. M.....
 Physical Examination for girls
 2:00-4:00 P. M.....
 Physical Examination for boys
 2:00 P. M.....
 Meeting of Freshman Girls (Chapel Hall)
 Social Life of C.N.C...Mrs. Daisy Jones
 4:00 P. M.....First Band Rehearsal
 8:00 P. M....All-College Mixer (Grid Room)

All freshmen must attend the **meetings**
 scheduled in this program. Note **also**
 the activities scheduled in the calendar
 for this week, and take part in as many
 of them as you can. You will form
 friendships through them and will gain
 information which will assist you to
 choose intelligently your extra-class-
 room activities.

Please be on time at every meeting and
 bring with you THE BLUE BOOK, together,
 with your notebook and pencil.

THE COUNSELLING OF FRESHMAN GIRLS

Fall Term, 1941

1. To assist freshman girls in making adjustments to college life, the A. W. S. has set up a program of counselling.
2. All general meetings will be held in the college Reception Room in the Administration Building, on Monday 7:00-8:00 P.M.
3. Attendance of all freshman girls is required at every meeting scheduled.
4. It is essential that everyone be on time at all meetings.

CITY CLEANERS

COUNTY'S LARGEST
DRY CLEANER

WORRELL
REGAL STORE

Quality Meats

and

Groceries

Phone 91

THE PHILOSOPHY OF A. W. S.

The Association of Women Students has adopted this philosophy:

Beauty is where you find it or make it. I shall seek beauty until I find it wherever it is to be found. I shall try to find it even "in the mud and scum of things." Where it does not exist, I shall create it.

As you enter into membership in the Association of Women Students, cannot you make this your philosophy, too?

THE ASSOCIATION OF WOMEN STUDENTS

The Association of Women Students was organized on Central Normal College campus in March, 1939. The purpose of the organization is to further the spirit of fellowship and good will among the women students of the college, to make stronger the bond between faculty women and women students, and to promote and support whatever pertains to the welfare of the school.

All girls of the school are members of the organization and participate in its activities. All other campus organizations for girls are divisions of the association.

All faculty women also belong to the association and share with the girls the responsibilities and benefits of the organization.

ACTIVITIES OF THE A. W. S.

The activities will be varied during each year. At the opening of school, the A. W. S. will assist in the orientation of new girls, greeting them with friendliness and making them feel at home on our campus. The most outstanding activity of the present year will be the sponsoring of a Mother-Daughter Favorite Dish Supper, to which the mothers of all girls of the college are invited. The date of the supper is set for May 1, and it is hoped that the mothers will be on the campus for the May Day festivities.

SOCIAL ENGAGEMENTS

Section 1. The term "social engagement," as used in Article I, shall be interpreted to mean any evening activity engaged in with members of the opposite sex.

Section 2. All women students shall be allowed social engagements unless under special discipline by properly constituted authority.

Section 3. Women shall not have more than three social engagements a week, two of which shall be on week-end evenings.

Section 4. Any woman student (those living with parents or guardians excepted) who expects to be out of town after seven o'clock in the evening shall sign out before leaving and state where she may be reached if necessary. Cards for this purpose are secured from the Dean of Women or her authorized authority, and must be filed in the office of the A. W. S. by the girls themselves.

HOURS

Section 1. Week-end social engagements shall terminate and men shall leave residence houses not later than 12 o'clock.

Section 2. If a woman student has a mid-week social engagement, it must terminate not later than 11 o'clock.

Section 3. On all nights of the week, except the three on which social engagements are allowed, women students must be in their rooms by 10 o'clock.

Section 4. Social engagements for all women who remain at their rooming places during vacation periods, shall terminate not later than the hour designated in Article II, Section 1.

Section 5. No daytime social calls from men shall be permitted in residence houses except on Saturday and Sunday afternoons.

AMENDMENT I TO SECTION 3

Except Freshmen students who must be in their rooms by 8 o'clock, unless they go to the library to study or attend some regular campus activity at the close of which they must go immediately to their rooms. During the spring term all Freshmen who have made a B average may observe the 10 o'clock rule.

AMENDMENT II

If a woman student is below a 1.5 average, she will automatically come under the rule in Amendment 1.

HOUSEMOTHER AND STUDENT RELATIONS

Section 1. College women shall live in rooms approved by the Dean of Women. Women shall not be permitted to room in a home where any men, other than those of the family, are living; women are not permitted to room in a house that has been divided into apartments and rented to more than one family. Married couples and men may room in such apartments.

Section 2. Landladies who expect to keep women students must provide a room, other than the women's bedrooms, in which the women may entertain their guests. In approved houses, college women shall have the privilege of using the living room two evenings a week and the front porch at times mutually agreed upon by the landlady and the women students.

Section 3. It is advised that certain hours during the day be designated as quiet hours during which the students shall be in their rooms and at work on their studies.

Section 4. Women students shall provide their housemothers with the information necessary for the accurate and truthful filling out of the housemother's reports to the Dean of Women.

Section 5. In addition to the information called for in Article IV B, Section 4, women students must inform their housemother of their destination when leaving town for an extended time during the day. (See also Article I, Section 4.)

Clothes

Made-to-Measure

THE
BEAU BRUMMEL

WAY

— and then —

Clothes Cleaned
Quicker Safer

THE

BAND BOX

WAY

House of Hadley

MEN'S WEAR

NORTH SIDE OF □

Section 6. A woman student who stays overnight in any residence house other than her own housemother's, must make arrangements in advance with both her own housemother and the housemother of the girl friend with whom she will stay.

Section 7. Any student taking a room is expected to keep it for the entire school term unless the good of the student or the good of the college necessitates a change. The Deans will assist students in adjusting difference with owner of boarding or rooming houses. If a change is to be made, it must be reported to the Dean of Women or the Dean of Men and approved.

Section 8. The housemother shall report immediately any irregularity on the part of any student she may be keeping, whether the irregularity be inside or outside of her home. She shall file weekly reports concerning each woman student in her household. Approval of rooms may be withdrawn and students immediately removed if such reports are not regularly made or if they are found to be untrue.

Section 9. Obligation on the part of landlords to see that these rules are carried out is essential to the approval of rooms.

HOUSE COMMITTEE

Section 1. It is recommended that each woman's approved rooming house where four or more women students are living shall select a representative to act on a house committee which will be a part of the A. W. S. and will form an official link between each house and the A.W.S.



Clothes
Made-to-Measure

THE
BEAU BRUMMEL

WAY

— and then —

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Section 1. No woman student who works shall be required to give more than thirty hours of physical labor per week for the compensation of room and board.

Section 2. If a woman student works in a home other than the one in which she rooms, all calls from men shall be received in the home of her housemother and not in the place where she works.

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COMPLIMENTS
OF
DINSMORE'S

AMERICAN BEAUTY
SHOP

PHONE 211

Meeting Schedule of Organizations

Every Mon.....Fraternities and Sororities

First Mon.....Student Council

Fourth Mon.....Sigma Phi Kappa Delta

Every Tues...Student Christian Association

First Wed....International Relations Club
Science Club

Second Wed...Art Club, Caltrignonian Circle

Third Wed.....International Relations
Commerce Club

Fourth Wed.....Kappa Pi Beta

Every Thurs.....Campus Crier Staff

First Thurs.....
Women's Athletic Association 7:00 P.M.Second Thurs.....
Association of Women Students 8:00 P.M.

Third Thurs...Women's Athletic Association

For a description of the organizations
of Central Normal College, see the cata-
logue, pages 14-18.

AMERICAN BEAUTY
SHOP

PHONE 211

Section 1. No woman student who works shall be required to give more than thirty hours of physical labor per week for the compensation of room and board.

Section 2. If a woman student works in a home other than the one in which she rooms, all calls from men shall be received in the home of her housemother and not in the place where she works.

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Station

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AMERICAN BEAUTY
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HOW ONE BECOMES A MEMBER OF AN ORGANIZATION IN C. N. C.

General

The Association of Women Students--All
girls of the school are members and
participate in its activities.

Student Christian Association--All stu-
dents are entitled to active membership
by virtue of being enrolled in Central
Normal College.

The Campus Crier Staff--Any student is
welcome to participate in this activity.

Honorary

Sigma Phi Kappa Delta--Members are chosen
from seniors or alumni who are out-
standing in scholarship, capable of re-
search, able in leadership and service
to their Alma Mater.

Kappa Pi Beta--Eligibility consists in
having worked on the Campus Crier long
and ably enough to be considered worthy
of membership.

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Corner Drug Store On
The Square

Meet Your Friends

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HOUSMAN'S

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SLOGAN

Lumber WE AIM TO SELL THE BEST

Co. IN OUR LINE

COMPLIMENTS

of

KEN'S

CLINE CLEANERS

PHONE 519-L

DANVILLE, IND.

Departmental

Art Club--Any student may become a member who has studied or is studying art.

Glee Club--Open to all students who enjoy singing.

Girls' Sextette--Members are selected by competitive try-outs.

Boys' Quartette--Members are selected by competitive try-outs.

Band--Open to all students who play band instruments.

Orchestra--Open to all students who play orchestral instruments.

Caltrigonian Circle--Students of mathematics are welcome to membership.

Science Club--Any student interested in science may become a member.

Women's Athletic Association--Open to all girls interested in sports.

Social

All Sororities and Fraternities--By invitation based on grade points and social attitudes. Before initiation a candidate must meet certain college requirements in addition to whatever requirements the organization may have.

ORGANIZATION RULES

For the protection of the organizations and the members of the organization, the following rules have been adopted by the faculty and the Board of Trustees of Central Normal College.

All social functions held in the name of the college or of any organization connected with the college must be held at the college unless an exception be granted by the Dean of Men or the Dean of Women and approved by the President.

All organizations of students must have a faculty adviser as a regular member who will be present at all meetings. The name of the adviser must be filed with the Dean of Men or the Dean of Women.

Treasurers of each organization shall be required to make a financial report two weeks before the end of each quarter to the auditing committee. Reports should show receipts and disbursements and outstanding accounts of the organization. A blank form will be provided for this by the auditing committee.

The pledging of students to fraternities or sororities shall occur only after the student has been in attendance at this college for a period of at least six weeks. Pledges may be initiated only after they have met the required scholastic minimum and have attended this college for a period of twelve weeks.

A list of candidates for initiation to each social organization must be submitted to the Dean of Men or the Dean of Women at least one week before formal initiation.

Fraternities or sororities shall not be permitted to rent or lease a home for their organization. They may, however, room as a group, by the quarter and in the same house, provided they assume no financial responsibility for the management of the same. Such houses shall be approved by the Deans of Men or Women.

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HOOSIER PETE STATION

You can pay more but you can't buy better gasoline at any price. We sell directly from the refinery to you.

West End of Danville

Road 36

HOOSIER HOTEL

FRIENDS AND RELATIVES OF C. N. C.

STUDENTS, MAKE THIS YOUR HEAD-
QUARTERS WHEN VISITING DANVILLE.

Fraternity and Sorority Life at C. N. C.

Every fraternity on the campus is represented in the Inter-Fraternity Council which regulates and enforces decisions made for the welfare of the fraternities and cooperates with other organizations in maintaining a high standard in all student activities.

The executive body of the sororities is the Pan-Hellenic Council. In general, the Council works to improve sorority and campus conditions and to promote harmony among all sorority members.

SOCIAL FUNCTIONS

General Regulations

1. All dances and full-evening social functions shall be conducted on Friday and Saturday nights except when college closes on an earlier day, in which case the Student Activities Committee may grant permission to have a party on the closing date. Exceptions to this ruling may be made by the Social Activities Committee when the interests of the student body are promoted by such exceptions.
2. There shall be but one dance each week, any exceptions to this regulation must be approved by the Student Activities Committee.
3. The dances shall be limited to "mixers", organization parties, alumni dances and special parties.
4. The "mixers" shall be conducted under the direction of the Dean of Men and the Dean of Women. In order to pay the

D. F. ROBERTS

Funeral Director

OFFICE PHONE 88-RESIDENCE PHONE 76

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MARGARET THOMPSON, PROP.

PHONE 306

EDWARDS

FOOD MARKET

John W. Edwards, Owner

BE WISE

Stop At The Sign of Friendly Service

MOBILGAS

J. C. LOGAN

145 E. MAIN

- orchestra, students may be charged ten cents; visitors twenty-five cents. Should a deficit occur, the fee may be raised to fifteen cents. Any surplus may be used for games or "free" parties. It is not the intention to raise a surplus by this activity except sufficient to meet any shortage that may accrue at a later date.
5. The organization parties shall consist of dances arranged by fraternities and sororities with the approval of faculty advisers, and the Deans. (See regulations under Application for Social Functions.)
 6. All dances must be chaperoned by two or more faculty members. These must be reported to the Dean of Women and approved by her before any dance can be held.
 7. Alumni dances may be conducted by the Deans at Homecoming and Commencement time. Deans may permit the Senior Class to conduct alumni dances to raise money to assist in the publication of the annual.
 8. All dances must close by 11:30 P. M.
 9. In preparation for dances, no inflammable material which violates insurance regulations may be brought into any of the college buildings.
 10. Fraternity and sorority dances must be closed parties, limited to those students and friends who have been invited. In no case shall any of these organizations give parties for the purpose of raising funds.
 11. The "mixers" shall always be open parties which all students and their friends may attend.
 12. No off campus dances may be held by

any group or organization, except that in summer the shelter house at the park may be used with the consent of the Deans.

13. Special dances and parties may be arranged by committees of the faculty for the entertainment of visiting groups and to promote the interest of the college. This may include recreational activities under direction of the Student Activities Committee.

APPLICATION FOR SOCIAL FUNCTIONS

1. Written applications shall be made for all dances and social affairs to be scheduled on the social calendar by the Committee on Student Activities. Application cards for this purpose, secured from the chairman of the Committee in the office of the Dean of Women, shall be filled out and signed by an official of the organization making the request, and after approval by the proper authority (see number 3 below) filed with the chairman.
2. The applications referred to above, requesting a date on the school calendar for any term of the school year must be made to the chairman of the Committee on Student Activities at least two weeks before the opening of the term. Those for the fall term of any school year must be made at least two weeks before the close of the spring term of the preceding school year.
3. In the case of fraternities, after application has been made to the chairman the arrangements suggested in the ap-

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plication are to be approved by the signature of the Dean of Men. On the application cards for other social affairs, the signature of the Dean of Women is required.

4. To avoid conflicts, each organization or group wishing to use the reception room and kitchen for social activities is to make arrangements with the Dean of Women for the same. Arrangements for the use of the grid room and class rooms for social purposes are to be made with the Dean of Women also.

Duties of Group Entertaining

1. To know that in order to have a dance there must be faculty chaperonage and that the dance must close promptly at 11:30.
2. To invite the chaperons at least ten days in advance of the date of the dance. The invitation is to be submitted to the Dean of Women (unsealed) and is to be sent out by her.
3. To see that the acceptance of a chaperon is in the office of the A. W. S. at least a week before the date of the social function. The secretary of the organization giving the social function shall be responsible for the collecting and filing of acceptance cards.
4. To plan beforehand so that either the president of the organization or the

organization's social committee gives the chaperons every consideration possible during the evening of the dance.

- a. Provide or arrange for the transportation of chaperons if necessary.
 - b. Take care of the wraps of the chaperons.
 - c. Greet chaperons, introduce friends to them, and converse with them at times during the evening.
 - d. Arrange for the comfort and enjoyment of the chaperons while they are present at the dance.
 - e. At the close of the function, thank chaperons for their assistance in making the dance possible for you.
5. To see that there is no smoking in the dance hall. If there is any smoking, it is to be done on the outside of the building.

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SCHEDULE OF CLASSES

Fall Quarter

8:00
9:00
10:00
11:00
1:00
2:00
3:00
4:00

Winter Quarter

8:00
9:00
10:00
11:00
1:00
2:00
3:00
4:00

Spring Quarter

8:00
 9:00
 10:00
 11:00
 1:00
 2:00
 3:00
 4:00

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LEAVE	A.M.	*A.M.	A.M.	*A.M.	A.M.	*N.	P.M.	*P.M.	P.M.	P.M.	P.M.	P.M.
Danville...	5:45	6:45	8:00	9:00	10:00	12:00	2:00	4:00	5:00	7:30	10:30	
Ar. Indpls.	6:30	7:30	8:45	9:45	10:45	12:45	2:45	4:45	5:45	8:15	11:15	

INDIANAPOLIS TO DANVILLE

LEAVE	A.M.	*A.M.	A.M.	*A.M.	*P.M.	P.M.	*P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
Indpls...	7:00	8:00	9:00	11:00	1:00	3:00	4:00	5:15	6:00	8:30	11:30	
Ar. Danville.	7:45	8:45	9:45	11:45	1:45	3:45	4:45	6:00	6:45	9:15	12:15	

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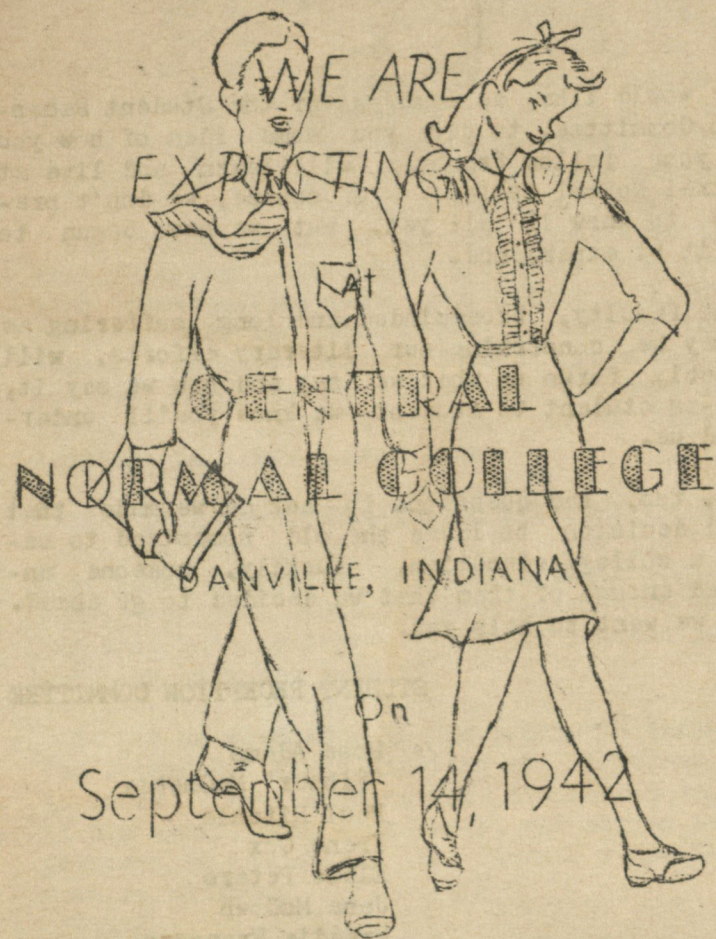
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We would like, as members of the Student Reception Committee, to give you some idea of how you and your fellow freshmen will learn and live at Central Normal College. Of course, we don't pretend to know it all yet, but we have begun to profit by experience.

The faculty, broadminded and long suffering as it may be concerning our literary efforts, will probably forwn on what we say and how we say it, but--as student to student--we know you'll understand us.

We

We, too, had questions to ask as we made that final decision to leave the old homestead to secure a college education. Luckily, someone answered enough of them that we decided to go ahead. Now, we want to help you.

STUDENT RECEPTION COMMITTEE

Rose Adams
 "Fibber" McGhehey
 Paul Ritchie
 Irene Cox
 Elsie Peters
 Jane McCown
 Freddie Franzman

WHY?



Perhaps you think "that cultural background" you get in college is not enough to justify the three or four "long" years it takes to get an A.B. or B.S. label. However, we'd like to show you the advantages of going to college.

You aren't blind to the fact that even today, when untrained high school graduates have greater work opportunities than ever before (or again), industry pays the cream wages to educated men and women. We know Central Normal grads who have borrowed money to come to school who have repaid the cost of their education out of increased earnings in a few years' time.

If a post-war depression should come in several years (as many believe it will), you would still have your education left, if nothing else. If those days come, what you have learned in acquiring that college degree will get you the job you want and help you keep it.

To get an education is the patriotic things, too. The government needs fighting men right now, but in order to have leaders for its forces tomorrow it has established army, navy, and marine reserve programs to encourage its finest young men to come to college.

Yes, there's fun, too! Along with its serious - ness, college also develops through its fun and social life. These give us personality development, social contacts and romances!

WHAT TO



After you have decided to come, your next question is "What to Bring?" Think what you need at home. You will need the same kind of things here. Don't buy too many new clothes. They aren't necessary.

BRING?

Your activities will consist of classes, sports, meetings, studying, going for a coke, Mixers, picnics, hayrides, gab sessions, teas, formal and informal dances, and midnight spreads. So make your clothes suitable for these occasions and do not worry about them.

(For co-eds only) It isn't necessary to wear long stockings to school. Anklets or painted socks or no socks are accepted for school and sports wear so long as you don't overdo it. You will want hose for trips to the city and for business wear.

(If you are a man) Bring whatever clothes you already have, but keep your neckties for state occasions. Most of us save them for week-end dates. A suit is generally useful, but sweaters and slacks are normal classroom apparel.

Bring your tennis racket if you like tennis, your bicycle if you have tires, your golf clubs if you golf, ("Prof" Winfrey will teach you if you don't), your knitting if you prefer it to taking notes in class. Come prepared for whatever pastime you like best and you'll find others who like it, too.

And don't forget your musical instrument, Danville citizens have developed patience with embryo jammers. CNC has an outstanding band and orchestra which you will want to join. There's a lot of fun to be had on trips and in practice.

Probably you have a few books which will be useful here, but don't worry about text books until you reach the campus and know definitely what classes you will take. Bring your Bible, of course, a dictionary, a calendar memo book and any notebook backs left over from high school days. Few of your instructors will require a particular type of notebook.

WHAT WILL CNC COST?



It doesn't cost much more here than it would at home. Most of us spend from \$5.00 to \$7.00 per week on room and board. Rooms are \$1.25 to \$2.00. Meals at a restaurant are approximately thirty cents each for lunch

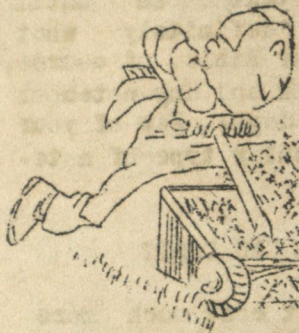
and supper. Breakfasts are about a dime--when you get up in time. Most of us buy meal tickets and save enough each week for an additional show.

Tuition costs about \$43.00 per term, depending upon the number of classes you take. As a regular load, we carry four classes, each of which meets four times a week. If you aren't working too much outside and have been a good student, the Extra Work Committee may approve your carrying more.

And that's about all you need to spend. Cokes are still a nickel and sundaes ten or fifteen cents; shows are thirty cents and Mixers twenty. Most formal dances are only \$1.00 for you and your partner.

Your books can be secured at the College Bookstore. Nancy Baird, who runs it, will be able to sell you second hand texts if you don't wait too long to buy them.

WANT TO WORK AND GO TO COLLEGE?



More than half of us work to earn all or part of our expenses. If you know how to work, you'll be able to find it. There is work for the person who can cook, clean yards, do janitor work, wait on customers, wash dishes, harvest corn or pick tomatoes, care for children, type, do secretarial work or accounting or any one of fifty things.

Most of the work is figured at thirty cents per hour. By planning your schedule you can attend classes four hours a day, study six hours a day, sleep eight hours a day (at night), eat one hour a day, play one hour a day and still have four hours a day for work. You have time to catch up in the hours that classes float--each class meets just four of the five days each week.

If you want to work, we'll find work for you. Some of us have more money in the bank now than when we started. Don't feel that money is keeping you from attending CNC. Most of us are usually "flat broke" but getting along.

WHERE IS CNC LOCATED?

Central Normal College is in Danville, Indiana, on Road 36, just 17 miles west of Indianapolis. Buses run back and forth every other hour to Indianapolis.

Danville is a small town of about 2000. All the people are friendly and interested in your welfare. You will make many friends among them and feel perfectly at home from the time you arrive.

WHEN YOU ARRIVE?



The first thing you'll want to do after you arrive and find a room (approved lists may be obtained in the office) will be to get acquainted.

Make it a rule to learn the name and home town of everyone you meet. The student body at CNC is small in number. Before the first two weeks have passed you should know all of your fellow students so that you can call them by name.

Don't be afraid to let others know you, too. They'll want to. Have plenty of self-confidence and poise, but don't be cocky. If a sophomore tries to sell you a convocation ticket, don't bite, but use the occasion to get acquainted.

If you get lonely or homesick (a common freshman complaint) find something to do with your roommate or with some other acquaintance. You'll soon have more friends here than at home.

We hope that you won't have left your heart with someone at home, although if you have we appreciate your good intentions. It's usually better, however, to wait for a chance to look your classmates over before you make your "real" and "final" choice.

You must also get acquainted with the members of the faculty. All of them are human (sometimes after tests we wonder) and interested in your welfare. You can please the "Prexy" by getting acquainted with his very young daughter, Marjo. Dean Green also has a family of three lively boys who will keep you from getting lonely. Dr. and Mrs. Evans like the out-of-doors. Invite them to your

picnic. If you like music and symphonies, get in touch with Miss Gaston. If you join the Crier (our weekly paper) staff, you'll soon find that the "Wean House" is open to you at all times. The Johnsons have some very interesting travel pictures. If photography is your hobby, find them. Miss Blair will take a bicycle ride with you. And Dr. Whitney likes bridge. For "Advice to the Lovelorn" we recommend Dr. Hightower.

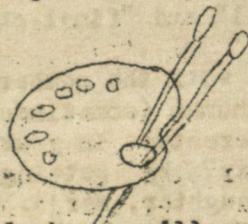


WHAT TO STUDY?

Some of us arrived on the campus without knowing what we wanted to study. CNC offers courses which will prepare you to be a teacher, a stenographer, a secretary or an accountant. If you prefer, you may take training in the fields of engineering, medicine, nursing, agriculture, dentistry, or journalism.

If you don't know whether you want to teach elementary or high school students, run a typewriter or comptometer, a term at school will help you decide. These problems have a way of working themselves out if you give them time.

Our ideas of what the departments offer don't always coincide with the ideas of the professors but we'd like to help you choose which departments to major in if you haven't already decided.



THE ART DEPARTMENT--If you spent your time in high school making marks upon your books with pictures of your teachers (that flattered them) and scratching on the desks, you'll probably make a good art student. The students of the art classes make very beautiful things. They'll let you draw to your heart's

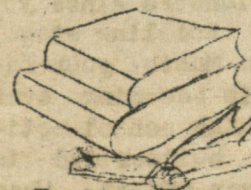
content. The demand for art teachers at the present time is very great because not enough students have prepared in this field.



BUSINESS DEPARTMENT--If you got beyond the "hunt and peck" system of typing, can add without utilizing all ten fingers, perhaps you'd like commerce. There aren't nearly enough good typists, stenographers, accountants to meet the demands. Our students have taken first place for the past two years in the College and University Division of the International Commercial Schools Contest. You can take a one-year business course, a two-year course or the full four year course. There are many openings for students who have business training.



DEPARTMENT OF ELEMENTARY EDUCATION--If you feel that you would like to teach children their "ABC's" and that one and one are two (neither of which is as easy as it sounds), you might prepare for elementary teaching. There is a serious shortage of teachers in the field. Now that elementary teachers receive as much pay as high school teachers, you can teach in the grades without sacrificing financial gain.



DEPARTMENT OF ENGLISH AND LITERATURE--If it "shivers your timbers" to hear the word "ain't" and "I haven't got no pencil," why not help those who use them by teaching English. Or, if you enjoy reading, perhaps you could help others develop the same enjoyment of good literature. As long as there are schools (and as long as people talk and write there will be great demands for English teachers.

WHICH OR BOTH?

Maybe our description of what the different departments offer has left you more confused than ever. If you can't decide between two courses, take both of them. It is recommended that each student have a broad background with at least two fields in which he is almost a specialist.

For a more serious approach, we suggest that you write to President Hunt or Dr. P. R. Hightower, Dean of Central Normal College, asking for a catalog which will give more information.

We hope to see you on SEPTEMBER 14, 1942.

THE RECEPTION COMMITTEE

2016.26.5

SECOND SEASON

FIRST CONCERT

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SUNDAY
OCTOBER 16
1949



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Hoosier Symphony Orchestra and Chorale

THOMAS WILSON, CONDUCTOR

FEATURING

NORRIS GREER

AMERICAN TENOR

Sunday, October 16, 1949

8:00 o'Clock P. M.

CANTERBURY COLLEGE AUDITORIUM



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Program

Second Season, First Concert

NORRIS GREER, Tenor Soloist

THOMAS WILSON, Conducting

- I. Overture, "The Meistersingers of Nuremberg" - - - Wagner
- II. Le Reve (The Dream) from "Manon" - - - - - Massenet
Il Mio Tesoro Intanto (Take My Beloved)
from "Don Giovanni" - - - - - Mozart
MR. GREER, Tenor
- III. Symphony No. 8 in B minor (Unfinished) - - - - Schubert
Allegro moderato
Andante con moto

Intermission

- IV. Jesu Joy of Man's Desiring - - - - - Bach
The Souls of the Righteous (Motet) - - - Vaughan Williams
Chorale, with Soloists
Barbara Liggett, Soprano, Betty Anderson, Contralto
Kenneth Coleman, Baritone
Marjorie Dean Gaston, Organist
- V. Symphonic Fantasic - - - - - Eugene Crouse
Andante quasi aria
- VI. (a) Heigh-ho, Heigh-hi - - - - - Benjamin Britten
(b) Down By a Sally Garden - - - - - Benjamin Britten
(c) Weary Cowboy - - - - - R. Larson
(d) This Little Rose - - - - - W. Roy
(e) Love Went-a-Riding - - - - - Bridge
MR. GREER, Tenor
MISS GASTON, Accompanist
- VII. A Night on Bald Mountain (Symphonic Poem) - Moussorgsky

(Music by courtesy of the Indianapolis Public Library, Music Division; Mr. Eugene Crouse, South Bend, Indiana; and The Arthur Luck Music Library, Detroit, Michigan.)

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Program Notes

SHIRLEY PETERS, *Program Annotator*
(English Major in Canterbury College)

I. Overture "The Meistersingers of Nuremberg" (Wagner)

The overture to "The Meistersingers of Nuremberg," Wagner's only comic opera, was finished six years prior to the opera itself, and was given its first performance at a concert in Leipzig in November, 1862. It was not until June 21, 1868, that the complete opera had its premiere performance at the Munich Opera.

Though written during one of Wagner's most emotionally tempestuous periods, "Die Meistersinger" is the most perfect, most consistent in quality of his operatic works. Something of a humorous sequel to the serious contest of song in "Tannhauser," the opera has its origin in a story of the sixteenth century guild of Mastersingers.

II. Le Reve (The Dream) from "Manon" (Massenet) Il Mio Tesoro Intanto (Take My Beloved) from "Don Giovanni" (Mozart)

"Manon," based on Abbe Prevost's *Histoire de Manon Lescaut et du Chevalier des Grieux*, is generally conceded Massenet's greatest opera of the four he wrote between 1880 and 1900: *Manon* (1884), *Le Cid* (1885), *Werther* (1892), and *Thais* (1894). Throughout the opera the composer displays his mastery of orchestration, his purity of melody, and his success in the depiction of the feeling of the period of the early eighteenth century. The touching tenor aria, *Le Reve*, is probably the best known selection from the opera.

The success of Mozart's "The Marriage of Figaro" in Prague led to the commissioning of a second, which was "Don Giovanni." Based on the legend of Don Juan, the opera has a succession of beautiful and witty arias, revealing according to one authority, "superior mastery of musical devices and rare subtlety of expression."

III. Symphony No. 8 in B minor (Unfinished) (Schubert)

Probably the best known of Schubert's symphonies, the "Unfinished" was discovered thirty years after the composer's death and given its first performance in Vienna in 1865. Little is actually known of its history except that it was begun in 1822 and was intended to become a gift to the city of Graz. Why it was abandoned upon the completion of the first two movements and nine bars of a third remains a mystery.

The perfection of the extant part of the symphony, however, compensates for any regret one may have for the loss to the world of the completed work. The abundance of sparkling melody, so typical of Schubert's work as a whole, has made the symphony an extremely popular one.

IV. Jesu Joy of Man's Desiring (Bach) The Souls of the Righteous (Motet) (Vaughan Williams)

Religious music is generally conceded to be the forerunner of all the types of music we now know. Bach is known throughout the Chris-

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Program Notes

tian world as one of the greatest writers of liturgical music; many of his masses, passions, cantatas and other works are regularly sung in churches today. Certainly, one of his most loved pieces is "Jesu, Joy of Man's Desiring."

In contrast to the two hundred year old Bach selection is the modern motet by Vaughan Williams. Motets were extremely popular in the sixteenth century, being vocal pieces usually sung in a capella style. Usually highly contrapuntal in style, the motet concerns itself with a religious subject, while its close relative, the madrigal, was the popular song of the sixteenth century. This composition was specially composed for the Dedication Service of the Battle of Britain Chapel in Westminster Abbey, London, on July 10, 1947.

V. Symphonic Fantasia (Eugene Crouse) Andante quasi aria

The composer, Eugene Crouse, a resident of South Bend, where he is a member of the Symphony Orchestra, has this to say of his work: "In much modern music the public seems to demand an elaborate story or vision of the composer's inspiration. There is no story about this piece. "Symphonic Fantasia" is in itself a vague title, that leaves the listener free to imagine anything desired."

The first performance of the work in its entirety was conducted by Thomas Wilson with the Sedalia Army Airfield Symphony Orchestra in 1944. In 1946 the Hoosier Symphony Orchestra performed the composer's "North African Requiem," thus we see that Mr. Crouse's work has gained the approval and acclaim of the entire organization.

VI. Songs (A Note About our Soloist)

Norris Greer, a young American tenor of exceptional ability and high reputation, has chosen a varied group of songs, including two by the highly acclaimed young British composer, Benjamin Britten.

Mr. Greer, who has recently accepted the position as Professor of Voice at Texas Christian University, has sung leading roles with the American Opera Company, has been soloist with the Bach Festival Society of Philadelphia and has been heard and seen in oratorio, concert, radio and television. He combines a beautiful lyric vocal style with a substantial musical background which he gained as a pianist and instrumentalist. His musical training was received in Michigan and at the Academy of Vocal Arts in Philadelphia.

VII. A Night on Bald Mountain (Symphonic Poem) (Moussorgsky)

The composer himself characterized this work as a "tone picture." In a letter to his friend and fellow-composer, Rimsky-Korsakov, Moussorgsky speaks of the division of the music into four sections: the assembly of witches; hub-bub and chatter; Satan's pageant; ceremonies in honor of Satan; and a witches' dance.

Originally planned as an opera, "A Night on Bald Mountain" was later recast into its present form. Like so many of Moussorgsky's compositions, left imperfectly finished at his early death, this was revised and re-orchestrated before its publication and performance by his close friend, Rimsky-Korsakov.

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Dorothy Munger

YOUNG AMERICAN PIANIST

Soloist in

**Rachmaninoff's Concerto No. 2 in C minor
for Piano and Orchestra**

CANTERBURY COLLEGE AUDITORIUM

Tuesday Evening, November 15, 1949

8:00 o'Clock P. M.



The Hoosier Symphony Orchestra and Chorale

WILL PRESENT

Handel's Matchless Oratorio

THE MESSIAH

Soloists

Janet Hollowell, Soprano

Paul Gilbreath, Tenor

Lilly King Shaw, Contralto

Seldon Marsh, Bass

CANTERBURY COLLEGE AUDITORIUM

Sunday Evening, December 11, 1949

8:00 o'Clock P. M.

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Carolyn Harvey

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Marjorie Dean Gaston
Thelma Bales
James Hamilton

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Marjorie Mason

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Lawrence Vannice, Jr.
Constance Harvey

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Harp

Gloria Harvey

Piano

Alice Thompson Walton

Flutes

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Mary Margaret Bales
George Hadley

Piccolo

George Hadley

Oboe

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Gloria Harvey

Bassoons

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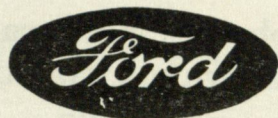
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Program

Second Season, Second Concert

DOROTHY MUNGER, *Piano Soloist*

THOMAS WILSON, *Conducting*

I. "Jutish Medley" No. 9, Danish Folk-music Settings—Percy Grainger

Danish Folk-songs gathered in Jutland:

- a. Choosing the-Bride
- b. The Dragoon's Farewell
- c. The Shoemaker from Jerusalem
- d. Husband and Wife (a quarreling duet)

II. "Symphony No. 8 in F major" Op. 93 - - - - - Beethoven

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Intermission

III. "Piano Concerto No. 2 in C minor" Op. 18 - - Rachmaninoff

Moderato
Adagio sostenuto
Allegro scherzando

Dorothy Munger, Pianist

Steinway piano from the Wilking Music Company, Indianapolis

(Music by courtesy of the Indianapolis Public Library, Music Division; Mr. Percy Grainger, White Plains, New York, and the Arthur Luck Music Library, Detroit and Philadelphia.)

Program Change

Due to limited rehearsal time with soloist and orchestra, the second and third movements of the Rachmaninoff Concerto will be replaced by the following group of Piano solos:

- a. Ballade in g minor -- Brahms
- b. Waltz in A flat -- Brahms
- c. Capriccio Op. 116 No. 6. -- Brahms
- d. Clair de Lune -- Debussy
- e. The Jugglers -- Turina.

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Program Notes

SHIRLEY PETERS, *Program Annotator*
(English Major in Canterbury College)

1. "Jutish Medley" No. 9, Danish Folk-music Settings (Grainger)

The score of this piece bears the following heading: "Honor-tokened to Evald Tang Kristensen in deep worth-prize-ment and fond friendship." Danish folk-songs gathered in Jutland by Evald Tang Kristensen and Percy Aldridge Grainger in 1922 and 1927, set for Elastic Scoring (from two single instruments up to massed orchestra) by Percy Aldridge Grainger.

The tunes used in the "Jutish Medley" are as follows: "Choosing the Bride (sung by Mrs. Anna Munch of Fraeer Mark, Skjorping, Jutland), "The Dragoon's Farewell" (sung by Mrs. Anna Munch), "The Shoemaker from Jerusalem," a religious song (sung by Mrs. Evald Tang Kristensen, of Molholm, Vejle, Jutland) and "Husband and Wife," a quarreling duet (sung by Mrs. Jens Christian Jensen, of Albaek, Herning, Jutland).

Mr. Grainger has written the following note on Kristensen and the Medley we are to hear:

"In 1905 I met Hjalmar Thuren (whose masterly work 'Folkesangen pac Faererne,' Copenhagen, 1908, showed forth to the outer world for the first time, the great richness and manifoldness of the folk-music of the Foeroe Islanders) and asked him to what printed source I should turn to get to know Danish folk-song in its full selfhood. He answered, 'Evald Tang Kristensen seems to me the folk-song gatherer who best has known how to keep alive, in his notings-down, those rhythmic unregularnesses, personal addresses, and odd-time model folk-scales that mean so much in the songs of the Danish country-folk. He was the only one in the Sixties, when a great welath of folk-song could still be harvested from the unlettered folk in this land, who was brave enough and sharp enough of hearing to note down the old songs as they really were sung to him by the old singers without "watering" them to suit the right-deemings of art-musicians.

"Whereupon I studied Evald Tang Kristensen's folk-song books and soon came to rate their writer as the greatest genius known to me amongst folk-song gatherers anywhere in the world. None other seemed to me to have delved as deep as he to the very roots of folk-music—to have held as dear as he its every shade of feeling from wistful purity to rankest coarseness; none other seemed to have foreseen as clearly as he how endlessly much even the latest leavings of this dying art were to later ages, none as untiring as he in his truly giant-like powers of work of every kind, none as unyieldingly truthful at all times as he.

"When Evald Tang Kristensen and I fared together through Jutland in 1922, 1925 and 1927 to gather the sparse aftermath of folk-music that still might be culled in some few spots (and above all to study by means of the phonograph the singing-wonts of the true folk-singers) the phonograph (which does not lie!) made two facts stand out very clearly: firstly, how very true to nature Evald Tang Kristensen's notings-down had been from the very start; secondly, how uncalled for and knowledge-

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Program Notes

less had been the belittlings of his musical notings-down by those Danish folk-song "connoisseurs" of the Seventies who dubbed as "wrongly noted" those very traits in his melodies that were most strikingly typical of the Middle Ages and of the Danish countryside, and hence of rarest worth. Again and again I have heard tunes from our newly-taken phonograms that follow almost note for note the notings-down printed by Evald Tang Kristensen in the above-given folk-song books before I was born—and this in spite of the fact that over fifty years lie between the two gatherings and that the singers were in no case the same! I feel that it is now high time that some of the very many lovely songs that Evald Tang Kristensen (who fills his 85th year today) has saved from forgottenness should be put within reach of music-lovers in forms fitted for home-music and the concert hall."—Percy Aldridge Grainger, January 24, 1928.

II. Symphony No. 8 in F major (Beethoven)

Although the manuscript of the Eighth Symphony was finished in October of 1811, the first performance of the work did not take place until February 27, 1814, in Vienna. At this concert the new symphony did not receive undue attention, or indeed, any favorable comment. Unlike the previous, more vigorous and unconventional symphonies which Beethoven wrote, the Eighth is more nearly classical, more delicate.

The charming and apparently spontaneous second movement, as Beethoven's notebooks show us, was revised and reworked time after time until its present form was achieved. The opening theme resulted from a farewell supper given to Maelzel, the inventor of the metronome. During the supper, Beethoven extemporized the melody to the words, "Ta, ta, ta lieber Maelzel." Though this movement is the shortest of symphonic movements of Beethoven's work, it is one of the most charming and graceful.

III. Concerto No. 2 in C minor for piano and orchestra (Rachmaninoff)

This concerto was first heard in Moscow October 14, 1901, at a concert given by the Moscow Philharmonic Society, with the composer playing the solo part. Within three years, the concerto won the Glinka prize in Russia; and since its initial performance in New York in 1905, it has become one of the most popular of the composer's works in this country.

One critic says of the concerto, "The entire concerto is marked by a warm lyricism; it fairly bulges with hauntingly beautiful melodies. There is a certain sturdiness about the opening movement, though the second theme is of a more relaxed nature. The second movement is placid, while the third movement has a marchlike character. The second theme of this third movement, like that in the first, is gorgeously songful, and it is this theme, stated in a triumphal outburst, which brings the concerto to its conclusion."

ABOUT OUR SOLOIST

Dorothy Munger attended the Cincinnati Conservatory of Music and the Arthur Jordan College of Music in Indianapolis where she is now an artist teacher of piano. She has had private study and coaching with such famous pianists and teachers as Harold Triggs, Madame Karin

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Dayas, Rosina and Josef Lhevinne at LaMont School of Music, Denver, Colorado, and in New York City, and Guy Maier in California.

Mrs. Munger has appeared as soloist with the Indianapolis Symphony Orchestra; many times in public concert, and on nationwide radio broadcasts. She also has appeared as soloist with the St. Louis Philharmonic Orchestra, the Cincinnati Conservatory Orchestra and others. She has presented solo recitals in New York, North Carolina, Virginia, Tennessee, Kentucky, Ohio, Indiana, Illinois, Missouri, and California. Her impeccable musicianship has been evident in her accompaniments for such artists as Robert Weede, Frederick Jagel, Winifred Heidt, Suzanne Sten, Kurt Baum, Florence Kirk and Eugene Conley, all of New York. She has received the unqualified acclaim of the music critics of the American press. In their reviews of her concerts they have praised her superb musicianship, technical virtuosity, and the warmth and expressiveness which she engenders in her broad and coherent style of playing.

The Hoosier Symphony Orchestra is fortunate and proud to present Dorothy Munger, whose artistry and engratiating personal qualities have won her untold friends and musical admirers in this area.



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Soloist in

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ALICE THOMPSON WALTON, *Accompanist*

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Madonna A. Curtis
Loueen Erner
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Louise S. Wilson
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Prof. N. E. Winfrey
Thomas J. Wosikowski
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Gloria Mays
Ruth Jean McKinley
Emma Meurer
Henrietta Miller
Mrs. Mildred Norman
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"The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that."—CARLYLE.

Program

Second Season, Third Concert

JANET HOLLOWELL, *Soprano* JAMES GILBREATH, *Tenor*
LILLIE KING SHAW, *Contralto* SELDEN MARSH, *Bass*

ALICE THOMPSON WALTON, *Organist*

THOMAS WILSON, *Conducting*

OVERTURE

Tenor

Comfort ye, My people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord; make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Bass

Thus saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land: and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

But who may abide the day of His coming? and who shall stand when He appeareth?

For He is like a refiner's fire.

Contralto

Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, God with us.

Contralto and Chorus

O thou that tellest good tidings to Zion, get thee into the high mountain! Lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come; and the glory of God is risen upon thee.

Bass

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

III. The Program is as follows:

1. Overture
2. Tenor, "Comfort Ye"
3. Tenor, "Every Valley".
4. Chorus, "And the Glory".
5. Bass, "Thus Saith The Lord".
6. Bass, "But Who May Abide".
7. Alto, "Behold a Virgin".
8. Alto, "O Thou That Tellest".
9. Chorus, "O Thou That Tellest".
10. Bass, "For Behold, darkness".
12. Chorus, "For Unto Us a Child is born".
14. Soprano, "There were Shepherds".
15. Soprano, "And Lo, the Angel"
16. Soprano, "And Suddenly there was".
17. Chorus, "Glory to God".
18. Soprano, "Rejoice Greatly".
19. Alto, "Then shall the eyes of the blind".
20. Alto-Soprano, "He shall feed his flock"
"Come unto him".

INTERMISSION

22. Chorus, "Behold".
23. Alto, "He was despised".
24. Chorus, "Surely".
29. Tenor, "Thy Rebuke"
30. Tenor, "Behold, and See".
33. Chorus, "Lift up your heads".
37. Chorus, "The Lord Gave the word".
38. Soprano, "How Beautiful".
39. Chorus, "Their Sound is gone out".
40. Bass, "Why Do the Nations"
42. Tenor, "He that dwelleth"
43. Tenor, "Thou Shalt Break them."
46. Chorus, "Since By Man".
45. Soprano, "I know that my Redeemer"
47. Bass, "Behold I Tell."
48. Bass, "The Trumpet shall sound"
53. Chorus, "Worthy is the Lamb"
44. Chorus, "Hallelujah".

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Program Continued

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulders: and His name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.

Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them: Fear not, for behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day in the City of David, a Savior, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

Soprano

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem: Behold, thy king cometh unto thee! He is the righteous Savior, and He shall speak peace unto the heathen.

Contralto and Soprano

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame men leap as an hart, and the tongue of the dumb shall sing.

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

Come unto Him, all ye that labor, and that are heavy laden; and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart; and ye shall find rest unto your souls.

INTERMISSION

Chorus

Behold the Lamb of God that taketh away the sins of the world.

Contralto

He was the despised and rejected of men; a man of sorrows, and acquainted with grief.

Chorus

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

Tenor

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He

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Program Continued

any to comfort Him. Behold, and see if there be any sorrow like unto His sorrow.

Chorus

The Lord gave the word; great was the company of preachers.
Their sound is gone out into all lands, and their words unto the ends of the world.

Bass

Why do the nations so furiously rage together? (and) why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His anointed.

Tenor

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Soprano

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body; yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Chorus and Audience

HALLELUJAH: for the Lord God Omnipotent reigneth.

The kingdom of this world, has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(The audience is invited to participate in the singing of the "Hallelujah" Chorus.)

The Hoosier Symphony Orchestra and Chorale will present

HERMAN BERG, Violinist

SOLOIST

Tuesday Evening, February 7 — 8:00 p. m.

Canterbury College Auditorium

Bruch's Violin Concerto No. 1 in G minor with the Orchestra

Program Notes

Georg Friedrich Handel was born at Halle, Saxony in 1685. Much of his study was done in Germany, but he spent much time in Italy, his writings reflecting the lyric vocal quality of Italian music. His later life was spent in England where he enjoyed the patronage of George I, lately come to England from Saxony. Handel died there in 1759 and is buried in Westminster Abbey.

"The Messiah," written in 24 days, owes much to direct inspiration and to the devout nature of the composer. It is in three parts, the first having to do with the longing of the world for the Mes-

siah and the prophecies concerning Him. The second part tells of Christ's life and death and the third speaks of faith in Christ and in immortality. The oratorio is written for chorus, soli and orchestral accompaniment. It abounds in simple but masterful choruses; in others into which the fugal development has been interwoven; in tender recitatives and impressive solos; and incomparable instrumental interludes. After 1784, performances of "The Messiah" were given regularly in Westminster Abbey, on a huge scale with orchestra and chorus of over 500 voices.



ABOUT OUR SOLOISTS

JANET HOLLOWELL of Danville, a student of Jane Burroughs Adams, of Indianapolis, is remembered here for her superb singing in "Elijah" in 1946. Since she has graduated from Stephens College as a voice major, studying with E. L. Cox. At Michigan State College she took advanced work under Herbert Swanson. During the past year she studied abroad with Bernardo de Muro in Rome and will resume study with him when he establishes a studio in New York this month.

LILLIE KING SHAW of Phoenix, Arizona, will fly here for the concert. She is well known in Indianapolis and Danville for her extraordinary vocal talent. She was soloist at Central Christian church in Indianapolis and studied with Prof. Fred Jeffries at the Jordan College of Music. Lillie has been a finalist in the national competition sponsored by the Federation of Music Clubs, singing her final audition in Los Angeles. This year she will appear as soloist with the Phoenix Symphony Orchestra and will make other appearances in opera, oratorio and concert. Her husband, Philip Shaw, was visiting professor at Canterbury College last summer.

JAMES GILBREATH of Danville, has had extensive vocal experience and study in Chicago, Indianapolis, and Spokane, Washington. He is a student of Jane Burroughs Adams, and currently tenor soloist at North Methodist church in Indianapolis. He formerly was soloist at St. Paul's Episcopal church in Spokane and Indianapolis. He has appeared in many church and concert presentations of "The Messiah." Prior to the war, he was soloist several times at the Indiana University Annual Messiah Festivals.

SELDEN MARSH attended Indiana University where he studied with Prof. William E. Ross, head of the voice department and directed student productions of Gilbert and Sullivan operas. He has done considerable oratorio work, including "Elijah," "The Creation," "Stabat Mater," and others. At present he is soloist at St. Paul's Episcopal church and is a student of Jane Burroughs Adams.

Orchestra Personnel

THOMAS WILSON, *Conductor*

Concertmaster

Renato Pacini

First Violins

Mary Louise Vannice
Margery H. Clay
Susan Neher Watkins
Carolyn Harvey

Second Violins

Frederick M. Myers
Martha Brown Young
Marjorie Dean Gaston
James Hamilton

Violas

Charlotte Reeves
Marjorie Mason

Violoncellos

Hortense Ramsey
Lawrence Vannice, Jr.
Constance Harvey

Contra Bass

Gale Bray

Harp

Gloria Harvey

Piano and Organ

Alice Thompson Walton

Flutes

George Hadley
Emily Marshall
Gene Franzman

Piccolo

George Hadley

Oboe

Mrs. Willim Schumaker
Robert Hurd

Bassoon

William Schumacher

Clarinets

Robert Harmuth
Robert Snyder

French Horns

Richard Froelich
Donna Mae Blois
Jacquelyn Steward
Marjorie Fonner

Trumpets

Russell Goddard
John Adams
Leslie Green

Trombones

Francis Paul Davey
Philip Clark

Tympani

Alice Thompson Walton

Personnel Manager

John Adams

Librarian

Barbara Liggett

Stage and Equipment Manager

Bernard Campbell

Chorale Personnel

THOMAS WILSON, *Conductor*
ALICE THOMPSON WALTON, *Accompanist*

SOPRANO

Valvatta Armstrong
Mrs. L. E. Beaver
Marjorie Botts
Juliet S. Coleman
Janet Crawford
Rita Crown
Madonna A. Curtis
Loueen Erner
Mildred E. Franck
Mrs. Norman B. Gesner
Evelyn Pauline Goode

Katherine Graves
Janet Hollowell
Barbara Liggett
Ellen Le Pan
Joyce Kemp
Lillian Kirts
Alice Marie Meyers
Phyllis Moore
Jennie Mount
Mary Mount

Mrs. Clifford O'Brien
Mrs. Susan J. Price
Pat Roeder
Betty Schleifer
Vivian Scott
Martha Shoemaker
Mrs. Carroll E. Simcox
Mrs. Mary Euphrat Walker
Alberta Ward
Louise S. Wilson
Peg Wright

ALTO

Betty Anderson
Genevieve D. Austin
Jewell Bell
Marjorie Botts
Jo Ann Casady
Gloria Dahlberg
Sue Hawes

Katherine Howell
Mary Dean Lachicotte
Joan C. Langevin
Faith Luhnnow
Fauna Lucas
Gloria Mays
Ruth Jean McKinley

Emma Meurer
Henrietta Miller
Mrs. Mildred Norman
Elizabeth B. Schadt
Susan Stoner
Virginia Sturtevant
Patricia Yearick

TENOR

John Adams
Rev. Raymond S. Alber
Robert E. Barnes
James M. Bryant
Robert Arnold Chase
Kenneth Donald

Ralph W. Emerson, Jr.
Herbert P. Goldsmith
Fred Hurliss
Harold A. Langevin
Charles McRoberts
Charles L. Reese

Rev. Carroll E. Simcox
Daniel Susnar
Malcolm L. Thomson
William Whitlock
Prof. N. E. Winfrey
Thomas J. Wosikowski

BASS

Rev. J. Perry Austin
J. B. Bowen
Chester Boynton
Robert George Brown
Kenneth W. Coleman
Roderic Dibbert
John L. Dwyer

Hubert Frey
Robert Lloyd Green
J. Donald Keller
Richard J. Koch
Charles C. LaRowe
John F. McEndarfer

Schuyler C. Mowrer, Jr.
Huybert Owen
Robert Wesley Scott
Edward Waldron
John C. Williams
Dr. W. C. Zellars

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Service

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E. J. Roberts
Garage

2016-26-4



THE
C. N. C.



By

FRED. LUSCOMB.

PUBLISHED BY
HARGRAVE & LUSCOMB.
DANVILLE, IND.

The C.N.C. March.

PIANO.

FRED LUSCOMB.

First system of piano accompaniment, measures 1-8. The music is in 8/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

Second system of piano accompaniment, measures 9-16. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Third system of piano accompaniment, measures 17-24. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Fourth system of piano accompaniment, measures 25-32. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Fifth system of piano accompaniment, measures 33-40. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Sixth system of piano accompaniment, measures 41-48. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Published by Hargrave & Luscomb, Danville, Ind.

First system of vocal melody, measures 1-8. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Second system of vocal melody, measures 9-16. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Third system of vocal melody, measures 17-24. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Fourth system of vocal melody, measures 25-32. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Fifth system of vocal melody, measures 33-40. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

Sixth system of vocal melody, measures 41-48. The music is in 8/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand.

D.S. al Fine.

2016.26.12 ●

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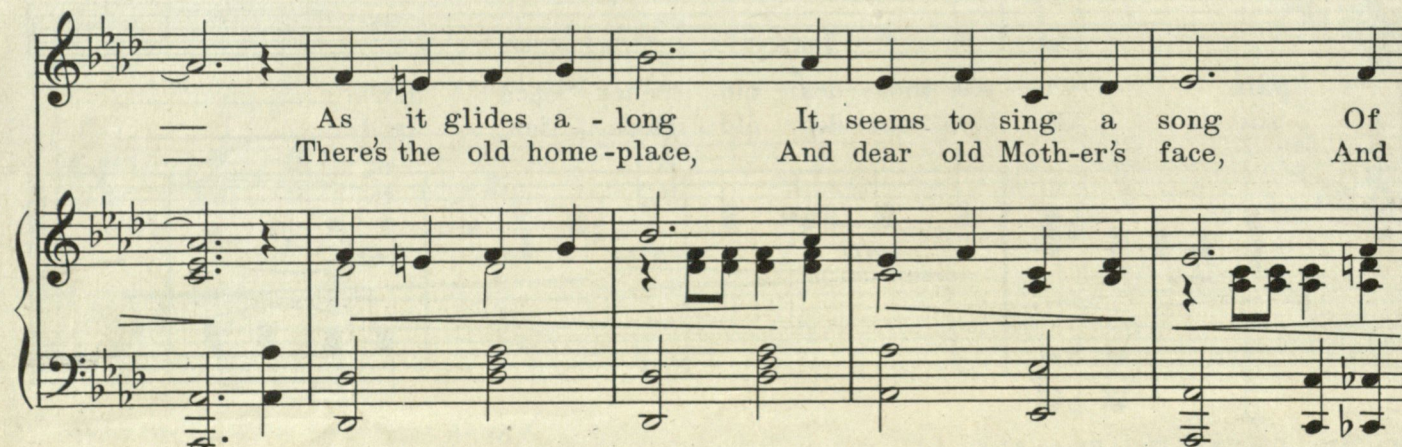
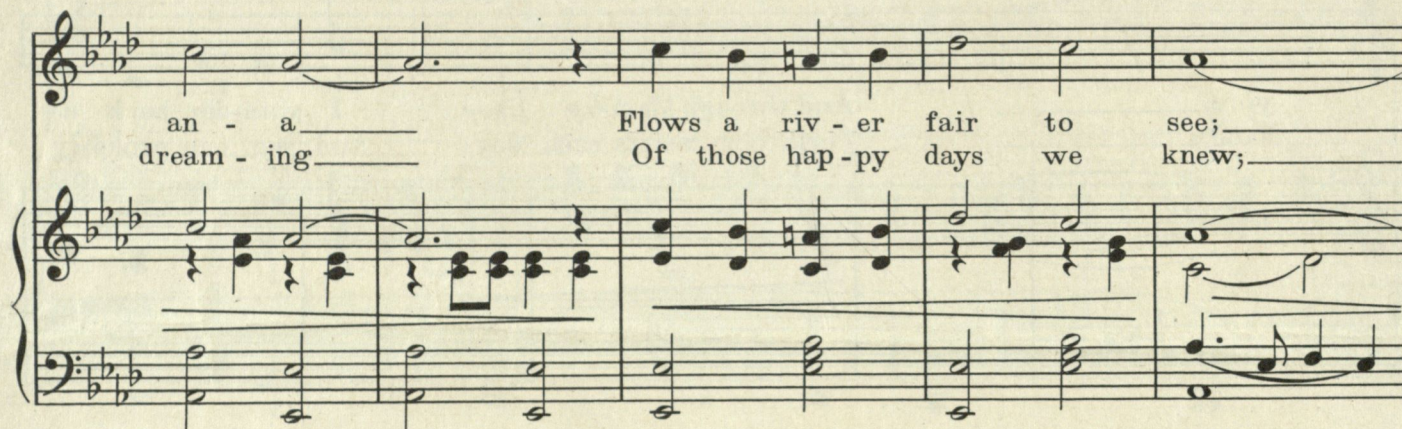
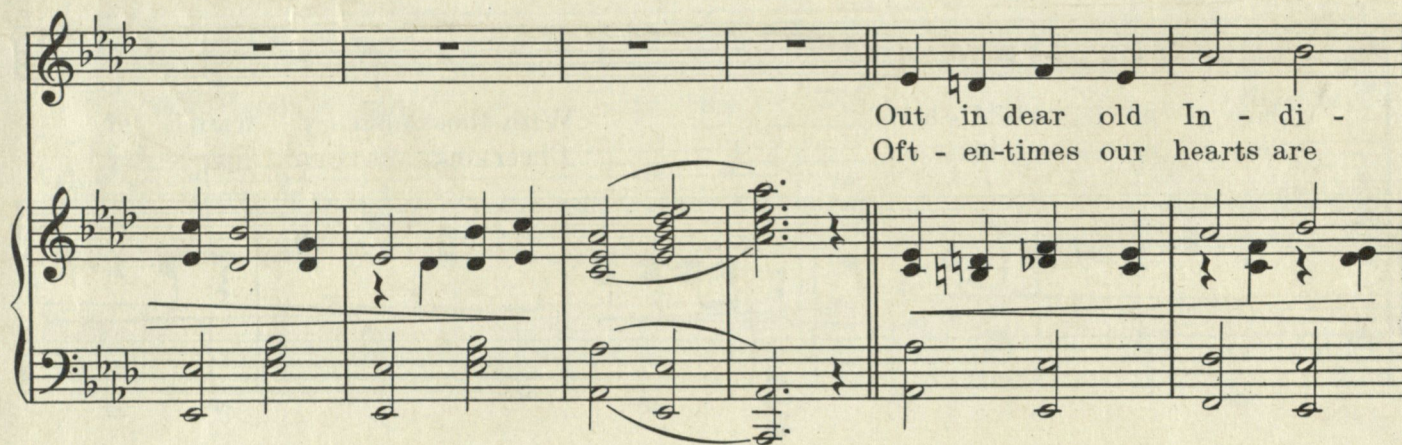
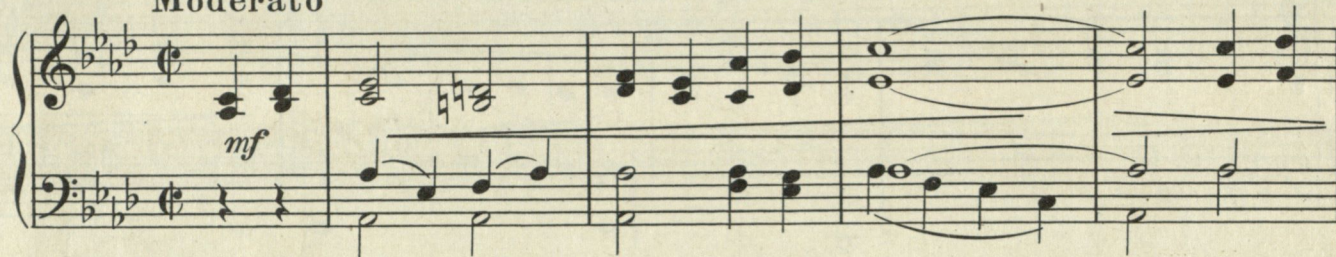
To my good friend, Frank Shellhouse

2

Where The Old White River Flows Along

Words and Music by
FRANK C. HUSTON

Moderato



mem - o - ries most dear to me. There I spent my
all the friends, so kind and true. Oh, those mem - ries

hap - py child - hood, With those man - y friends of
ev - er gold - en, Cheer - ing us on ev - 'ry

yore, And through Mem - ry Lane I wan - der back a -
hand, Thrill our hearts each day, And we can proud - ly

gain To see those dear old scenes once more:
say: We love our dear old Hoos - ier - land:

rall. *rall - en - tan - do*

CHORUS

mp
Where the old White Riv - er flows a - long To the

Wa - bash, and on to the sea; How those

dear old scenes are call - ing to me, And

there I am yearn - ing to be, For, no

mat - ter where my foot-steps may roam, Still my

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The lyrics are 'mat - ter where my foot-steps may roam, Still my'. The piano part consists of chords in the right hand and single notes in the left hand.

heart is long-ing for "Home, Sweet Home" Where the

rit. p *a tempo*

The second system continues the melody. The lyrics are 'heart is long-ing for "Home, Sweet Home" Where the'. The tempo changes from *rit. p* (ritardando, piano) to *a tempo*. The piano accompaniment features a crescendo leading into the *a tempo* section.

old White Riv - er flows a - long To the Wa-bash, and

The third system continues the melody. The lyrics are 'old White Riv - er flows a - long To the Wa-bash, and'. The piano accompaniment features a long, flowing line in the right hand and chords in the left hand.

on to the sea. Where the sea.

rall. *rall.*

The fourth system concludes the piece. The lyrics are 'on to the sea. Where the sea.'. The tempo changes to *rall.* (rallentando). The piano accompaniment features a long, flowing line in the right hand and chords in the left hand. The system includes a first ending (1) and a second ending (2).

for silent movies
from Virginia Wilson



METRO-GOLDWYN-MAYER
in arrangement with
Abraham L. Erlanger, Charles B. Dillingham, Florenz Ziegfield, Jr.
presents

BEN-HUR

A Tale of the Christ
By General Lew Wallace
Directed by Fred Niblo

with
RAMON NOVARRO

Betty Bronson, May McAvoy, Francis X. Bushman and Carmel Myers
From the novel published and copyrighted by Harper & Bros.

Adaptation by June Mathis

Produced from the scenario of Carey Wilson

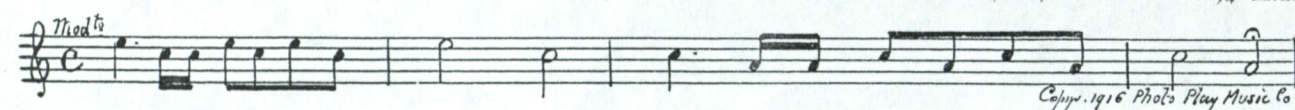
Compiled by Ernst Luz

A METRO-GOLDWYN-MAYER PICTURE

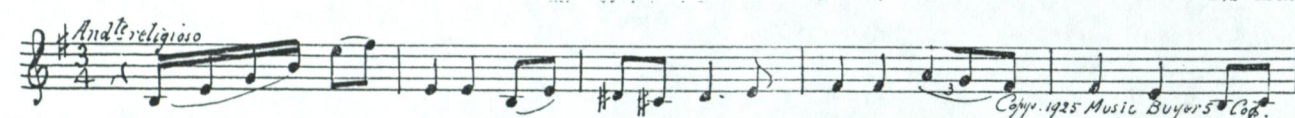
Length of film 12 reels (11,720 feet)

Maximum projection time, 90 minutes

- 1 AT SCREENINGTrumpet Fanfare from "Oriental Suite" (Luz)¼ Min.



- 2 (Title) BEN HURPearls of My Soul (Marquardt)2¼ Min



- 3 (Title) IT WAS THE 24TH DAYThe Knights' Tournament (Herbert) (YELLOW)3¼ Min.



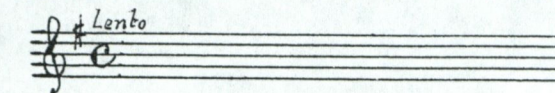
- 4 (Title) TWO WEARY TRAVELERSAve Maria (Schubert)1½ Min.



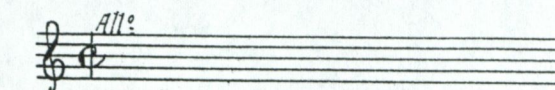
- 5 (Title) FAR TO THE SOUTHWARDThe Heavens Are Telling (Haydn)¼ Min.



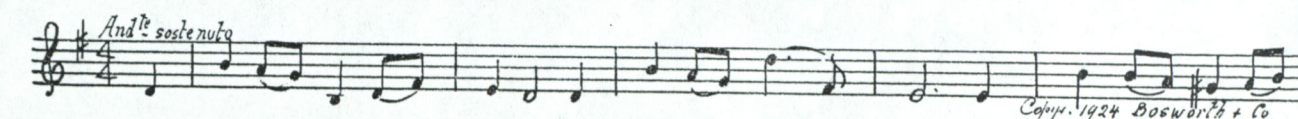
- 6 (Title) AND IN THE EVENRepeat No. 4 "Ave Maria"2¼ Min.



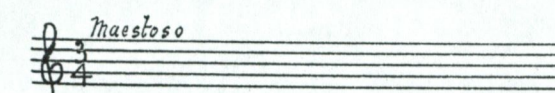
- 7 (Title) THE PLACE IS SANCTIFIEDRepeat No. 5 "The Heavens Are Telling"2¼ Min.



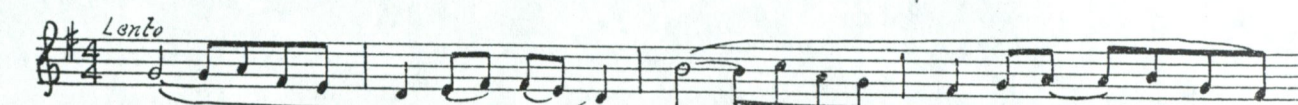
- 8 (Title) AND THEY CAME WITH GREAT HASTE.....Sanctuary of the Heart (Ketelbey) (BROWN)2½ Min.



- 9 (Title) BUT YEAR AFTER YEARRepeat No. 3 (YELLOW)2¼ Min.



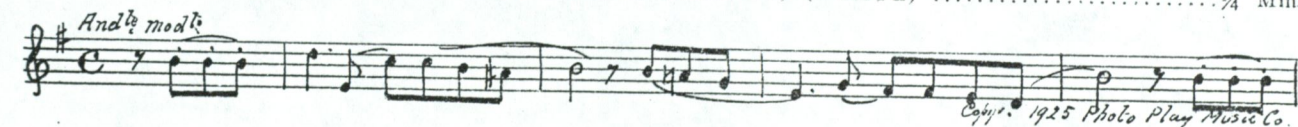
- 10 (Title) THERE WAS DISQUIETPavane (Ravel) (DARK GREEN)2¼ Min.



- 11 (Title) THE YOUNG PRINCEThe Happy Warrior (Kahl)¼ Min.



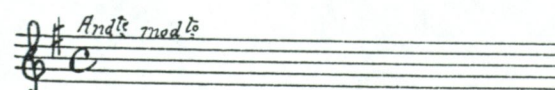
- 12 (Action) OLD LADY HAS PIGEONYearning (Schoenfeld) (WHITE)¼ Min.



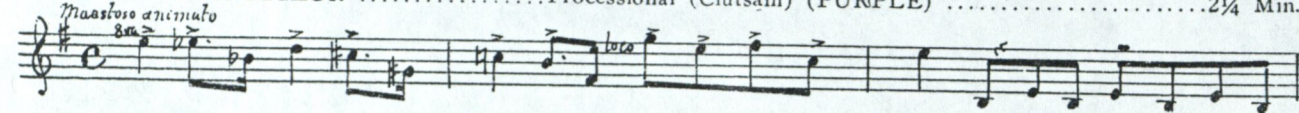
- 13 (Action) PIGEON FLIES FROM GIRLThe Flight of the Bumble Bee (Korsakow)1½ Min



- 14 (Action) BEN HUR CATCHES PIGEONRepeat No. 12 (WHITE)1½ Min.



- 15 (Action) BEN HUR WALKS OFF AFTER GIRL
LEAVES WITH PIGEON Processional (Clutsam) (PURPLE) 2¼ Min.



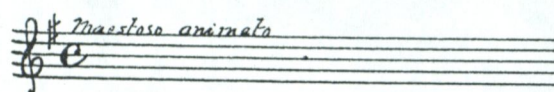
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- 16 (Title) MY MOTHER AND SISTER WILL BE
REJOICED At the Hamlet (Godard) 2¼ Min.

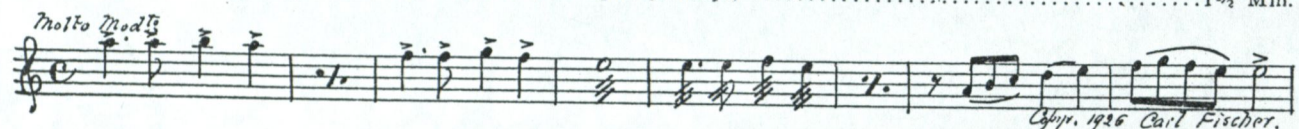


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- 17 (Title) ANOTHER TO GREET YOU Repeat No. 15 (PURPLE) 2¼ Min.

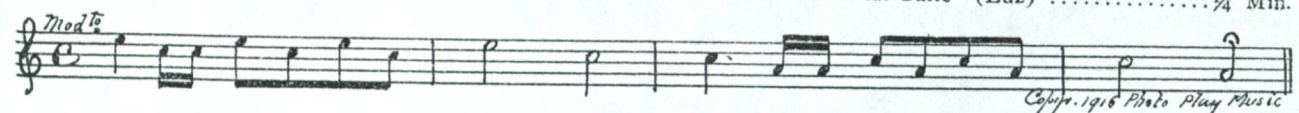


- 18 (Title) FORGET I AM A JEW Prologue (Kilenyi) 1¼ Min.



Copyright 1926 Carl Fischer

- 19 (Title) NOTE: Interrupt with Fanfare one scene to screen, and repeat No. 18 Prologue.
OH, IF HE WOULD ONLY Trumpet Fanfare from "Oriental Suite" (Luz) ¼ Min.



Copyright 1916 Photo Play Music

- 20 (Action) ONE SCENE Processional (Clutsam) (PURPLE) 2¼ Min.



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- 21 (Action) BEN HUR PUSHES STONE FROM ROOF Furioso (Savino) 2¼ Min.



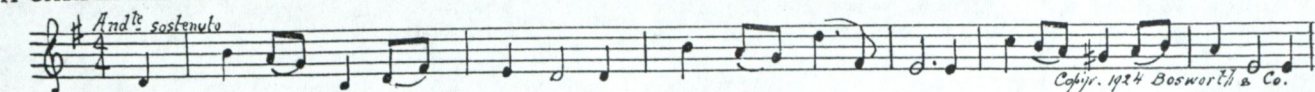
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- 22 (Title) THE WAY OF DEATH Sorrow (Macat) (BLACK) 1½ Min.



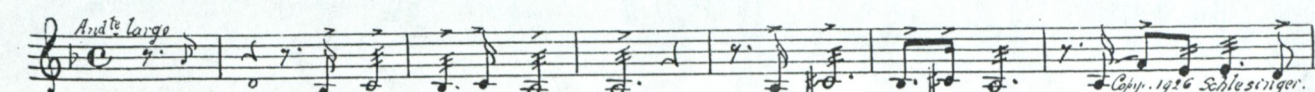
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- 23 (Title) A CARPENTER SHOP Sanctuary of the Heart (Ketelbey) (BROWN) 3½ Min.



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- 24 (Title) THE VENGEFUL ARM OF ROME Facing Death (Becke) ¼ Min.



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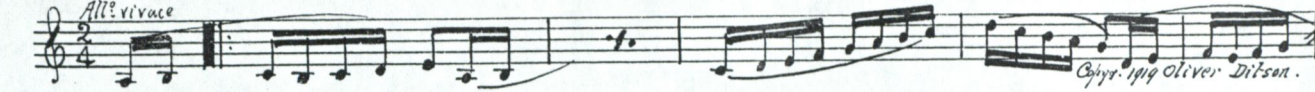
- 25 (Title) THEN FOR A TIME The Toilers (Axt) 4½ Min.



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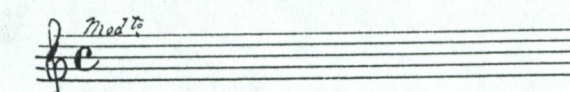
NOTE: Imitate rowing stroke.

- 26 (Action) LOOKOUT OF MAST SHOWS Hurry (Langev) 1¼ Min.

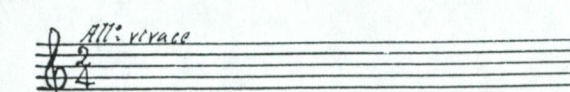


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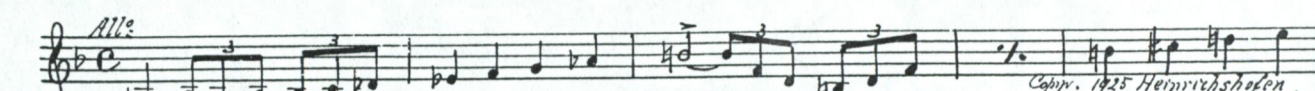
- 27 (Title) UNSHACKLE THAT SLAVE Repeat No. 25 "The Toilers" 1½ Min.



- 28 (Action) SHIP DECK SCENE Repeat No. 26 "Hurry" 2¼ Min.



- 29 (Action) BATTLE BEGINS Battle Music No. 5 (Wiedermann) 2½ Min.



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- 30 (Title) TWO DAYS LATER Romance of Autumn (Marquardt) 3½ Min.



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- 31 (Title) IT WAS YOUR FINAL Pathétique No. 9 (Norton) ¼ Min.



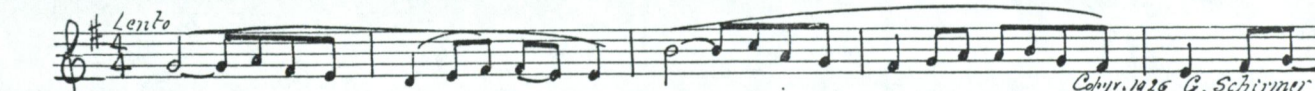
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- 32 (Title) TIME PASSED Joyous Allegro (Engelman) ¼ Min.



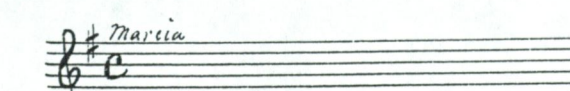
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- 33 (Title) BUT ROME KNEW NAUGHT Pavane (Ravel) (DARK GREEN) 2¼ Min.

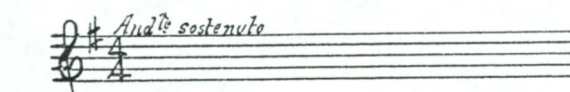




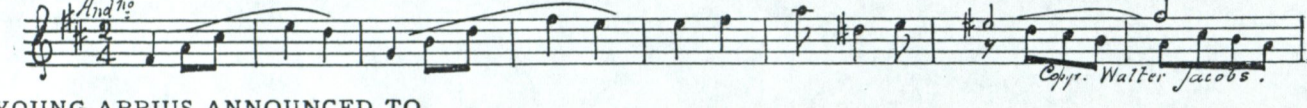
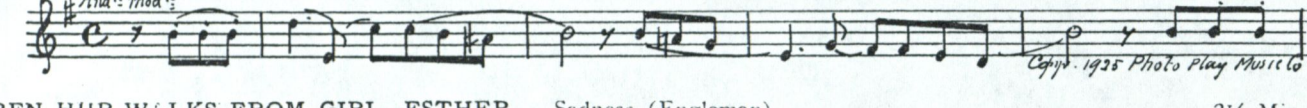
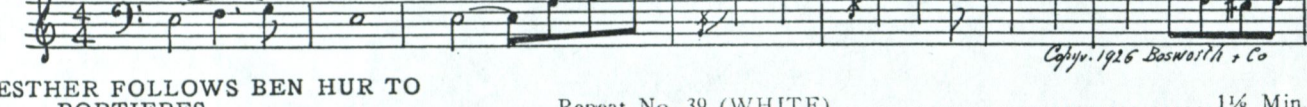
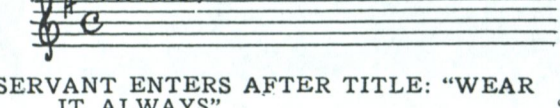
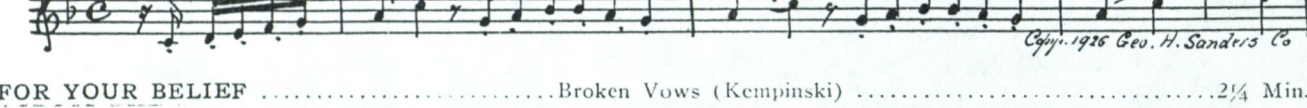
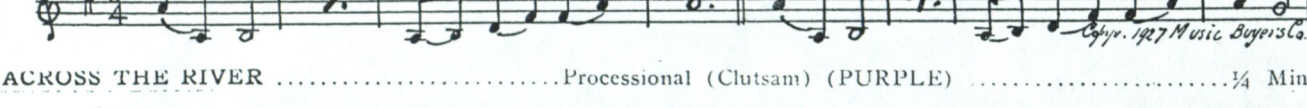
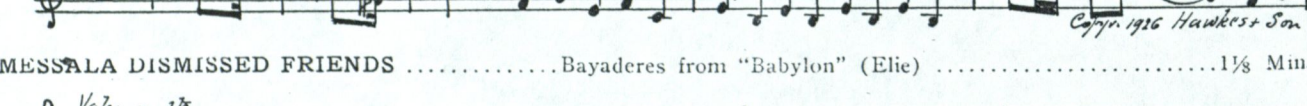
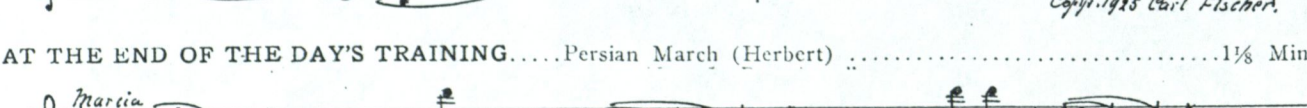
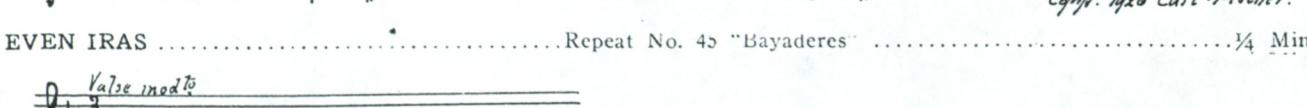
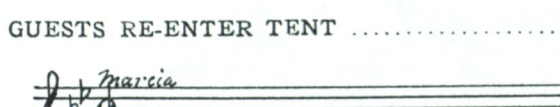

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- 34 (Title) WHILE IN THE MAZE OF Repeat No. 22 (BLACK) 1½ Min.

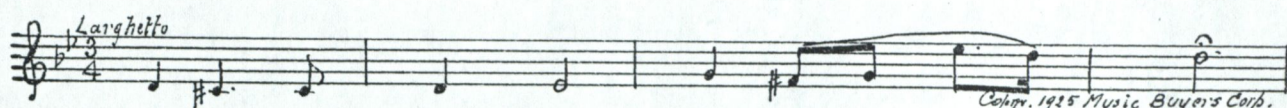


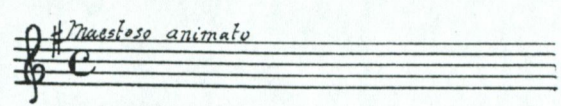
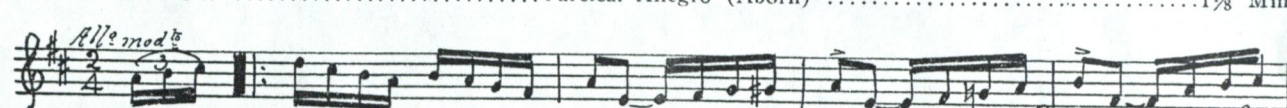
- 35 (Title) IN THE LAND OF ISRAEL Repeat No. 23 (BROWN) 2¼ Min.

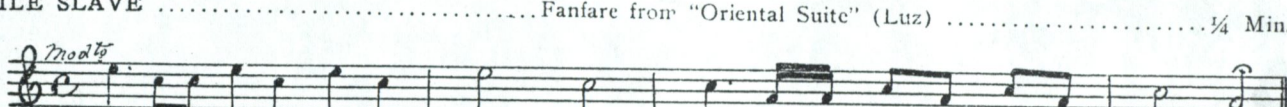
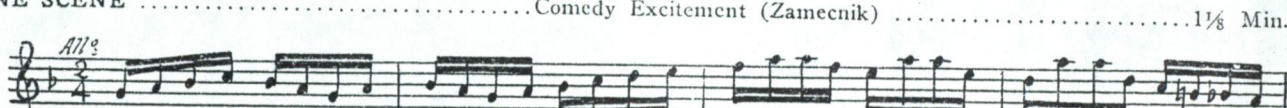
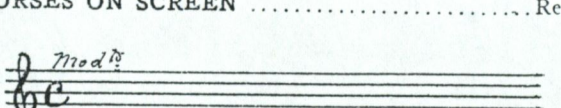


- 36 (Title) ANTIOCH Araby (Johns) ¼ Min.

 37 (Title) HE SHOULD DRIVE GOATS Orient Express (Benoit) ¼ Min.

 38 (Action) DRIVER FALLS FROM CHARIOT Dram. Tension No. 11 (Norton) 1½ Min.

 39 (Action) YOUNG ARRIUS ANNOUNCED TO SIMONDIES Yearning (Schoenfeld) (WHITE) 1½ Min.

 40 (Action) BEN HUR WALKS FROM GIRL—ESTHER Sadness (Engleman) 2¼ Min.

 41 (Action) ESTHER FOLLOWS BEN HUR TO PORTIERES Repeat No. 39 (WHITE) 1½ Min.

 42 (Action) SERVANT ENTERS AFTER TITLE: "WEAR IT ALWAYS" Spirit of Spring (Reiser) 2¼ Min.

 43 (Title) FOR YOUR BELIEF Broken Vows (Kempinski) 2¼ Min.

 44 (Title) ACROSS THE RIVER Processional (Clutsam) (PURPLE) ¼ Min.

 45 (Action) MESSALA DISMISSED FRIENDS Bayaderes from "Babylon" (Elie) 1½ Min.

 46 (Title) AT THE END OF THE DAY'S TRAINING Persian March (Herbert) 1½ Min.

 47 (Title) EVEN IRAS Repeat No. 45 "Bayaderes" ¼ Min.

 48 (Action) GUESTS RE-ENTER TENT Repeat No. 46 "Persian March" 1½ Min.


- 49 (Action) HORSES LEAVE TENT Repeat No. 45 "Bayaderes" 2¼ Min.

 50 (Title) IF YOU ARE AS SLOW Romance of Autumn (Marquardt) ¼ Min.

 51 (Action) SIMONIDES ON SCREEN Continue No. 50 quietly 2¼ Min.

 52 (Action) END OF SCENE AFTER ESTHER PULLS CLOAK FROM SHOULDERS Repeat No. 44 (PURPLE) 1½ Min.

 53 (Title) ON THE MORROW Farcical Allegro (Aborn) 1½ Min.

 54 (Action) BEN HUR INTERRUPTS MESSALA AND JEW Bataille (Silver) 1½ Min.

 55 (Title) VILE SLAVE Fanfare from "Oriental Suite" (Luz) ¼ Min.

 56 (Action) ONE SCENE Comedy Excitement (Zamecnik) 1½ Min.

 57 (Action) HORSES ON SCREEN Repeat No. 55 "Fanfare" ¼ Min.

 58 (Action) ONE SCENE The Cossack Battalion (Schoenfeld) 1½ Min.

 59 (Action) HORSES WITH TRUMPETERS ON SCREEN Repeat No. 55 "Fanfare" ¼ Min.

 60 (Action) ONE SCENE Symphonic Incidentals No. 2 (Marquardt) 3½ Min.


- 61 (Action) WHITE FLAGS DROPSymphonic Incidentals No. 5 (Marquardt)6 Min.
Presto
 62 (Action) WHEELS OF MESSALA'S CAR BROKEN OFF.Arretez-Le (Roberty)¼ Min.
Allegro
 63 (Action) TO END OF RACEDevil Dogs (Marquardt)¼ Min.
Marcia
 64 (Action) FADE OF RACE SCENE AFTER STRETCHER IS CARRIED ACROSS SCREENDespair (Kalbe)1½ Min.
Largamento
 65 (Title) HAIL, ILDERIMWar March of the Priests (Mendelssohn)1½ Min.
All: vivace
 66 (Title) MARK YOU SIMONIDESYearning (Schoenfeld) (WHITE)1½ Min.
And: mod:to
 67 (Action) FADE AFTER BEN HUR RIDES FROM TENT.Sanctuary of the Heart (Ketelbey) (BROWN).....1½ Min.
And: sostenuto
 68 (Title) FROM AMONG THE HUMBLE FISHERMEN...Repeat No. 65 "War March of the Priests"2¼ Min.
All: vivace
 69 (Title) A NEW GOVERNORSorrow (Macat) (BLACK)1½ Min.
Marcia
 70 (Title) NOW WHEN THE EVEN WAS COMERepeat No. 67 (BROWN)1½ Min.
And: sostenuto
 71 (Title) AND IN THAT SAME HOURPrattle (Lowitz)¼ Min.
All: mod:to
 72 (Action) BEN HUR DISMOUNTS FROM WHITE HORSERepeat No. 69 (BLACK)2¼ Min.
Marcia

- 73 (Action) LEPERS SEE BEN HUR ASLEEPLament (Herrmann)3½ Min.
Lento
 74 (Action) AFTER BEN HUR AWAKESRepeat No. 66 (WHITE)1½ Min.
And: mod:to
 75 (Action) HORSEMAN SHOWS ON SCREENRepeat No. 69 (BLACK)2¼ Min.
Marcia
 76 (Title) AND WHEN THEY HAD BOUND HIMGrand Appassionato (Becc)2¼ Min.
And: deciso
 77 (Title) IN THE VALLEY OF THE LEPERSElegie and Appassionato (Savino)2¼ Min.
Assai lento
 78 (Title) AND SO PILATE DELIVEREDRepeat No. 76 "Grand Appassionato"2¼ Min.
And: deciso
 79 (Title) AND A VOICE CAME TO HIMRepeat No. 77 "Elegie and Appassionato"2¼ Min.
Assai lento
 80 (Title) THERE WAS A DARKNESSDestruction (Lowitz)¼ Min.
All: con fuoco
 81 (Title) AND OVER THE PLAINSUnfold Ye Portals (Gounod)¼ Min.
Mod:to
 82 (Title) WEeping MAY ENDURE FOR A NIGHT.....I Know That My Redeemer Liveth (Handel)1½ Min.
Larghetto

THE END

Proper rest period is Nos. 30 to 43 inclusive.

NOTE: The repetition of numbers used in this cue sheet is simplified by the use of the "LUZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion and is used as a code for such repetitions.

Country of Origin, U. S. A.

Complete orchestrations and single piano parts of each separate number contained hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 47TH STREET, NEW YORK CITY.