

MOREHEAD STATE COLLEGE
ANNUAL HIGH SCHOOL SENIOR DAY

April 6, 1956

PROGRAM

- 8:00 - 10:00 Registration and Visitation
- 10:00 General Assembly, Button Memorial Auditorium
Dean Roger L. Wilson, Presiding
- 10:00 - 10:15 Organ Melodies, Button Memorial Auditorium
Mrs. Adron Doran, Organist

Greetings - Dr. Adron Doran, President
Morehead State College

Opportunities available to students for intellectual,
physical, social, and spiritual development: (students
of Morehead State College)

Academic Programs - Mac Lynn

Pre-Professional Programs - Ron Hamilton

Social and Recreational Activities - Steve Hamilton

Religious Life - Don Holloway

Music - Morehead State College Chorus
Director, Mr. Milton Moore

Puppet Show - Mr. Tom Young
Art Department

11:15 - 12:30 Lunch in Cafeteria - Compliments of the College

12:30 - 2:30 Tour of Departments

Swimming - Senff Natatorium
(Students must furnish bathing suits)

1:30 - 2:30 Refreshments - Foyer of Auditorium

THE MOREHEAD STATE COLLEGE ARTIST SERIES

presents

SIDNEY HARTH, VIOLIN

DORIS OWEN, PIANO

I

Vitali, T. ----- Ciaccona

II

Franck, C. ----- Sonata for Violin and Piano
Allegretto ben Moderato
Allegro
Recitative - Fantasia
(Ben Moderato - Largamente)
Allegretto Poco Mosso

I N T E R M I S S I O N

III

Paganini ----- Three Short Sonatas
Sonata No. 7, op. 3 in A Major
Sonata No. 3, op. 2 in D Major
Sonata No. 5, op. 2 in D Major

IV

Copland, A. ----- Ukelele Serenade
Symanowski, K. ----- Mythe No. 1, La Fontaine D'Arethuse,
op. 30, No. 1
Moszkowski, M. ----- Guitarre, op. 45, No. 2

BUTTON MEMORIAL AUDITORIUM
April 4, 1956
Eight o'clock

Morehead State College Band Concert, May 6
Breckinridge Training School Orchestra, May 7
Gomer Pound, Faculty Recital, May 8
Student Recital, May 9
Morehead State College Chorus Concert, May 10

MOREHEAD STATE COLLEGE

MUSIC DEPARTMENT

presents

CHANG SOOK OH

in recital

Italian Concerto
Allegro animato

Bach

Sonata, Op. 57 (Appassionata)
Allegro assia

Beethoven

Toccata from Suite, Pour le Piano
Bagatelles, Op. 5,
Nos. 3 and 10

Debussy

Tcherepnine

INTERMISSION

Concerto in A minor
Allegro affettuoso

Schumann

Marie Johnson at the second piano

Baird Music Building, April 8, 1956, 3:00 p.m.

The Department of Music
of

MOREHEAD STATE COLLEGE

presents the

CONCERT BAND

J.L. Zingale, Conductor

Gomer Pound, Assistant Conductor

Rehearsal Hall, Baird Music Building

Sunday, May 6, 1956

3:00 P.M.

Program

The National Anthem

Trafalgar, March

Komm, Susser Tod
"Come Sweet Death"

Danse Russe
from "Petrouchka"

Prelude and Fugue
in F Minor

Folk Song Suite
for Military Band

Marche Hongroise
from "Damnation De Faust"

El Relicario, Paso Doble
conducted by Mr. Gomer Pound

Intermission

Zehle

Bach-Leidzen

Strawinsky-Goldman

Handel-Malin

Williams

Berlioz-Lake

Padilla
Pound

Brass Sextet with Dance Solos

Prayer, from "Rienzi"
Dance Solo, Don Holloway

Wagner-Trinkaus

Moonlight Dance
from "Suite in Eb"
Dance Solo, Greta Bo Lewis

Clapp

Intermission

King Cotton, March

Sousa

Scenes from the Sierras

Bennett

A Pair
from "Poker Deck Ballet"

Palange

"Selection"
from Tschaikowsky Melodies

arr. Yoder

Barnum and Bailey's Favorites
March

King

The Morehead State College

Department of Music

presents

GOMER POUND, Clarinetist

Marie Johnson, Pianist

I

Concerto in A Major, K. 622..... W.A. Mozart
Adagio

Deuxieme Concerto in Eb Major, Op. 74..... C.M. von Weber
Recitative
Polonaise

II

Sonata in F Minor, Op. 120, No. 1..... Johannes Brahms
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

INTERMISSION

III

Introduction et Rondo..... Ch. M. Widor

IV

Canzonetta..... Gabriel Pierne

Melodie et Scherzetto..... Arthur Coquard

BUTTON AUDITORIUM

MAY 8, 1956

EIGHT O'CLOCK

MOREHEAD STATE COLLEGE DEPARTMENT OF MUSIC

STUDENT RECITAL

BAIRD MUSIC BUILDING

May 9, 1956

8:15 p.m.

Sonata K. 331

Rondo

Mozart

Bagatelle, Op. 5, No. 1

Janice Moore, piano

Suite Gothique

Boellmann

Introduction and Choral

Minuet Gothique

Priere a Notre Dame

Toccata

Glenn Chandler, organ

Where'ere You Walk

Trampin'

Handel

When I Have Sung My Songs

Boatner

Tell Me Not of a Lovely Lass

Charles

Douglas Smith, baritone

Forsyth

Choral and Variations

Delmas

Robert Welch, trumpet

Blackbirds Song

Head

Daisies

Barber

Balloons

Harris

Ho! Mister Piper

Curran

Joyce Hall, soprano

Danse de Delphes

Debussy

Amy Caudill, piano

Accompanists: Annelle McMullen, Janet Boyer

MOREHEAD STATE COLLEGE CHORUS

Milton Moore, Director



Morehead State College
Morehead, Kentucky

Button Auditorium
May 10, 1956 8 p.m.

PROGRAM

Group I

Blessings of Peace

Arkhangelsky

Credo

Gretchaninof

Douglas Smith, soloist

Let Thy Blessed Spirit

Tschesnokoff

Hear My Prayer

Mendelssohn

Janet Boyer, piano

Monta Carol Frisby, soloist

Group II

Oh, Susanna

Foster-Cain

Go 'way From My Window

Niles

Betty Ann Ewen, soloist

The Birch Tree

Arr. by Stone

Paul Carpenter, soloist

Skip to My Lou

Arr. by Wilson

Paul Carpenter, soloist

Group III

There is A Balm in Gilead

Dawson

Alnora Johnson, soloist

He's Got the Whole World in His Hands

Arr. by Merritt

Marian Feltner, soloist

Showboat Medley

Kern

Janet Boyer, piano

High School-College Citizenship Day
Morehead State College
October 16, 1956 - 10:00 A. M. (CST)

Program

| | |
|-----------------------------------|---|
| Presiding..... | Ron Hamilton President Student Council |
| Invocation..... | Charles Apel Sponsor Forum Club |
| Welcome..... | Billy Willoughby President Forum Club |
| Introduction of Mr. Wetherby..... | Arthur Willett Vice President Forum Club |
| Address..... | Hon. Lawrence W. Wetherby Democratic Candidate |
| Introduction of Mr. Cooper..... | James Gibson President Veterans' Club |
| Address..... | Hon. John Sherman Cooper Republican Candidate |
| Introduction of Mr. Leary..... | Nelson Allen Student Morehead State College |
| Address..... | Hon. Joseph Leary Attorney, Frankfort, Kentucky |
| Introduction of guests..... | Adron Doran President Morehead State College |

The Morehead Players

Morehead State College

— Present —

Charles Best's

The Kids

Directed by

W. P. COVINGTON, III

**Set Designer
and**

Technical Director

BRENT FRY

February 4, 5, and 8

February 6

7:30 P.M. Curtain

2:00 P.M. Curtain

BUTTON AUDITORIUM

The Morehead Players are particularly pleased to present Charles Best's "THE KIDS," not only from the standpoint that, through arrangements with the Southeastern Theatre Association, they are able to bring you a fresh new play whose Broadway premier is scheduled for October of 1960; but with the opportunity of presenting a timely and news-worthy subject.

In the years of unrest since the advent of World War II, it has become increasingly important that we all understand the international problems that face us and our contemporaries in other countries. "THE KIDS," we feel, gives a graphic and clarifying picture of the emotions that sparked the noble and short-lived Hungarian Revolt against the Russian oppressors in 1956. Today, in 1960, the youth of Hungary are again in the news as they reach legal age and can be tried for their participation in the 1956 holocaust. Getting to know "THE KIDS" through Mr. Best's vital and inspiring play will, we hope, help you make your own judgement as a citizen of the world.

THE MOREHEAD PLAYERS

— Present —

Charles Best's

— THE KIDS —

(in order of casts speaking)

| | |
|-----------------------|-------------------|
| JULIA NADORI | Lane Corvey |
| ANTAL NADORI | Donald Taylor |
| MARIE | Bonnie Olson |
| ISTVAN TOROK | J. B. Hall* |
| PETER NADORI | Larry Kegley |
| ERZSEBET TOROK | Phyllis Flannery* |
| NEWSCASTER | Mitchell Ghent |
| GEZA TOROK | Charles Williams |
| MATYAS KOVAKS | Robert Larimore* |
| FIRST SOVIET SOLDIER | James Morgan |
| SECOND SOVIET SOLDIER | Franklin Duke |
| SOVIET PETTY OFFICER | Clyde Combs* |

SCENE: The Nadori family's one-room basement apartment
Budapest, Hungary.

TIME: October 23 to November 9, 1956.

ACT 1, Scene 1: October 23, morning
Scene 2: October 25, evening.
Scene 3: October 30, dusk.

ACT II, Scene 1: November 3, late night.
Scene 2: November 7, afternoon.

ACT III, Scene 1: 20 minutes later, evening.
Scene 2: November 9, mid-day.

There will be a 10 minute intermission between Acts I and II. There will be a five minute intermission between Acts II and III.

*Masque Player

O Come All Ye Faithful

O Come all ye faithful, joyful and triumphant
O come ye, o come ye to Bethlehem.
Come and adore him, born the King of Angels.
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord.

Sing, choirs of angels, sing in exultation.
Sing, all ye citizens of Heaven above.
Glory to God, Glory in the highest.

Chorus

Joy To The World

Joy to the world, the Lord is come,
Let earth receive her King.
Let every heart prepare him room.
And Heaven and nature sing,
And Heaven and nature sing,
And Heaven, and Heaven, and nature sing.

He rules the world with truth and grace,
And makes the nations prove
The Glories of His righteousness,
And wonders of His love, and wonders of His love,
And wonders, and wonders of His love.

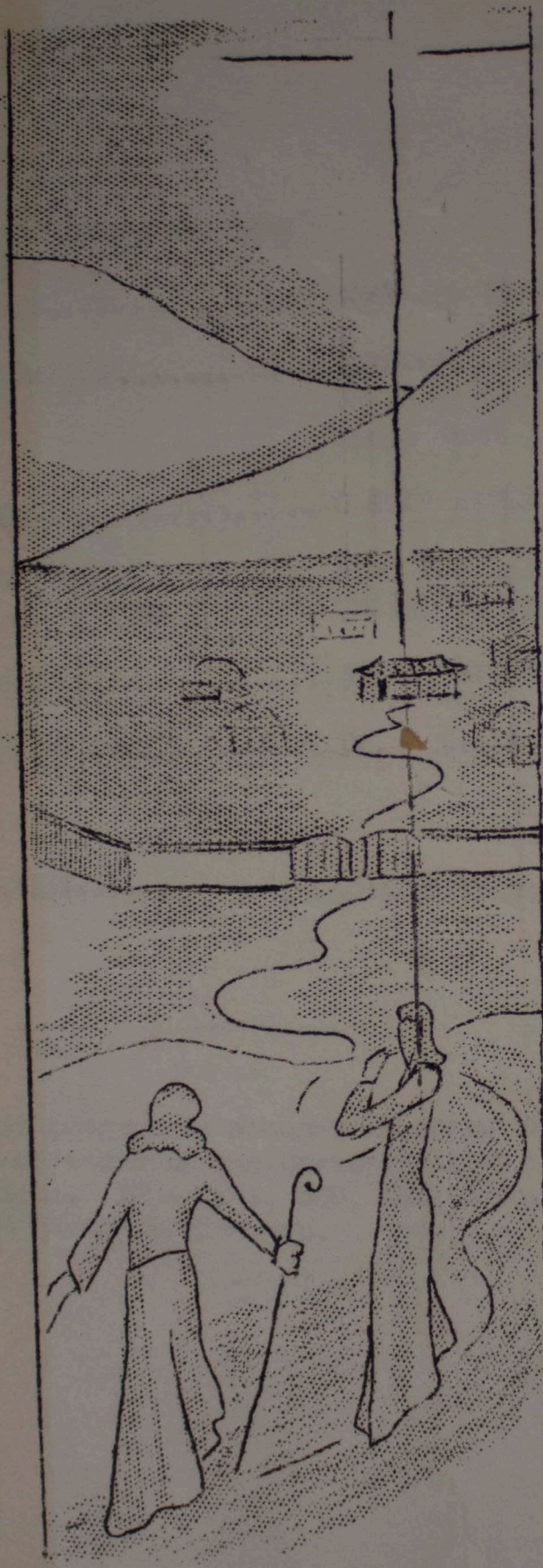
Silent Night

Silent night, holy night,
All is calm. All is bright.
Round yon Virgin Mother and Child,
Holy Infant so tender and mild.
Sleep in Heavenly peace.
Sleep in Heavenly peace.

Silent night, Holy night.
Shepherds quake at the sight.
Glories stream from Heaven afar.
Heavenly Hosts sing allelujah.
Christ, the Saviour, is born.
Christ, the Saviour, is born.

Deck the Halls

Deck the halls with boughs of holly,
Fa la la la la, la la, la, la.
Tis the season to be jolly,
Fa, la, la, la, la, la, la, la, la.
Don we now our gay apparel,
Fa, la, la, la, la, la, la, la, la.
Troll the ancient yuletide carol
Fa, la, la, la, la, la, la, la, la.



MERRY

XMAS

VESPER SERVICE

DEC. 18, 1956

VESPER PROGRAM

HYMN..... O COME ALL YE FAITHFUL

MEDITATION..... A STUDENT'S REFLECTION
Don Holloway
Sonja Ward

SOLO..... O HOLY NIGHT

MESSAGE..... Rev. Ray Allen,
Christian Church

HYMN..... SILENT NIGHT

CLOSING PRAYER..... Dr. Gabriel Banks

PIANIST..... Janice Moore

--- O ---

This program is brought about by the
cooperation of the Christian clubs on
campus: YWCA, YWA, BSU, Weslyn Club,
and Warner Fellowship. Wesleyan

- O -

1937-58

THE MOREHEAD PLAYERS

present

MOLIERE'S

THE IMAGINARY INVALID

A Farce-Comedy in Three Acts and an Interlude

**** *

DIRECTED AND ADAPTED TO THE STYLE OF THE "ROARIN' 'TWENTIES"

by

W. P. COVINGTON, III*

**** *

ASSISTANT DIRECTOR: Phyllis Lawson*

**** *

SETTING: Ray Beam

LIGHTING: Jean Lee Mullendore*

THE MOREHEAD PLAYERS

present

Moliere's

THE IMAGINARY INVALID

**** *

CAST

(In Order of Appearance)

MONSIEUR ARDIN, the invalid. Mr. James Earl Davis*
TOINETTE, the maid. Miss Billie Jean Thompson*
ANGELIQUE, the elder daughter of Ardin. Miss Lois Moore
BELINE, the wife of Ardin. Mrs. Mary Lee Greer
MONSIEUR DE BONNEFOI, the notary. Mr. Hubert Collins
CIEANTE, the lover of Angelique. Mr. Douglas Smith
MONSIEUR DEFOIS, a doctor. Lt. John Frisby*
THOMAS DEFOIS, his son. Mr. James Rowland*
LOUISE, the younger daughter of Ardin. Miss Phyllis Slone
BERALDETTE, the sister of Ardin. Miss Carolyn Byrd Brooks*
MONSIEUR FLEURANTE, a druggist and male nurse. . . . Mr. Bill Joe Layne
MONSIEUR PURJON, another doctor. Mr. Bernerd Kautz*

The Entire Action Occurs in the Reception Room of the
Paris House of Monsieur Ardin on Two Successive Days..
...The Time is the Middle of the "Roarin' 'Twenties".

FIRST INTERMISSION: After ACT I -- 10 Minutes

**** *

INTERLUDE: Immediately after ACT II

An American Troop of Entertainers
Perform for Ardin

The Ballet of

FRANKIE AND JOHNNY

| | |
|--------------------------------|------------------------------------|
| BELLE. Pat Glaze* | BARTENDER. Hubert Collins |
| MAUDE. Phyllis Lawson* | PAWN BROKER. Douglas Smith |
| STARR. Shirley Hickie | SHERIFF. Bernerd Kautz* |
| FRANKIE. Mary Estill | THE SKIDOOCS: Jean Lee Mullendore* |
| JOHNNY. Bill Joe Layne | Carolyn Byrd Brooks* |
| | John Frisby* |

**** *

SECOND INTERMISSION: After the Interlude -- 5 minutes

**** *

ABOUT THE AUTHOR

Jean Baptiste Poquelin, under the "nom du theatre" of Moliere, lives with us as one of the greatest satiric dramatists the world has ever known. He was born in Paris in 1622. Due to his father's position as court upholsterer to Louis XIV, Moliere received the educational privileges of the nobility. As a youth he was taught in a Jesuit school and later studied law. However, the "practical" professions did not interest him and he turned to the theatre. For three years he worked with an unsuccessful troupe in Paris, and finally joined another company which toured the French provinces for twelve years. During this period Moliere worked as both actor and playwright, learning the ways of the theatre. His first play, "L'E'tourdi", was performed at Lyons by his company some time between 1653 and 1655.
(continued on back cover)

3 1/2 45 3 223- 1957

the civic music association



presents

NORA KOVACH

ISTVAN RABOVSKY

With

SONIA AROVA

JOB SANDERS

At the Pianos

HOWARD BARR

and

JULIAN ELBAZ

FRONT page headlines around the free world four years ago proclaimed the escape from behind the Iron Curtain of two of Eastern Europe's most exciting dancers. Since then, New York, Paris, London, Brussels, Lisbon and Barcelona have added their acclaim to the bravos of Moscow, Leningrad and Budapest.

Nora and Istvan met while they were students at the Budapest State Opera Ballet School. At sixteen Istvan became a solo dancer of the State Ballet, and from his first appearance, his reputation spread throughout Eastern Europe. The next year, Ulanova, the great Russian ballerina, saw his performances and determined to take him back to Russia. Searching for a partner suited to accompany him, Ulanova auditioned the company's entire ballerina contingent and chose a gifted youngster . . . Nora. Unknown to Ulanova the two were secretly engaged.

The couple appeared both in Moscow's Bolshoi Theatre and in Leningrad's famous Maryinsky Theatre, receiving a kind of public acclaim and adulation unknown even to top movie stars in the U. S. Despite their success, the two dancers' anti-communist feelings were heightened every day by the restrictions on their artistic and personal freedom and by the life they saw about them.

In May, 1953, sent to Berlin to perform before East German officials, and watched steadily by secret police, they went calmly about their business until the night of the performance. Then, shortly before curtain time, they left their possessions behind, went to the nearest subway, by sheer luck evaded a policeman checking identification papers, waited agonizing moments for a train, boarded it and didn't get off until they were well into the Western Sector.

Since then, the couple have appeared in Europe and North America, have taken their ensemble to South America and have appeared a number of times on the Ed Sullivan Television Show. Last July they created headlines again when they were rescued from the sinking Andrea Doria.

SONIA AROVA

When Sonia Arova was five, the great Feodor Chaliapin visited her home in Sofia, Bulgaria, and, impressed with the little girl's musicality, persuaded her parents to allow her to study dancing at the State Opera House. At nine she was taken to Paris to study with the fabled Madame Preobrajenska, also studying singing, ballet with Serge Lifar, and piano with Marguerite Long. Sonia was one of the "rats" in the famous French movie *La Mort du Cygne* and at eleven appeared at the Opera Comique.

At the beginning of World War II, Sonia was sent to live with an English couple in Brittany and from there to England on a Dutch freighter with Sonia disguised as a boy.

The teen-ager continued her studies in England and when she was fifteen began to dance professionally with the International Ballet. Later with London's Festival Ballet she became a star. In 1954, after appearing with the Komaki Ballet in Tokyo, Miss Arova became a member of Ballet Theatre and last year she was a guest artist with the Chicago Lyric Theatre Ballet in Chicago and New York. In private life Miss Arova is Mrs. Job Sanders.

JOB SANDERS

Job Sanders has achieved recognition both as a featured dancer in ballet and on the Broadway stage and as one of the most promising of the younger choreographers. Born in Amsterdam, Holland, he studied ballet with Gavrilov and at the School of American Ballet in New York.

In 1948, Mr. Sanders joined the Ballet Russe de Monte Carlo and remained with that company until 1952. In 1954 he became a member of The Ballet Theatre, with which company he danced as a featured artist through last season.

On Broadway Mr. Sanders has been seen in *Two's Company* with Bette Davis, *Carousel*, *Gentlemen Prefer Blondes*, and *Almanac*, and last spring choreographed a highly successful new ballet on juvenile delinquents for New York's Phoenix Theatre. He has also choreographed ballets for Nora Kaye, Hugh Laing and Alexandra Danilova.

PROGRAM

I.

Suite *Edvard Grieg*
(1843-1907)

- a. Prelude
- b. Adagio
- c. Rigaudon

Grieg, the most noted of Scandinavian composers, was sent to the Leipzig Conservatory at the age of fifteen. His early compositions were patterned on those of the masters but gradually he devoted himself to the study of Norwegian folk-music and became the great interpreter of genuine Norwegian melody, rhythm, and modes.

SONIA AROVA AND JOB SANDERS
CHOREOGRAPHY BY JOB SANDERS

Don Quixote—Grand Pas de Deux *Ludwig Minkus*
(1827-1890)
a. Introduction c. Variation
b. Grand Pas de Deux d. Coda
Arr. Julian Elbaz

Minkus was born in Vienna and died in St. Petersburg, Russia. His first production of ballet with music was performed in Moscow on December 14, 1869. This production was the ballet *Don Quixote*, which was based on the book, *Don Quixote* by Cervantes.

NORA KOVACH AND ISTVAN RABOVSKY

Suite Scaramouche *Darius Milhaud*

- a. Vis
- b. Modere
- c. Brazileria

Scaramouche was a stock character in old Italian comedy, a braggart, a coward, yet a merry fellow. The first part of this *Suite* might be regarded as a character-sketch of him. The second has the character of a *Berceuse*. The Finale is based on a popular Brazilian dance-rhythm, the Samba, which attracted Milhaud during his visit to Brazil.

HOWARD BARR AND JULIAN ELBAZ

Espana *Emmanuel Chabrier*
(1841-1894)

Pianist and composer, pupil of Marmontel and Laurent at Paris Conservatory; from 1865 pianist to the Empress Eugénie and director of the Court balls. Wrote some 250 dances for orchestra, among these *Estudiantina*, *Dolores*, *Espana* and *Les Sirènes*.

NORA KOVACH, ISTVAN RABOVSKY
SONIA AROVA, JOB SANDERS
CHOREOGRAPHY BY PEREJESLAVEC

INTERMISSION

II.

Love Game *Moritz Moszkowski*
(1854-1925)
Arr. Julian Elbaz

Moritz Moszkowski was a Polish gentleman of wealth who became known first as a concert pianist. He was, however, so nervous that he was forced to give up the career of a virtuoso and devoted himself to teaching and composition.

NORA KOVACH AND ISTVAN RABOVSKY
CHOREOGRAPHY BY P. GUSZEY

Princess Aurora—Pas de Deux *Peter Ilich Tschaikowsky*
from "The Sleeping Beauty" (1840-1893)

- a. Adagio
- b. Variation—Prince Charming
- c. Variation—Princess Aurora
- d. Coda

The Sleeping Beauty had its premier New Year's Day, 1890. Tschaikowsky valued the music highly and though coldly received at first, it soon gained in popularity.

The scenario follows the old French story of Charles Perrault's, *Contes du Temps. Marchen* is loved by German children under the name of *Dornoschen*. The beautiful princess is placed under a magic spell, and sleeps under a rose bower through the ages until the Prince who is unafraid hews his way through the massive bushes grown formidable with time, and rescues her to a life of happiness.

SONIA AROVA AND JOB SANDERS
CHOREOGRAPHY BY PETIPA

MOREHEAD STATE COLLEGE

Presents in Recital

MARJORIE NEWSOM

HARPIST

Button Auditorium
Thursday - Jan. 17, 1957

7:30 P.M.

-PROGRAM-

New Works for Harp:

| | |
|-----------------------------|----------------|
| Chanson de la Nuit | Carlos Salzedo |
| The Lost Bells of Bottreaux | Hugh Newsom |

Ancient Harp Music:

| | |
|-----------------|--------------------------|
| Lough Sheeling | Old Gaelie |
| The King's Hunt | John Bull |
| O'Donnell A Boo | Early Irish Battle March |

Transcription for Modern Pedal Harp:

Variations Pastorales sur un Vieux Noel
Marcel Rousseau

-INTERMISSION-

Contemporary Harp Music:

| | | |
|--------------------------------|---------------------------------|-----------------|
| | [Lolita, la danseuse] | Marcel Tournier |
| Leux Images: | | |
| | [Vers La source dans le bois] | |
| Mirage | | Carles Salzedo |
| Prelude to the Christmas Suite | | Hugh Newsom |

Folk Music:

| | |
|--|---------------------|
| (Italy) Giga, from the Suite for strings | |
| | Areangelo Corelli |
| (Scotland) Wi' a Hundred Pipers an' a' | |
| | Traditional |
| (England) Drink To Me Only With Thine Eyes | |
| | Unknown |
| (Siberia) Wandering Musicians | |
| | Rubikov Krassejansk |

Descriptive Suite: Night Pictures:

| | | |
|-------------------------------|---|-------------|
| [Twilight Lake in the Rain] | - | Hugh Newsom |
| Gulls at Sundown | | |
| Dark Forest | | |
| North Sea | | |

FACULTY RECITAL

Violet C. Severy, Organist

with

Leslie Woelflin, Clarinetist
and

Ann Woelfin, Pianist

Baird Music Building

Thursday, March 7, 1957

7:30 P.M.

PROGRAM

I. Prelude and Fugue in B Minor - Johann Sebastian Bach
(1685-1750)

Chorale Preludes

1. Liebster Jesu, Wir Sind Hier J.S. Bach
(Blessed Jesu, At Thy Word) Max Reger
tune by Johann Ahle (1654) (1873-1916)
Richard Purvis
(living)
Violet Severy

2. Vom Himmel Hoch da Domm Ich Her - Johann Pachelbel
(From Heaven On High to Earth I Come) (1653-1706)

II. Pastorale - - - Cesar Franck
(1822-1890)

Before the Image of a Saint - Sigfried Karg-Elert
(1877-1933)

Arabesque - - - Louis Vierne
(1870-1937)

Fugue No. 3 in D Minor - Felix Mendelssohn
(1809-1847)

III. Sonata No. 1 - - - Johannes Brahms
(1833-1897)

Three Short Pieces for Clarinet - John Carter
Leslie Woelflin, Clarinetist
Ann Woelflin, Pianist

IV. Modale Suite - - - Flor Peeters
(living)

Choral - - - Scherzo

Prelude No. 2 - - - Ernst Bloch
(1880 -)

Sonata No. 1 - - - Paul Hindemith
(1895 -)

Mahig schnell - - - Lebhaft

God in Heaven, Look Down - - Cochran Penick
(living)

Holy God, We Bless Thy Name - Flor Peeters

INTERMISSION

THE MOREHEAD PLAYERS

present

M U R D E R

in the C a t h e d r a l

by

T. S. Eliot

Directed by

W. P. Covington, III

and

Donald F. Holloway

MARCH 19, 20, 21, 22, and 23, 1957

CURTAIN: 8:15 P.M.

THEATRE, Basement of Thompson Hall
Morehead State College, Kentucky

ABOUT THE PLAY

This play was written for production (in an abbreviated form) at the Canterbury Festival, June 1935. Since that time it has gone through several revisions by Mr. Eliot. It played successfully in London and in New York and was recently filmed as a motion picture. It is believed to be the first contemporary verse play to be adapted to the screen.

Since the play was originally written to be performed under the special conditions of the Chapter House at Canterbury, accepting the limitations and exploiting the special advantages of such a setting, it was decided that in our production we would adapt the various available editions to that production we felt would be acceptable to our limitations and would exploit the special advantages of such a play in our new, but yet incomplected, theatre. We have attempted to stage the play as nearly as possible as it might be staged in an actual cathedral.

Our next production will be FAMILY PORTRAIT by Coffee and Cowen.

Without the aid of scenery, elaborate costumes, and a large cast, the Morehead DRAMA TRIO will take you through the poignant story of Christ's family and will recreate all those people directly associated with Christ. The entire story of Christ's last three years on earth will come vividly alive for you in this unusual presentation by means of the human voice and a shawl or two.

The DRAMA TRIO will perform in Richmond, Virginia, in the Ballroom of the Thomas Jefferson Hotel on the evening of May 1, 1957 for the Grand Chapter Session of The Order of the Eastern Star.

Watch for the opening of FAMILY PORTRAIT here in April.

MURDER IN THE CATHEDRAL

A Play by T. S. Eliot

Cast

WOMEN OF CANTERBURY....Rudy Baldwin, Gwen Preston
Joan Humphreys, Loy Hale
Carolyn Brooks, Pat Glaze
Vivian Fields, Jane Pass

FIRST PRIEST OF THE CATHEDRAL.....Johnny Duncan
SECOND PRIEST OF THE CATHEDRAL.....
...Dorman Picklesimer

A HEARLD.....John Haag
THOMAS BECKET, ARCHBISHOP OF CANTERBURY.....
W. P. Covington, III

FIRST TEMPTER.....Gerald Yentes
SECOND TEMPTER.....Richard Burns
THIRD TEMPTERJames Rowland
FOURTH TEMPTER, spoken by.....Richard Burns
MONK OF THE CATHEDRAL.....Jim Stites
FIRST KNIGHT.....Larry Monhollan
SECOND KNIGHT.....Gary Alletzhauser
THIRD KNIGHT.....Leo Floyd

PART I

The scene is The Archbishop's Hall, on December 2, 1170.

INTERLUDE

The Archbishop preaches in The Cathedral on Christmas Morning, 1170.

INTERMISSION

(12 minutes)

PART II

The first scene is in The Archbishop's Hall;
The second scene is in the Cathedral, on
December 29, 1170.

MOREHEAD STATE COLLEGE

Morehead, Kentucky

CONCERT

Howard Boyajian, violin
Stevenson Barrett, piano

Thursday, March 28, 1957

7:30 P. M.

Sonata No. 6, Kochel 301.....Mozart
Allegro con spirito
Allegro

.....

Fugue in AKreisler
PantomimedeFalla-Kochanski
Rumanian Folk Dances.....Bartok

Howard Boyajian, violin

.....

Sonata No. 1Duncan
Fast
Slow
Fast

- I N T E R M I S S I O N -

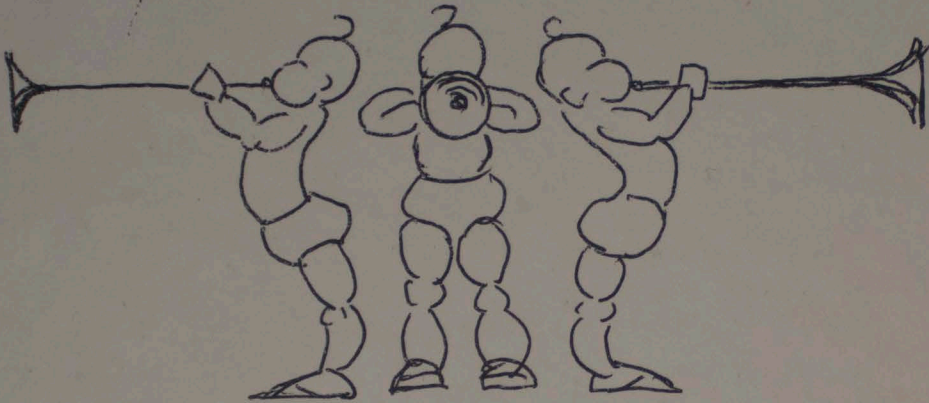
Jeux d'eauxRavel
Pavane pour une infante defunteRavel
MenuetDebussy
L' isle joyeuseDebussy

Stevenson Barrett, piano

.....

Sonata in A majorFranck
Allegro ben moderato
Allegro
Ben moderato Largamente
Allegretto poco mosso

WELCOME To



REGIONAL MUSIC
FESTIVAL

MOREHEAD STATE COLLEGE
MOREHEAD — KY.

MARCH — 29 — 30 — 1957

MOREHEAD STATE COLLEGE

MOREHEAD, KENTUCKY

We welcome the participants in the Regional Music Festival to the Campus of Morehead State College. You are to be congratulated on your achievement in the field of music. The music teachers in the schools from which you come have made a great contribution to you through the assistance which they have given. We hope that you will profit from the experience of this Festival and determine to continue in this area of study.

Adron Doran
Adron Doran
President

GENERAL INFORMATION

Please follow the schedule as carefully as possible. Contestants will be called, by number, in the order listed. If there should be a conflict, please try to send word to the Chairman of the section concerned so that he may make arrangements to meet your problem.

Meals are available at the college cafeteria. The grill also will be open during the day for snacks and refreshments. Both the grill and the cafeteria are located in the basement of Allie Young Hall.

A snack bar will also be operated in the Music building for your convenience.

Ratings will be posted as soon as they are available. Teachers may obtain rating sheets at the Festival Headquarters at the end of each day.

An information desk will be maintained near the front entrance of the Baird Music Bldg. Inquire there for warmup rooms, lost and found, etc.

Contestants must provide music for the judges. Give your music to the Chairman, and wait for it to be returned to you after your performance. Write your name and school on your music.

Measures must be numbered in all music.

Piano solos must be memorized.

TENOR SOLOS

Fine Arts--Room 210

| | | | |
|----|--------------------|--------------|------|
| 66 | Thomas Buzzard | Bourbon Co. | 8:30 |
| 67 | Wayne Conley | Catlettsburg | 8:35 |
| 68 | Abe Fossen | Ashland | 8:40 |
| 69 | Bobby Helphenstine | Fleming Co. | 8:45 |
| 70 | John Koskinsen | Ashland | 8:50 |
| 71 | Charles Patterson | Ashland | 8:55 |
| 72 | Tommy Robinson | Catlettsburg | 9:00 |
| 73 | Woody Todd | Fleming Co. | 9:05 |
| 74 | Ronald Wagoner | Bourbon Co. | 9:10 |
| 75 | Billy Wells | Morehead | 9:15 |

BARITONE SOLOS

Fine Arts--Room 210

| | | | |
|----|-------------------|--------------|-------|
| 76 | Jimmy O'Conner | Fleming Co. | 9:20 |
| 77 | Virgil Brewer | Catlettsburg | 9:25 |
| 78 | Roger Broughton | Ashland | 9:30 |
| 79 | Johnny Carter | Maysville | 9:35 |
| 80 | Ronnie Fox | Ashland | 9:40 |
| 81 | Jerry Hadden | Bourbon Co. | 9:45 |
| 82 | Jack Hamm | Fleming Co. | 9:50 |
| 83 | Marvin Hughes | Catlettsburg | 9:55 |
| 84 | Jimmy Moorhead | Bracken Co. | 10:00 |
| 85 | Jerry O'Conner | Fleming Co. | 10:05 |
| 86 | Jenny Roberson | Maysville | 10:10 |
| 87 | Don Von Gruenigen | Bourbon Co. | 10:15 |
| 88 | Charles Woolery | Ashland | 10:20 |

MADRIGALS

Fine Arts--Room 210

| | | |
|----|-----------------|-------|
| 90 | Ashland # 1 | 10:25 |
| 91 | Ashland # 2 | 10:30 |
| 92 | Maysville # 1 | 10:35 |
| 93 | Maysville # 2 | 10:40 |
| 94 | Russell | 10:45 |
| 95 | Bourbon Co. # 1 | 10:50 |
| 96 | Bourbon Co. # 2 | 10:55 |
| 97 | Morehead | 11:00 |
| 98 | Orangeburg | 11:05 |

* Junior Division

MIXED QUARTETS

Fine Arts--Room 223

| | | |
|------|-----------------|------|
| 101* | Fleming Co. | 1:00 |
| 102 | Ashland # 1 | 1:05 |
| 103 | Ashland # 2 | 1:10 |
| 104 | Bourbon Co. # 1 | 1:15 |
| 105 | Bourbon Co. # 2 | 1:20 |
| 106 | Bourbon Co. # 3 | 1:25 |
| 107 | Catlettsburg | 1:30 |
| 108 | Fleming Co. | 1:35 |
| 109 | Maysville # 1 | 1:40 |
| 110 | Maysville # 2 | 1:45 |
| 111 | Maysville # 3 | 1:50 |
| 112 | Morehead | 1:55 |
| 113 | Russell # 1 | 2:00 |
| 114 | Russell # 2 | 2:05 |
| 115 | Fairview | 2:05 |

MALE QUARTETS

Fine Arts--Room 223

| | | |
|------|-----------------|------|
| 116* | Fleming Co. | 2:10 |
| 117 | Ashland # 1 | 2:15 |
| 118 | Ashland # 2 | 2:20 |
| 119 | Ashland # 3 | 2:25 |
| 120 | Bourbon Co. # 1 | 2:30 |
| 121 | Bourbon Co. # 2 | 2:35 |
| 122 | Bourbon Co. # 3 | 2:40 |
| 123 | Catlettsburg | 2:45 |
| 124 | Fleming Co. | 2:50 |
| 125 | Maysville # 1 | 2:55 |
| 126 | Maysville # 2 | 3:00 |
| 127 | Maysville # 3 | 3:05 |
| 128 | Russell | 3:10 |

MALE TRIOS

Fine Arts--Room 223

| | | |
|-----|-----------------|------|
| 130 | Ashland # 1 | 3:15 |
| 131 | Ashland # 2 | 3:20 |
| 132 | Bourbon Co. # 1 | 3:25 |
| 133 | Bourbon Co. # 2 | 3:30 |
| 134 | Bourbon Co. # 3 | 3:35 |
| 135 | Russell | 3:40 |

* Junior Division

MEZZO SOPRANO SOLOS

Fine Arts--Room 210

| | | | |
|------|-----------------|--------------|------|
| 137* | Joan Simpkins | Catlettsburg | 1:00 |
| 138* | Paige Wyatt | Fleming Co. | 1:05 |
| 139 | Dorothy Adkins | Fleming Co. | 1:10 |
| 140 | Martha Ammerman | Bourbon Co. | 1:15 |
| 141 | Sue Bayless | Breckinridge | 1:20 |
| 142 | Greta Ann Brown | Breckinridge | 1:25 |
| 143 | Bonnie Gettes | Orangeburg | 1:30 |
| 144 | Lynda Leslie | Fleming Co. | 1:35 |
| 145 | Patty Leslie | Fleming Co. | 1:40 |
| 146 | Lucky Mason | Maysville | 1:45 |
| 147 | Iris McDonald | Ashland | 1:50 |
| 148 | Delores McPeck | Catlettsburg | 1:55 |
| 149 | Deanne Poulis | Ashland | 2:00 |
| 150 | Jean Stevens | Ashland | 2:05 |
| 151 | Mary L. Stone | Bourbon Co. | 2:10 |
| 152 | Ramona Williams | Ashland | 2:15 |

CONTRALTO SOLOS

Fine Arts--Room 210

| | | | |
|------|-------------------|--------------|------|
| 154* | Karen Morris | Catlettsburg | 2:20 |
| 155* | Glenda Price | Bracken Co. | 2:25 |
| 156* | Gail Shivel | Boyd Co. | 2:30 |
| 157* | Norma Virgin | Catlettsburg | 2:35 |
| 158 | Patti Akers | Ashland | 2:40 |
| 159 | Pat Britton | Ashland | 2:45 |
| 160 | Kay Fried | Fleming Co. | 2:50 |
| 161 | Charlotte Hatton | Bourbon Co. | 2:55 |
| 162 | Joyce Ison | Russell | 3:00 |
| 163 | Wanda Lawrence | Carlisle | 3:05 |
| 164 | Diane Moore | Ashland | 3:10 |
| 165 | Sharon Pruitt | Ashland | 3:15 |
| 166 | Marjorie Reynolds | Bourbon Co. | 3:20 |
| 167 | Norma Sue Swim | Bourbon Co. | 3:25 |

* Junior Division

GIRLS TRIOS

Fine Arts--Room 203

| | | |
|------|------------------|------|
| 169* | Bourbon Co. | 1:00 |
| 170* | Erie | 1:05 |
| 171* | Fleming Co. | 1:10 |
| 172* | Morehead | 1:15 |
| 173* | Orangeburg | 1:20 |
| 174* | Raceland | 1:25 |
| 175 | Ashland # 1 | 1:30 |
| 176 | Ashland # 2 | 1:35 |
| 177 | Ashland # 3 | 1:40 |
| 178 | Bourbon Co. # 1 | 1:45 |
| 179 | Bourbon Co. # 2 | 1:50 |
| 180 | Bourbon Co. # 3 | 1:55 |
| 181 | Breckinridge | 2:00 |
| 182 | Catlettsburg # 1 | 2:05 |
| 183 | Catlettsburg # 2 | 2:10 |
| 184 | Catlettsburg # 3 | 2:15 |
| 185 | Fleming Co. # 1 | 2:20 |
| 186 | Fleming Co. # 2 | 2:25 |
| 187 | Fleming Co. # 3 | 2:30 |
| 188 | Maysville # 1 | 2:35 |
| 189 | Maysville # 2 | 2:40 |
| 190 | Maysville # 3 | 2:45 |
| 191 | Morehead | 2:50 |
| 192 | Orangeburg | 2:55 |
| 193 | Raceland | 3:00 |
| 194 | Russell # 1 | 3:05 |
| 195 | Russell # 2 | 3:10 |
| 196 | Russell # 3 | 3:15 |
| 197 | Fairview # 1 | 3:20 |
| 198 | Fairview # 2 | 3:25 |

* Junior Division

PIANO SOLOS--SENIOR DIVISION Fine Arts - Room 117

| | | | |
|-----|-------------------|--------------|-------|
| 201 | Sue Bayless | Breckinridge | 8:00 |
| 202 | Janie Bowne | Breckinridge | 8:08 |
| 203 | Mary D. Evans | Breckinridge | 8:16 |
| 204 | Joan Moore | Breckinridge | 8:32 |
| 205 | Gayle Stanley | Breckinridge | 8:40 |
| 206 | Terry Wicker | Breckinridge | 8:48 |
| 207 | Sharon Williams | Breckinridge | 8:48 |
| 208 | Nancye Atherton | Orangeburg | 9:00 |
| 209 | Becky Barlowe | Carlisle | 9:08 |
| 210 | Mary Ruth Boggs | Russell | 9:16 |
| 211 | Betty Brady | Holy Family | 9:24 |
| 212 | Paul Campbell | Boyd County | 9:32 |
| 213 | Patty Clarkson | Orangeburg | 9:40 |
| 214 | Alice Evenburgh | Maysville | 9:48 |
| 215 | Virginia Gaines | Fleming Co. | 10:00 |
| 216 | Marilyn Ivey | Russell | 10:08 |
| 217 | Kay Irvin | Nicholas Co. | 10:16 |
| 218 | Margaret Krell | Holy Family | 10:24 |
| 219 | Sandra Mingua | Bracken Co. | 10:32 |
| 220 | Jane Redmon | Bourbon Co. | 10:40 |
| 221 | Mary Jo Serey | Holy Family | 10:48 |
| 222 | Barbara Steile | Ashland | 11:00 |
| 223 | Tarasa Travis | Maysville | 11:08 |
| 224 | Bill Traxel | Maysville | 11:16 |
| 225 | Madeline Wheeler | Orangeburg | 11:24 |
| 226 | Marceline Wheeler | Orangeburg | 11:32 |
| 227 | Bonnie Whitten | Russell | 11:40 |
| 228 | Robertta Williams | Ashland | 11:48 |
| 229 | Barbara Young | Holy Family | 12:00 |

PIANO DUOS

Fine Arts--Room 101

| | | |
|------|-------------|------|
| 267* | Holy Family | 2:32 |
| 268 | Holy Family | 2:40 |
| 269 | Ashland # 1 | 2:48 |
| 270 | Ashland # 2 | 3:00 |
| 271 | Russell # 1 | 3:08 |
| 272 | Russell # 2 | 3:16 |

PIANO CONCERTO

Fine Arts--Room 101

| | | |
|-----|---------|------|
| 273 | Ashland | 3:24 |
|-----|---------|------|

* Junior Division

PIANO SOLOS - JUNIOR DIVISION

Fine Arts - Room 120

| | | | |
|-----|-------------------|--------------|-------|
| 231 | Caroline Bowne | Breckinridge | 8:00 |
| 232 | Etta Jane Caudill | Breckinridge | 8:08 |
| 233 | Laura J. Clayton | Breckinridge | 8:16 |
| 234 | Bobby Combs | Breckinridge | 8:24 |
| 235 | Sandra Elam | Breckinridge | 8:32 |
| 236 | Judy Hackney | Breckinridge | 8:40 |
| 237 | Jimmy Clark | Maysville | 8:48 |
| 238 | Paul Cooper | Fleming Co. | 9:00 |
| 239 | Charles Eckenrode | Putnam | 9:08 |
| 240 | Billie S. Fowler | Holy Family | 9:16 |
| 241 | Bonnie Hard | Orangeburg | 9:24 |
| 242 | Judy Hume | Maysville | 9:32 |
| 243 | Carolynne Krell | Holy Family | 9:40 |
| 244 | Martha Lewis | Prichard | 9:48 |
| 245 | Mary F. Marsh | Breckinridge | 10:00 |
| 246 | Kay Patrick | Breckinridge | 10:08 |
| 247 | Nancy Patrick | Breckinridge | 10:16 |
| 248 | Jackie Powell | Breckinridge | 10:24 |
| 249 | Wanda Rogers | Catlettsburg | 10:32 |
| 250 | Sharon Scott | Holy Family | 10:40 |
| 251 | Betty Vice | Mayslick | 10:48 |
| 252 | Janie Wilson | Breckinridge | 11:00 |
| 253 | Francois Wycliff | Holy Family | 11:08 |

PIANO DUETS

Fine Arts--Room 101

| | | |
|------|-----------------|------|
| 255* | Breckinridge #1 | 1:00 |
| 256* | Breckinridge #2 | 1:08 |
| 257* | Maysville | 1:16 |
| 258 | Ashland #1 | 1:24 |
| 259 | Ashland #2 | 1:32 |
| 260 | Ashland #3 | 1:40 |
| 261 | Bourbon Co. | 1:48 |
| 262 | Bracken Co. | 2:00 |
| 263 | Holy Family | 2:08 |
| 265 | Maysville | 2:16 |
| 266 | Orangeburg | 2:24 |

* Junior Division

JUNIOR CHORUSES

Breckinridge Aud.

| | | | |
|-----|---------------------------------|-------|-------|
| 301 | Fleming Co. #1 | Mixed | 9:00 |
| 302 | Fleming Co. #2 | Mixed | 9:10 |
| 303 | Mayslick | Mixed | 9:20 |
| 304 | Fleming Co. #3 | Mixed | 9:30 |
| 305 | Fleming Co. #4 | Mixed | 9:40 |
| 306 | Maysville | Mixed | 9:50 |
| 307 | Fleming Co. #5 | Mixed | 10:00 |
| 308 | Fleming Co. #6 | Mixed | 10:10 |
| 309 | Washington Jr. | Mixed | 10:20 |
| 310 | Fleming Co. #7 | Mixed | 10:30 |
| 311 | Maysville--Boys, changed voices | | 10:40 |
| 312 | Washington Jr.--Boys unchanged | | 10:50 |

SENIOR CHORUSES

CLASS

Breckinridge Aud.

| | | | | |
|-----|--------------|----|-------|------|
| 313 | Ashland | E | Girls | 1:00 |
| 314 | Erie | C | Girls | 1:10 |
| 315 | Minerva | C | Girls | 1:20 |
| 316 | Orangeburg | C | Girls | 1:30 |
| 317 | Mayslick | CC | Girls | 1:40 |
| 318 | Raceland | CC | Girls | 1:50 |
| 319 | Boyd Co. | B | Girls | 2:00 |
| 320 | Fleming Co. | B | Girls | 2:10 |
| 321 | Morehead | B | Girls | 2:20 |
| 322 | Russell | B | Girls | 2:30 |
| 323 | Ezel | C | Mixed | 2:40 |
| 324 | Orangeburg | C | Mixed | 2:50 |
| 325 | Bracken Co. | CC | Mixed | 3:00 |
| 326 | Breckinridge | CC | Mixed | 3:10 |
| 327 | Boyd Co. | B | Mixed | 3:20 |
| 328 | Fleming Co. | B | Mixed | 3:30 |
| 329 | Morehead | B | Mixed | 3:40 |
| 330 | Russell | B | Mixed | 3:50 |

FRIDAY

Junior Choruses

Fine Arts-Room 117

| | | | |
|-----|----------------|-------|------|
| 331 | Breckinridge | Girls | 1:00 |
| 332 | Bourbon Co. | Girls | 1:10 |
| 333 | Maysville | Girls | 1:20 |
| 334 | Morehead | Girls | 1:30 |
| 335 | Russell | Girls | 1:40 |
| 336 | Sardis | Girls | 1:50 |
| 337 | Orangeburg | Girls | 2:00 |
| 338 | Washington Jr. | Girls | 2:10 |

Senior Choruses

Fine Arts-Room 117

| | | | | |
|-----|-------------|----------|-------|------|
| 339 | Ashland | Class E | Boys | 2:20 |
| 340 | Bracken Co. | Class CC | Choir | 2:30 |
| 341 | Fleming Co. | Class B | Choir | 2:40 |

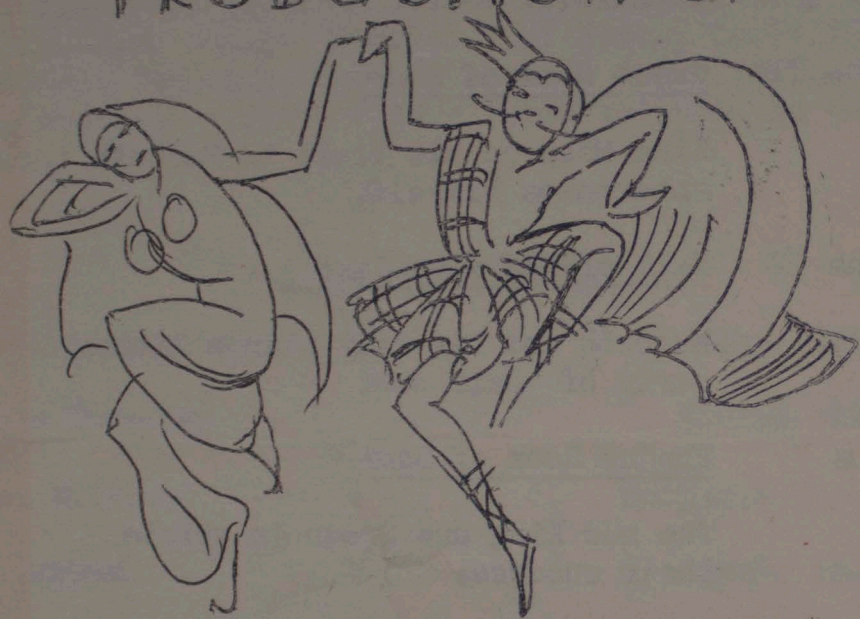
REGIONAL MUSIC FESTIVAL

Morehead State College
Morehead, Kentucky
March 29-30 1957

ADJUDICATORS

| | |
|------------------------|---------------------|
| Mr. Roy Boesser | Louisville, Ky. |
| Mr. Phillip Cartwright | Maplewood, N.J. |
| Mr. John Finley | Jacksonville, Ala. |
| Mr. Walter Hall | Lexington, Ky. |
| Mr. Loran Mercer | Warwood, W. Va. |
| Mr. Karl Niekamp | Moundsville, W. Va. |
| Mr. Nathaniel Patch | Lexington, Ky. |
| Mr. Victor Plushkat | Pittsburg, Pa. |
| Mr. James Rathburn | Huntington, W. Va. |
| Mr. Robert Roden | Covington, Ky. |
| Mrs. Blanche Seevers | Richmond, Ky. |

THE BEAUX ARTS CLUB
PRESENTS A
MARIONETTE
PRODUCTION OF



MACBETH A LA MODE
A COOL SCOTT ON A ROCK AND ROLL

TUESDAY APRIL 9 1957

MOREHEAD STATE COLLEGE
BUTTON AUDITORIUM

The Story

Scene I A Heath

Macbeth and Banquo returning from a successful war, meet three witches.

Scene II Doorway to Macbeth's Castle

Lady Macbeth reads a letter from her husband, that tells of his meeting the witches.

Scene III Guest Room of Same

King Mose on his visit to Macbeth entertains himself.

Scene IV Hall of the Same Castle

Macbeth and his Lady plan a little party of their own.

Scene V Throne Room of Same

The new King and Queen celebrate their success.

Scene VI Rodburn Hollow on a dark night

Macbeth worried about the future goes to see the fortune tellers again.

Scene VII Spain

Macduff goes to Spain to get help.

Scene VIII Stairway to Lady Macbeth's Room

Lady Macbeth walks in her sleep.

Scene IX Hall of Castle

Soldiers led by Macduff siege the Castle of Macbeth.

The Marionette

The Marionette is not a childish fancy or a passing fad for his friends and associates have been those of highest rank and great learning in almost every country. Civilized or savage that history has explored. Shakespeare and Ben Jonson wrote plays for them, Joseph Hayden wrote music for them. Archimedes and Michael Angelo made them. Plato and Socrates talked for them as they held them in their hands. Charles V of Spain, Lewis XIV, Crevaines, Voltaire, Goethe, Anatole Franc and Gordon Craig are only a few who have loved and praised them highly.

PUPPETTEERS

Gary Alletzhauser

Jane Walton

Ronald Thatcher

Vivian Fields

James Williams

Marjorie Gilbert

Bob Brewer

Betty Marzan

Joyce Salisbury

Pauline Pack

Jim Clark

Loy Hale

Bettie Lou Baker

Naomi Claypool

Katie Jo Akins

Tom Young

P R O G R A M

MOREHEAD STATE COLLEGE

KEA Breakfast

Bluegrass Room

Brown Hotel

April 12, 1957

8:00 A. M.

Presiding: Dr. Adron Doran, President

Music: Mr. and Mrs. John E. Carter
Music Department

Invocation: Dr. Gabriel C. Banks
Associate Professor of English

Introduction of Visitors

Speech: Dr. Wilhelm Exelbirt
Professor of History

Ap. 16-20, 1957

THE MOREHEAD PLAYERS

of

Morehead State College
Morehead, Kentucky

presents

ITS SEVENTH TOUR PROCUCTION

THE MOREHEAD DRAMA TRIO

in

A Special Reading-in-action

performance of

FAMILY PORTRAIT

by

Lenore Coffee and W. J. Cowen

MOREHEAD, KENTUCKY
April 16-20, 1957
Baird Music Building

Special Matinee
April 19---11:30 A.M.
The College Auditorium

Sponsor: THE MOREHEAD
WOMAN'S CLUB

TOURING ENGAGEMENTS
The Grand Chaper of the
Order of Eastern Star
RICHMOND, VIRGINIA

Erie School
OLIVE HILL, KENTUCKY

HUNTINGTON, INDIANA
MESSICK, INDIANA

THE DRAMA TRIO---

JOYCE BROWN, associate director of the Morehead Players for the season 1956-57, won the Best Performance award for her role of Jocasta in Sophocles' OEDIPUS REX during the 1953-54 season; and last season, 1954-55, she won the Morehead Players Trophy award for the Outstanding actress of the season.

DONALD HOLLOWAY, graduate assistant in the Division of Drama and Speech, won three Best Performance awards during his undergraduate days on campus, and, in his senior year was awarded the Morehead Players Trophy for Outstanding Achievement in Theatre Arts. Mr. Holloway recently has returned from Europe where he was a member of Christian Faith and Arts Project, which toured England and the Continent performing both religious and secular drama.

BILLIE JEAN THOMPSON, business manager of the Morehead Players for the current season, has also served as associate director. She won the Best Performance award during the 1954-55 season; and won the award for Outstanding Actress of the 1953-54 season. Miss Thompson has also been associated with the Louisville (Kentucky) Little Theatre.

THE MOREHEAD DRAMA TRIO presents

FAMILY PORTRAIT

(cast in order of appearance)

PROLOGUE Billie Jean Thompson
MARY Joyce Brown
JUDAH, Her youngest son Donald Holloway
MARY CLEOPHUS, Mary's sister-in-law Miss Thompson
JAMES, Mary's son, the eldest next to Jesus
Mr. Holloway
SELIMA, A waitress Miss Thompson
A DISCIPLE Mr. Holloway
MARY OF MAGDALA Miss Thompson
NATHAN Mr. Holloway
LEBAN, of Damascus Mr. Holloway

The action is continuous

| | | |
|-------|-----|---|
| Scene | I | A house in Nazareth, Summer. |
| | II | Wine shop at Capernaum. The following Spring. |
| | III | The house in Nazareth. A year later. |
| | IV | The same. The following week. |
| | V | A street in Jerusalem. Spring the following year. |
| | VI | A house in Jerusalem. The same night. |
| | VII | The house in Nazareth. Some years later. |

THE DEPARTMENT OF MUSIC
MOREHEAD STATE COLLEGE

PRESENTS IN SENIOR RECITAL

Sydney Annelle McMullen, organist
assisted by
Jan Fleck, clarinetist and pianist
Sue Bayless, accompanist

Sunday, May 12, 1957

3:00 p.m.

Baird Music Building

PROGRAM

- I. Prelude and Fugue in g minor.....Johann Sebastian Bach
(1685-1750)
Chorale PreludesJ. S. Bach
 "In Death's Strong Grasp the Saviour Lay"
 "In Peace and Joy I Now Depart"
Sarabande.....Arcangelo Corelli
(1653-1713)
Prelude and Fugue in C Major.....J. S. Bach
 Annelle McMullen, organ
- II. Adagio from Concerto for Clarinet, K. 622.....Wolfgang Amadeus Mozart
(1756-91)
Concertino for Clarinet, Op. 26.....Carl Maria von Weber
(1786-1826)
 Jan Fleck, clarinet
 Sue Bayless, accompanist
- III. Siciliano from Second Sonata for Flute and Clavier.....
 Bach-Steuterman
Prelude, Fugue and Variation (original form)...Cesar Franck
(1822-90)
 Miss McMullen and Mr. Fleck
- IV. ChaconneHealey Willan
(1880---)
Rondino.....Healey Willan
Chorale Preludes on Protestant hymn tunes.....Violet Severy
 "Fragrance"
 "Shanghai"
Prelude No. 3.....Frederick Jacobi
(1891----)
 "If Thou But Suffer God to Guide Thee.....Flor Peeters
(living)
 "Now Woods and Fields Are Sleeping".....Garth Edmundson
(living)
Six Organ Pieces for Low Mass.....Jan Nieland
(living)
Prelude (Veni Creator Spiritus)
Prayer in G
Postlude (Te Deum Laudamus)

Miss McMullen

1957

Department of Music

Morehead State Teachers College

PIANO RECITAL

3:00 p. m.

Sunday Afternoon, May 26

Mary Denney

Ruth Fields

Alice Patrick

PROGRAM

Nocturne, C minor

Chopin

Sixth French Suite

Bach

Allemande

Courante

Etude

Scriabine

Military Polonaise

Chopin

Mary Denney

Romance

Sibelius

Norwegian Bridal Procession

Grieg

Clair de Lune

Debussy

Polonaise, C minor

Chopin

Ruth Fields

Sonata, Op. 27 No. 1

Beethoven

First Movement

Third French Suite

Bach

Allemande

Sarabande

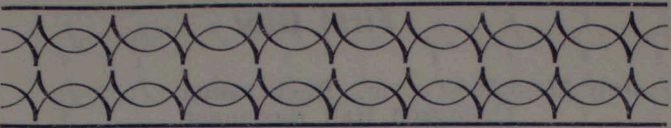
Etude, Op. 10 No. 3

Chopin

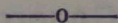
Polichinelle

Rachmaninoff

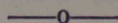
Alice Patrick



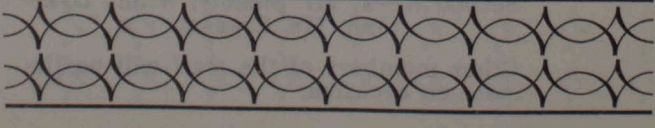
Writers' Workshop



SCHEDULE OF ACTIVITIES



SUMMER 1957



First Day

July 22—8:30-12 a. m., Registration
Thompson Hall Basement.

2:00 p. m., Preliminary meeting of
classes in short story and poetry—
Thompson Hall.

2:30 p. m., General Meeting.
Thompson Hall.

—o—

General

July 26—4:00 p. m., Coke Party at the Home of
President and Mrs. Doran.

July 27—**Wilderness Road** arrangements to be
made in the morning.

July 23—Aug. 2 (inclusive)—8:30-12 a. m., Individ-
ual conferences with the staff.

10:30—Short Story Class.

11:30—Poetry Class.

July 23-26 (inclusive)—2:30 p. m., Group discus-
sions in poetry and fiction alternating,
beginning with poetry.

July 29—Aug. 1 (inclusive)—2:30 p. m., Group
discussions in fiction and non-fiction
alternating, beginning with non-fiction.

Group Discussion Leaders—

First Week: Mr. Spears, Mr. Clark, Mr.
Hazel.

Second Week: Mr. Stokely, Wilma Dyke-
man, Mr. Creason.

Other members of the staff will partic-
ipate on occasion.

ON CAMPUS

July 22 — August 2

—o—

MOREHEAD WRITER'S WORKSHOP

MOREHEAD STATE COLLEGE

Morehead, Kentucky

—o—

Albert Stewart, Director

First Day

July 22—8:30-12 a. m., Registration
Thompson Hall Basement.

2:00 p. m., Preliminary meeting of
classes in short story and poetry—
Thompson Hall.

2:30 p. m., General Meeting.
Thompson Hall.

—o—

General

July 26—4:00 p. m., Coke Party at the Home of
President and Mrs. Doran.

July 27—**Wilderness Road** arrangements to be
made in the morning.

July 23—Aug. 2 (inclusive)—8:30-12 a. m., Individ-
ual conferences with the staff.

10:30—Short Story Class.

11:30—Poetry Class.

July 23-26 (inclusive)—2:30 p. m., Group discus-
sions in poetry and fiction alternating,
beginning with poetry.

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Other members of the staff will partic-
ipate on occasion.

AFTERNOON LECTURE SERIES

Thompson Hall — 3:30

—o—

July
22—It All Begins with Character
—Mr. Summers

23—Two Poets From Kentucky
—Mr. Spears

24—Then Comes Plot
—Mr. Summers

25—Two Poems by Robert Hazel
—Mr. Hazel

26—My Experiences as Reader for a Publishing
Firm
—Mr. Hazel

29—Style and Statement
—Mr. Summers

30—Outstanding Single American Poems
—Mr. Francis

31—You Must Revise
—Mr. Summers

August
1—The Feature Article
—Mr. Creason

2—Open for suggestions or going home—Sum-
mer School Ends 5 P. M.

EVENING LECTURE SERIES

Thompson Hall — 7:30

—o—

July
22—Under Milkweed: Dylan Thomas
—Mr. Covington

23—The Southern Writer and His Region
—Mr. Hazel

24—Elizabeth Maddox Roberts and the Pigeon
River Country
—Mr. Spears

25—Reading and Writing
—Mr. Summers

26—Gertrude Stein: Experimental Play
—The Morehead Players

29—Into the Highways and Hedgerows: Research
for Non-Fiction
—Wilma Dykeman

30—Thomas Wolfe: The Making of an American
Novelist
—Mr. Stokely

31—It's Not the Way it Happened
—Mr. Summers

August
1—Robert Frost as I See Him
—Mr. Francis

Robert Francis
Joe Creason

James Still
Wilma Dykeman

Woodridge Spears
James Stokely
Hollis Summers

Billy Clark
Robert Hazel

Morehead State College
Morehead, Kentucky

WRITERS' WORKSHOP
SCHEDULE OF ACTIVITIES

On Campus, July 22-Aug. 2
Albert Stewart, Director

SUMMER 1957

First

Day

REGISTRATION-July 22, 8:30-12:00 a.m., Thompson Hall

FIRST GENERAL MEETING, 2:30 p.m., in Thompson Hall

COKE PARTY, 4:00 p.m., Home of President & Mrs. Doran

EVENING LECTURE: UNDER MILKWOOD: DYLAN THOMAS, 7:30

Special

Notes

Additional MSS for conferences or group discussions should be filed at registration time.

Classes in short story and poetry meet for the first time at 2 p.m., July 22 in Thompson Hall. Students desiring college credit are required to register for at least one course.

WILDERNESS ROAD--A group excursion for the entire Workshop to see Berea College's outdoor theater is in the schedule for Saturday, July 27. Reservations must be made not later than at registration time. Students who enroll for the second week only may come early, if they so desire, to join the group. Arrangements should be made by writing the Director ahead of time. Tickets for members of the Workshop cost \$1.75 for a regularly priced \$3.00 ticket.

General

CONFERENCES will be scheduled each morning of the Workshop, except for the first day, from 8:30 to noon.

GROUP DISCUSSIONS in poetry, fiction, and non-fiction will be conducted at 2:30 p.m. throughout the Workshop, except for the first and last days.

| | | | | |
|-----------|---------|--|---------|-------------------------------------|
| Afternoon | July 22 | "It All Begins with Character" | July 29 | "Style and Statement" |
| | | Mr. Summers | | Mr. Summers |
| Lecture | 23 | "Two Poets from Kentucky" | 30 | "Outstanding Single American Poems" |
| | | Mr. Spears | | Mr. Francis |
| Series | 24 | "Then Comes Plot" | 31 | "You Must Revise" |
| | | Mr. Summers | | Mr. Summers |
| 3:30 | 25 | "Two Poems by Robert Hazel" | Aug. 1 | "The Feature Article" |
| | | Mr. Hazel | | Mr. Creason |
| | 26 | "My Experiences as Reader for a Publishing Firm" | 2 | Open-summer school |
| | | Mr. Hazel | | closes at 5 p.m. |

EVENING LECTURE SERIES

Thompson Hall-7:30

July

- 22 "Under Milkwood: Dylan Thomas"
Mr. Covington
23 "The Southern Writer and His Region"
Mr. Hazel
24 "Elizabeth Maddox Roberts and the Pigeon River Country"
Mr. Spears
25 "Reading and Writing"
Mr. Summers
26 "Gertrude Stein: Experimental Play"
The Morehead Players

July

- 29 "Into the Highways and Hedgerows: Research for Non-Fiction"
Wilma Dykeman
30 "Thomas Wolfe: The Making of an American Novelist"
Mr. Stokely
31 "It's Not the Way It Happened"
Mr. Summers

August

- 1 "Robert Frost as I See Him"
Mr. Francis
2 Session over: Hope you had a good, profitable time

1957

MORE AND
BETTER EQUIPMENT

INCREASED COMMUNITY SERVICE

MORE BUILDINGS

KEENER SCHOOL SPIRIT

INCREASED SALARIES
LARGER FACULTY

GREATER
ALUMNI

LARGEST
ENROLLMENT



MOREHEAD

A NEW DAY AT
MOREHEAD

TO MEET THE CHALLENGE
OF A MODERN WORLD -

- E · K · E · A -

MOREHEAD STATE COLLEGE
E.K.E.A. DINNER

MENU

Chicken ala king
in Patty Shell

Baked Potato

Blue Lake Green Beans

Chef's Salad

Pumpkin Pie

Hot Rolls

Coffee, Tea
or Milk

MOREHEAD STATE COLLEGE
E.K.E.A.

PROGRAM

Presiding-----

Dr. Adron Doran

Invocation-----

Dr. William B. Owsley

Introduction of Guests

Morehead State College
"Then"

Dr. Lawrence Stewart

Morehead State College
"Now"

Don Holloway

Morehead State College
"When"

Dr. Adron Doran

Music-----

Mr. and Mrs. John Carter
Alberta Spalding
Accompanist

Dinner Music by-----

College String Trio

Keith Huffman - Violin
Alberta Spalding - Cello
John Carter - Piano

THE MOREHEAD PLAYERS
DEPARTMENT OF LANGUAGES, LITERATURE AND SPEECH

present

T H E D U B L I N P L A Y E R S

in

"ARMS AND THE MAN"
by
George Bernard Shaw

Directed by

Ronald Ibbs and Charles Blair

Costumes

by

Carl Bonn

October 31, 1957

Curtain: 8:00 P.M.

BUTTON MEMORIAL AUDITORIUM
Morehead, Kentucky

CHARLES BLAIR'S career began with the Abbey Theatre. During the war years he appeared with the Savoy Players at the Belfast Opera House, a theatre well-known to American servicemen, subsequently he toured army camps playing for troops of all nations. In 1944 he joined the Dundee Repertory Company, where he played with Valerie Hobson in Lillian Hellman's "Watch on the Rhine". In London, Mr. Blair won critical kudos for his performance in "Red Roses for Me", and later appeared in the film "I See A Stranger" with Deborah Kerr.

EDWARD BYRNE, born in Drumgor, County Armagh, Ireland, began his acting career at the Gate Theatre in Dublin in 1933, touring Ireland with the company; and moved on to the Torch Theatre in Dublin for a season of melodrama. He reached London's West End in 1943, appearing at the Duke of York's Theatre as Father Kirwan in Paul Vincent Carroll's SHADOW AND SUBSTANCE. There followed roles in FATHER MALACHY'S MIRACLE, THE GREAT ADVENTURE, HAPPY AS LARRY, MASTER CROOK, THE GENTLE GUNMAN, DRAMA AT INISH and THE LONDON ACTRESS. A familiar figure on BBC since 1943, he has done more than thirty shows, and appeared in five major films. He has also made T.V. shorts on Ireland for Douglas Fairbanks, Jr., and Irish plays for Radio Eire in Dublin.

JOHN KELLY began his acting career in Dublin's Gate Theatre, and has appeared in many London Productions, most notably in Irish roles. He has been seen on BBC TV as Capt. Boyle in a televised production of JUNO AND THE PAYCOCK. Two of his most recent films were THE BLACK KNIGHT with Alan Ladd and MILLION POUND NOTE with Gregory Peck.

LOLLIE MAY, Dublin-born, began acting in school plays at an early age, attended the Gate School and played her first professional parts with the Gate Theatre. From there she joined the White Rose Players at Harrogate, where such actors as Trevor Howard and Dulcie Gray began their careers. From there to London for TV and stage appearances. She joined the Dublin Players for the 1954-55 season after appearing in the Tunbridge Wells production of DIAL M FOR MURDER.

JOSIE MACAVIN, veteran Company Manager for the Dublin Players since the company's first American tour, began

THE DUBLIN PLAYERS
present

George Bernard Shaw's

A R M S A N D T H E M A N

Cast

(In order of their appearance)

RAINA PETKOFF.....Grania O'Shannon
CATHERINE PETKOFF.....Lollie May
LOUKA.....Aileen Harte
CAPTAIN BLUNTSCHLI.....Ronald Ibbs
AN OFFICERCharles Blair
NICOLAJohn Kelly
MAJOR PAUL PETKOFF.....Edward Byrne
MAJOR SERGIUS SARANOFF.....Maurice Good

Act I: Raina's Bedroom, November, 1885

Act II and III: A room in the Petkoff's House, March 1886

The Play directed by Ronald Ibbs and Charles Blair

Stage Manager.....Charles Blair
Assistant Stage Manager.....Shivaun O'Casey
Wardrobe Mistress.....Patricia Barry

Company Manager.....Josie MacAvin

Costumes designed and made by Carl Bonn

Exclusive Managment: Ronald A. Wilford Associates, Inc.
119 West 57th Street
New York 19, New York

her theatre career with the Ronald Ibbs Company in Dublin and served for two years as Stage Manager at the Gate Theatre. In 1931 she served as Stage Manager for Lennox Robinson at the celebrated Edinburgh Festival.

PATRICIA BARRY is the daughter of a well known Irish actor, T. St. John Barry. She developed an early love for the stage and at the age of 12, without telling anyone, presented herself for an audition for the BBC Children's Hour, in which she scored a series of signal successes. Later she played St. Joan in a school performance of Shaw's masterpiece, and while still attending college took a coveted medal at the London Academy of Dramatic Art.

GRANIA O'SHANNON, began her theatrical career at the age of 14 playing Prince Arthur in Shakespeare's KING JOHN and Puck in A MIDSUMMER NIGHT'S DREAM at the Theatre Royal, Dublin. Grania specialized in O'Casey roles and returns to America from a season at London's Lyric Theatre. She will be remembered here for her performance in SHADOW OF A GUNMAN.

AILEEN HARTE was first noted for her great dramatic ability with her performances in the MAD WOMAN OF CHAILLOT with Michael MacLiammoir and Eithne Dunne. Miss Harte's activity for the BBC Overseas has included numerous appearances on "This is Britain" and "This Day and Age" series. Her most recent appearance was playing opposite Sir Donald Wolfitt in Victorian melodrama THE COLLEEN BAWN.

MAURICE GOOD, was established in Dublin with his performance of the role of the Gentleman Caller in Tennessee Williams' GLASS MANAGERIE in 1953. Since then Mr. Good has alternated playing seasons at the Gate Theatre and the Globe Theatre Company. His most recent successes have included SCHOOL FOR SCANDAL, THE MAN WITH THE LOAD OF MISCHIEF. He has also appeared in John Ford's film THREE LEAVES OF A SHAMROCK and in RISING OF THE MOON.

SHIVAUN O'CASEY, the youngest member of the Dublin Players company is the daughter of Sean O'Casey, the world-famous playwright and Actress Eileen Carey. She has been a student at Dartington Hall, home of the Chekhov Acting School and the Ballet Jooss.

RONALD IBBS, established himself in Shakespearean roles, and when he played his first "Hamlet" at the Gate, a beautiful young Irish actress, Maureen Halligan, was cast as Ophelia. For once HAMLET ended happily: the moody Prince and the lady of his choice were married. They were to become one of Ireland's most important actor-manager teams. They formed the Dublin Players in 1947 to tour Ireland. It was an immediate success, not only in Ireland, but in England and the European Continent. 1957 marks Mr. Ibbs tenth season as head of a repertory company, which has been dedicated to first-class plays to flawless diction, and to an absolute minimum of sets. It is to this he credits his successful career.

H. S. Conference
Nov. 8, 1957

1

HIGH SCHOOL CONFERENCE ON HUMAN RELATIONS
MOREHEAD STATE COLLEGE AND NATIONAL CONFERENCE OF
CHRISTIANS AND JEWS, CO-SPONSORS

November 8, 1957

9:00 A.M. Registration (Button Auditorium)

PROGRAM

Presiding-----Joyce Brown, President
Cosmopolitan Club

10:00 A.M. General Assembly

Invocation-----Jim Bob Fugate

Welcome-----President Adron Doran

Introduction of Guests and Consultants-
Frank Magrath

Keynote Address-----Dr. Gordon Lovejoy

11:00 A.M. Discussion Groups Meet

12:00 Noon Lunch (Doran Student House Cafeteria)

2:00 P.M. Discussion Groups Meet

3:30 P.M. Summary Reports of Discussion Groups
by recorders

4:30 P.M. Conference Summary by Panel of Consultants-
(Lovejoy, Chandler, Olsen, Magrath)

6:00 P.M. Dinner Meeting and Address by Dr. Edward
J. Olsen

7:30 P.M. Adjournment

(All times are Central Standard)

High Schools Represented

Athens
Atherton
Belmont
Breckinridge
Bourbon County
Camargo
Central
Dayton
Deming
Dunbar, Lexington
Dunbar, Dayton, Ohio
East Huntington
Elkhorn
Fleming County
Hamilton
Harrison County

Henry Clay
Inez
Lafayette
La Salette Academy
Lexington Catholic
Mayslick
Morehead
Morgan County
North Middletown
Nicholas County
Owingsville
Portsmouth
Prichard
Raceland-Worthington
Taft

Dr. Gordon Lovejoy

Professor of Sociology at Guilford College, and Program
Consultant to the National Conference of Christians and
Jews.

Dr. Edward G. Olsen

An Associate Director of the National Conference of
Christians and Jews in Chicago and Northern Illinois.

Frank J. Magrath

Kentucky Director for the National Conference of
Christians and Jews.

Malcolm B. Chandler

Director of the Cincinnati Office of the National
Conference of Christians and Jews.

Nov. 25, 1957

the civic music association



presents

THE MEN OF SONG

MURRAY VINAS, Tenor

ROBERT A. REGAN, Baritone

ROY HINES, Tenor

FRED L. JONES, Bass

CHARLES TOUCHETTE, Pianist-Arranger

RECENTLY the National Society of Music named The Men of Song one of the ten best musical attractions in America. An accomplished, versatile group of four virile male voices and their pianist-arranger, the group gives professional lustre and critically acclaimed artistic stature to that art of male quartet singing which is practiced with so much gusto and enjoyment wherever people come together to make music. Veterans of five years on the concert stage, numerous appearances on radio, television and record, each member of the ensemble has a full musical background and education.

ROBERT A. REGAN, baritone—Born in Aberdeen, South Dakota, and raised in various parts of the country, Mr. Regan did his undergraduate work at Cornell College, Mt. Vernon, Iowa. While in school there he was active in radio and concert work. He was also assistant conductor of the college *a cappella* choir and the Oratorio Society. While in military service, he did extensive entertaining as a choral conductor and as soloist in concerts, television, opera, etc. This past year he has attended the graduate school at the Manhattan School of Music as a voice student of both John Brownlee and Herta Glaz. During the same time he appeared with the Schola Cantorum and the American Concert Choir.

FRED L. JONES, bass—Born in Mississippi, Fred Jones is a graduate of Mississippi Southern College (Hattiesburg, Miss.). Later he attended the Juilliard School of Music on a full scholarship. He has sung in opera, oratorio, and concert throughout the United States, and was bass soloist with The Concertmen. Last season he appeared with the New York City Symphony in *La Boheme*, *Carmen*, and *The Merry Widow*. He has been seen on Broadway in Menotti's *The Saint of Bleecker Street*, and last season in Bernstein's *Candide*. Last season he also appeared at New York's Phoenix Theatre in *Living the Life*.

MURRAY VINES, tenor—After his discharge from the Army at the end of World War II, Mr. Vines continued his musical studies at the Ecole Normale de Musique in Paris. Upon returning to the United States he was engaged by the New York City Opera Company, where he sang for several seasons. The Radio City Music Hall engaged him for a year and a half, after which he appeared on Broadway in a succession of hit musicals, including *Guys and Dolls*, *Finian's Rainbow*, and *South Pacific*. In the dramatic field he appeared with the Stratford Shakespearean Players in *Tamberlaine The Great* and on TV in a number of NBC Spectaculars, including *Caesar and Cleopatra*. This past

MERRY CHRISTMAS AND A HAPPY NEW YEAR!

The Faculty Newsletter

Volume 1, Number 4

December 16, 1957

CHRISTMAS PARTY TONITE

The "loosely knit" social committee, headed by Mrs. Violet Severy and members Mrs. Ethel Moore, Dr. William Owsley, Mr. Carl Woods, and Mr. Frank Vittetow, in cooperation with their co-chairmen have planned, for your entertainment, a faculty and staff Christmas party for Monday evening, December 16, beginning at 8 o'clock in the Doran Student House.

The co-chairmen for the various committees are:

Decorations - Mrs. Fred Marzan and Miss Alice Kauffman
Entertainment - Miss Ann Pemberton and Dr. Gene Duncan
Refreshments - Miss Patti Bolin and Mrs. Monroe Wicker

All faculty and staff members who are interested in supporting the faculty social activities are requested to deposit 25¢ per person with John Collis in the bookstore. This contribution will be used to take care of expenses of the Christmas party, coffee hour, etc. Please send, bring, or mail this 25¢ to John at once. (Cashiers' checks, money orders, or checks from the folks at home will be accepted.)

As you will recall, the fifty or so persons who attended the first activity on Tuesday evening, November 12, were very enthusiastic about the affair and enjoyed meeting one another for fun and fellowship. (Isn't it nice to see the face you've talked to over the telephone for so long?)

The informal committee (no ties) who sponsored this activity consisted of Mrs. Ethel Moore, Mr. Albert Stewart, Mr. Carl Woods, Mrs. Lake Cooper, Dr. Zell Walter, Mr. John Carter, Mr. George Young, Miss Bess Watson, Mr. Ray Hornback, and Miss Alice Cox. Cookies and coffee were enjoyed.

During this event, Mrs. Violet Severy was elected to serve as chairman of a Steering Committee, which she was empowered to appoint, to plan additional social functions. It was the wishes of the group that the social affairs be run on an informal, not too tightly organized basis. The Steering Committee will from time to time, appoint various committees as may be needed for the various social functions. It is hoped that all will be willing to serve their turn, thus eliminating too much of a burden on a few.

Have you given your quarter to John? Get on the ball, get this done!

FACULTY COFFEE HOUR

Don't forget the informal coffee hour in the faculty lounge on Monday, Tuesday and Wednesday from four to five o'clock. (To those of you who do not drink coffee here is a suggestion: Bring one slightly used tea bag. Hot water and a cup will be furnished).

Seriously, a vote of thanks is in order to those who have pioneered in this effort to bring about the various social functions for the faculty and staff. All of us do appreciate your interest.

INTRODUCING OUR NEW FACULTY MEMBERS

We were sure that you would be interested in learning a little more about our new faculty members who have joined our ranks during this semester. We have taken the liberty of asking these new persons to give a brief resume of themselves which could be shared with you in the NEWSLETTER. The following bit of information is being presented as was given to the HORNBACK AND VITTETOW PUBLISHING COMPANY.

New faculty members whose resumes are not included are invited to give us the desired information for inclusion in the January issue.

Mr. Roscoe Herman Playforth, a member of the Economics and Sociology Department, and his wife, Sibbie, are now residing at 120 Allen Drive, Morehead. They are the parents of one son who is a college student. Prior to coming to Morehead Mr. Playforth was a part-time instructor and coordinator of student teaching at Union College. He has also been a teacher and principal in the public schools of Lincoln County, and principal and superintendent in the public schools in Barboursville, Ky.

He received his undergraduate training at Berea College and Eastern State College, getting his degree in 1938. He received the M.A. in 1948 from the University of Kentucky and has done advanced study at the University of Kentucky during the period of 1949-1954.

Mr. Easton Stuhr, a member of the Languages and Literature Department, resides at 217 Wilson Street, Morehead. He was an assistant professor at Evansville College prior to coming to Morehead. He has also been an instructor at St. Andrews, an Episcopal boys school, in Tennessee and an instructor at Currey College in Boston.

Mr. Stuhr received the B.A. degree at the Johns Hopkins University and the M.A. degree at Northwestern. He has done advanced study at the University of Kentucky, the New York University and at Johns Hopkins.

Mr. Jerry L. Wing, a member of the Health and Physical Education Department, and his wife, Betty Ann, lives at 368 Bays Street, Morehead. Prior to coming to Morehead he was a Pilot in the United States Air Force from 1952 to 1957. During 1951-1952 Jerry held an assistantship in the Physical Education Department here at Morehead State College.

He received his A.B. degree in Physical Education and General Business at Morehead State College in 1951. He received his M.A. degree in Education at Morehead State College in 1952.

Miss Ann G. Pemberton, an instructor in the Physical Education Department, makes her home 302 West Sun Street. Before coming to Morehead she was a teacher at the Rockwood High School, Rockwood, Tennessee for three and one half years.

Miss Pemberton attended the Tennessee Polytechnical Institute from 1950 to 1953. She also attended George Peabody College during the summers of 1955, 1956, and 1957.

Dr. Palmer L. Hall, Director of Graduate Studies, and his wife, Oval, live at 147 Lyons Avenue, Morehead. They have one daughter, Pamalea, who is in the second grade at Breckenridge Training School. Prior to his coming to Morehead Dr. Hall was Dean of the College, West Virginia Institute of Technology, Montgomery, West Virginia. Previously, he had served as a superintendent, an assistant superintendent, an elementary supervisor, a consolidated school principal, a high school teacher, and an elementary teacher.

Dr. Hall is a graduate of the Caney High School, Pippapass, Kentucky. He attended Caney Junior College and received his A.B. degree in 1931 at Tusculum College, Greenville, Tennessee. He studied law for two years at the University of Kentucky and was a member of the Kentucky Bar Association from 1936 to 1939. He was at the Carleton College, Northfield, Minnesota, for one year under the ASTP Language and Foreign Area Program. He received his M.A. degree from the University of Kentucky in 1952. He, also, received his Ed. D. from the University of Kentucky.

Mrs. Oval Bingham Hall, Instructor in Public School Music at the Breckinridge Training School, is the wife of Dr. Palmer L. Hall. Mrs. Hall was an elementary and public school music teacher in the Floyd County and Prestonsburg Independent schools prior to coming to Morehead.

She received her professional training at Pikeville College, Eastern Kentucky State College and the University of Kentucky, getting an A. B. degree in 1937 and the M. A. degree in 1954.

Mr. James Merle Howard, Director of the Breckinridge Training School, and his wife, Alma, live at 345-3rd Street. They are the parents of three daughters--Penelope, Pollidia and Pareppia. Before coming to Morehead he was Director of student teaching at Union College. Previously, he had served as Dean of Men at Cumberland College and high school principal in Harlan County.

Mr. Howard received his professional training at the University of Kentucky, receiving an A. B. degree in 1948 and the M.A. degree in 1949.

Mr. Ira T. Caudill, an Instructor at the Breckinridge Training School, and his wife, Iva, reside in Morehead. They are the parents of four children. Paul is a graduate of the University of Kentucky, Thomas is a Seminary graduate in Louisville, Caroline is now teaching in the Florida schools and Genevieve is a sophomore.

Mr. Caudill's experiences prior to coming to Morehead include elementary and secondary teaching, principalship, Naval Training (electrical) School, ordained Gospel minister and he has had two booklets of poetry published.

Mr. Caudill received all his secondary, college and graduate training here at Morehead State College. He earned the M. A. degree in 1954.

Better take that quarter to John before you forget it!!!!!!!!!!!!!!

NEWSLETTER CONTEST

For sometime we have been thinking of changing the name of the FACULTY NEWSLETTER to something a little more original. At this time we are announcing a contest called: "Name The LETTER Better". In such an important undertaking it is most necessary that some rules be considered. They are as follows:

1. Open to anyone who can read or write. (We will also consider suggestions from persons who have heard discussions on "Why Johnny Can't Read").
2. No entries can be returned. We don't know your box number. An entry can not be accepted if it was compiled by more than 9 persons, working around one cafeteria coffee table.
3. Entries with coffee stains on them can not be accepted.
4. Entries may be submitted on the backs of ungraded test papers. (This semester, please).
5. More than one entry may be submitted--if you don't sign them.
6. Each entry must be accompanied by a usable idea on anything.
7. About closing the contest: We had thought about accepting no more entries after December 18 at 5:00 p.m., but due to the tremendous interest in this type of a contest we are reconsidering. The contest will close on January 15.
8. The contest will be judged by the first grade students at Breckinridge.

Oh yes, the prize:

A ONE YEAR SUBSCRIPTION TO THE
FACULTY NEWSLETTER.

See you at the Christmas party.

HORNBACK AND VITTETOW
PUBLISHING COMPANY

DON'T FORGET YOUR QUARTER.

1958

the civic music association



presents

THE COLUMBUS BOYCHOIR

DONALD BRYANT, Director

THE celebrated Columbus Boychoir is a materialization of faith—faith in the power of music to influence and strengthen character, faith in the response of American youth to musical stimulus, and the faith of Herbert Huffman, its founder, and of Donald Bryant, its Director.

The Columbus Boychoir originated in 1940 in Columbus, Ohio. Almost at once it attracted attention far beyond the city limits and, after local and then national radio performances, the boys captured the hearts and critical praise of New Yorkers when they made their first Town Hall performance in 1943. Annual sellout tours carried the choir to packed houses throughout the United States and Canada, endeared them to millions.

Pressure of applications from all over the United States led to the establishment of the famous Columbus Boychoir School in Princeton, New Jersey. The boarding school, in its spacious residential environment, offers qualified boys academic training of high standard along with special emphasis on music and the activities of the choir. Even while on tour, the 26 selected singers from the student body of 70 maintain an academic routine. Accompanied by their teachers they tour in a specially outfitted bus, equipped with piano, kitchenette, desks at each seat and a public-address system so that classes can be conducted while under way. In this manner the boys keep abreast of their studies while enjoying the fun and educational benefits of travel and bringing musical pleasure to audiences throughout the country. The School opens the doors of musical opportunity to boys regardless of religious or social background. Requirements are exceptional innate musical ability, beauty of voice, above average scholarship and good character.

The Columbus Boychoir has had frequent guest appearances on many major television shows, has appeared on over 100 coast-to-coast radio broadcasts. Orchestras with which the Boychoir has performed include the New York Philharmonic, the Philadelphia Orchestra and the NBC Symphony under the direction of the late Arturo Toscanini. The RKO motion picture "America's Singing Boys" told the story of the Boychoir throughout the world. The State Department has included the choir in films narrated in over 300 languages and dialects.

A unique feature of the program offered by the Boychoir School is the project of making motion pictures, including Mozart's *Bastien and Bastienne* and the story of the Boychoir school, both filmed in color.

When Gian-Carlo Menotti faced the task of finding a small boy to sing the lead in his *Amahl and the Night Visitors* he visited the Columbus Boychoir School in Princeton. For every performance of the opera directed by Mr. Menotti in this country, he has selected a member of the Columbus Boychoir for the title role. Mr. Menotti has said: "I strongly feel that just as Austria is proud of its Vienna Boys Choir, and France of the Petits Chanteurs a la Croix de Boix, America should be proud of the Columbus Boychoir, which is equally as good, if not better, than any of these organizations."

During its 17 years of existence, the Columbus Boychoir has become renowned not merely for the beautiful music it brings to America, but for the good citizenship it fosters.

The start of the 1957-58 season finds the Boychoir just returned from eight successful weeks of touring in South America. As the first boychoir to be subsidized by the President's fund, administered by ANTA for the U. S. State Department, this group of young ambassadors has represented our cultural expansion in Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, Venezuela, and Mexico. "America's Singing Boys" are credited with having inspired more than 25 new boychoirs throughout the country and with revitalizing a long neglected ideal in education and in music throughout the world.

PROGRAM

I.

Virgines Prudentes (O Prudent Virgins).....*Jacob Handl*
(1550-1591)

Handl was in many ways a modern among his contemporaries mainly because of his pronounced feeling for the kind of harmony which we seek in music today. This eight-part double chorus is one of the most brilliant of Handl's compositions.

O Bone Jesu (O Blessed Jesus) }*G. P. Palestrina*
Ascendit Deus (God Ascended) }
(1525-1594)

Palestrina is considered the greatest church musician of the Catholic Church. The smoothness and technical finish of his polyphony has never been equalled.

These two compositions represent the great variety which is evident in Palestrina's writing—the first in the homophonic (harmonic) style and the second in polyphonic (many independence voices).

II.

A Ceremony of Carols.....*Benjamin Britten*
(1913-)

- Parts 2. Wolcum Yole!
4b. Balulalow
6. This Little Babe
9. Spring Carol
10. Deo Gracias

Britten has chosen some most interesting Old English poems for this composition. Wolcum Yole! is a spirited welcoming of the Yuletide with a lovely subdued middle portion lauding the Holy Mother. Balulalow uses an interesting rhythmic plan of triple meter in the accompaniment against duple meter in the voice parts. This Little Babe uses the centuries-old device of canon in the third verse, each of the three voices entering a beat later and building gradually to a grand climax. Spring Carol is a charming duet for two sopranos and Deo Gracias closes the composition with great exultation and praise of God.

III.

PIANO GROUP

Consolation in D Flat.....*Franz Liszt*
(1811-1886)

Hungarian Rhapsody No. 15 (Rakoczy March).....*Franz Liszt*
MR. BRYANT

IV.

BASTIEN AND BASTIENNE

Comic Opera in One Act.....*Wolfgang Amadeus Mozart*
(1756-1791)

CAST OF CHARACTERS

Bastienne, a capricious young belle
Bastien, her sweetheart
Dr. Fels, a physician and psuedo-magician
Chorus of young friends of Bastien and Bastienne

Time: Early 18th Century

The Situation: All is not well between Bastien and Bastienne

Musical Director.....*Donald Bryant*
Dances by.....*Stella Becker*
Dancing Instructor.....*Ethel Sprague*

(It is of interest that Mozart composed *Bastien and Bastienne* when he was only twelve years of age, which is about the average age of the members of the Boychoir.)

INTERMISSION

V.

a. Two American Folk Songs

I Wonder as I Wander (Appalachian).....*arr. Niles*
Tee Roo (Southern).....*arr. Kubik*

These two folk songs contrast two of the important phases of early American life. *I Wonder as I Wander* is a moving religious chorus while *Tee Roo* comes from the hearty humor of these pioneers.

1958



the civic music association

presents

STAN FREEMAN, Pianist-Humorist

STAN FREEMAN, piano satirist, couples a brilliant piano technique with a completely untrammelled sense of humor. The results as concert, television and night club audiences will testify, is unique, gratifying and downright good musical entertainment.

Freeman, born in Waterbury, Connecticut, made his initial appearances in the entertainment world as a fine classical pianist, but learned to play jazz while serving with the Special Services Division of the Army Air Force during World War II. Upon his return to civilian life, Stan put his newly found knowledge to use as pianist with such leading orchestras as Percy Faith and Andre Kostelanetz, on their respective radio shows.

For several years Freeman was one of the stars of "Piano Playhouse," which was broadcast over ABC-Radio and in more recent years held (at varying intervals) an early morning and post-midnight disc jockey show on NBC-Radio. He has also appeared on TV since its very earliest days; he has guest-starred innumerable times on the Garry Moore Show, the Steve Allen Show and many other top network shows. He appeared on British TV on their biggest show "Chelsea at 8." Currently he is starring in his own radio series five days weekly.

This is not to give the impression that the droll Mr. Freeman relies exclusively upon his talents at the keyboard. A gentleman of witty proclivities, his piano these days is pretty much of a springboard in the deep waters of a very biting sense of humor, broad in scope, but somewhat satiric in bent. Any and all targets that fall beneath his gaze sooner or later emerge in the inimitable Freeman style as part and parcel of his material, which incidentally he writes himself.

Numerous recordings on the Columbia, MGM and Epic labels have made Stan Freeman a coast-to-coast favorite. It was his ten nimble fingers on the harpsichord that the nation heard on the recording of "Come On A My House" with Rosemary Clooney. He is now under contract to Columbia Records and his latest releases are "Stan Freeman Swings *The Music Man*" and "Stan Freeman Plays *Oh Captain*."

A gentleman whose program of piano interpretations, musical stories, show-tunes, hilarious musical satires and numerous phases of the American musical scene has endeared him to audiences across the country. Freeman is moving rapidly to the fore as an adherent of the new approach in musical entertainment.

PROGRAM

I.

Veaudeville *Antonine Kammell*
(1740-1788)

Kammell, a violinist, was born in Hanna, Bohemia. He was a student of violin under Tartini. His musical career began in Prague and from there he continued in London. From his pen came several overtures, chamber music and some Masses.

Fantasia and Fugue in G Minor *J. S. Bach-Liszt*
(1685-1750) (1811-1886)

This is probably the most extraordinary of Bach's compositions for a keyboard instrument. Written for the organ, it has since been transcribed by several later composers for piano, one of the most notable of these transcriptions being by Liszt. Music more profoundly impassioned than this has never been written. The daring of the harmonic progressions, the impetuosity of the recitatives, the pathos of the slow passages, the overwhelming concrescence of the whole musical substance in the final cadence—these are almost without parallel in later writing.

II.

Soaring from "Fantasy Pieces" *Robert Schumann*
(1810-1856)

Schumann's *Fantasy Pieces* (eight short piano pieces grouped as Opus 12), were written in 1837, and are an attempt to arouse by music certain rather general states of feeling. The work as a whole belongs to a series that is of great interest for its reflection of Schumann's emotional state in one of the most critical periods of his life—those years during which he strove so valiantly for the hand of Clara Wieck.

Soaring (*Aufschwung*) embodies so clearly, succinctly and completely the idea conveyed by its title that it cannot be mistaken for anything else but the happy soaring of a poetic soul into the Empyrean. And as the composer-poet soars, he sings.

Waltz in F Minor, Opus 69, No. 1 *Frederic Chopin*
(1810-1849)

In all Chopin wrote fifteen waltzes; these can be divided into two classes, idealized dances and lyric poems in form of a waltz. This one belongs to the former class. It was the first of eight which were published during Chopin's lifetime and is the most dance-like of all. Schumann called it "Chopin's body and soul inspiring waltz," and according to Huneker, "It is a true ballroom picture, spirited and infectious in rhythms. There is bustle, even chatter, in this waltz."

Waltz in C Sharp Minor, Opus 64, No. 2 *Frederic Chopin*

The *C Sharp Minor* is more Slavic than any other of the Chopin waltzes, in contrast of moods it is strikingly Polish. While in waltz rhythm, it is strangely reminiscent of the mazurkas. To Huneker "It is the most poetic of all. The first theme has never been excelled by Chopin for a species of veiled melancholy. It has a fascinating lyrical sorrow, a space of clearer skies; warmer, more consoling winds are in the D flat interlude, but the spirit of unrest, *ennui* returns. The elegiac imprint is unmistakable in the soul dance."

Scherzo in B Flat Minor, Opus 31 *Frederic Chopin*

This is the second of Chopin's four *Scherzi*. Schumann remarked upon the impassioned character of this splendid work and wrote of it as "overflowing with such tenderness, strength, love and contempt that it may be compared to a Byron poem."

III.

Fireworks (*Feux d'artifice*) *Claude Debussy*
(1862-1918)

Adroit and witty, Debussy's *Feux d'artifice* is one of his few imitative pieces, simulating the explosions, the crackling, the hissing of fireworks, even their sparkle; the whole blended with a confused noise as of a crowd on holiday, and ending with a distant scrap of the *Marseillaise*.

Three Preludes *George Gershwin*
(1898-1937)

In the opinion of many musicians, Gershwin's *Three Preludes* are a particularly intimate and characteristic expression of the American composer who was the first to employ the jazz medium in serious composition.

The three are a study in contrasts—the first, rhythmically engaging, the second in a different mood, but completely characteristic of Gershwin, and the third, a ragtime-ish dance full of verve and sparkle.

Variations on "The Blue Danube Waltzes" *Johann Strauss-Shulz-Evler*
(1835-1899)

A dozen or more popular operettas came from the pen of Johann Strauss besides almost four hundred waltzes. *The Blue Danube Waltzes* bear the opus number 314, and head the list with their sparkling melodies and spirited rhythm as a perfect expression of exhilarating conviviality. Strauss was the idol of Vienna, and the waltz almost drove out every other dance for the time being.

The form consists almost uniformly of a slow introduction followed by five or six separate waltzes, each complete in two or three part form. If they are in different

MOREHEAD STATE COLLEGE

department of music

presents in recital

CHANG SOOK OH, Pianist

Sunday, January 12, 1958

3:00 P.M.

Baird Recital Hall

Toccata in D Major -----J. S. Bach

Sonata in E Major, Opus 109-----Beethoven
Vivace, ma non troppo
Prestissimo
Theme and Variations

INTERMISSION

Intermezzi in A Major, Opus 118 No. 2-----Brahms
Capriccio in B Minor, Opus 76 No. 2-----Brahms

Des pas sur la neige-----Debussy
Les Collines d'Anacapri-----Debussy

Two Roumanian Dances-----Bartok

Jan. 31, 1958

MOREHEAD STATE COLLEGE

bands

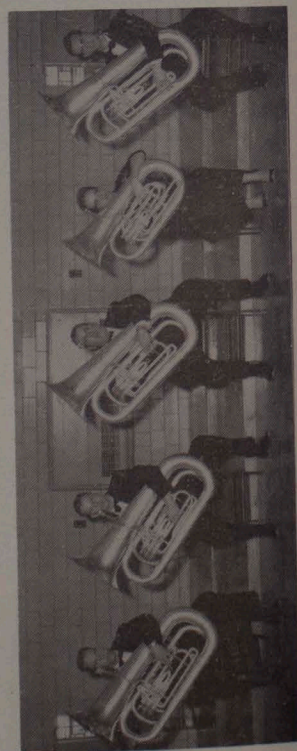
FRED J. MARZAN conductor

John Thomas, Asst.



Symphonic Wind Ensemble

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The tuba section of the Morehead State College
CONCERT BAND.

A NOTE OF WELCOME FROM DR. ADRON DORAN President of Morehead State College

We are delighted to have the opportunity to serve as host to the musicians who are participating in the Band Clinic. We are pleased to make the facilities of the campus available to the people of the region and are particularly happy to have the band directors take advantage of our department of music. We hope that the musical competence of the participants will be developed and that all will find pleasure in the fellowship of the period spent on the campus of Morehead State College.

Most cordially

Adron Doran
Adron Doran

DR. J. E. DUNCAN, HEAD
Department of Music

Dr. J.E. Duncan is the head of the department of music. Before joining the faculty at Morehead State College Dr. Duncan earned his Bachelor in Music and Masters in Music at Northwestern University and his Ph. D. at the Peabody College for teachers in Nashville, Tennessee. He was the assistant departmental head of Jacksonville State College, Jacksonville, Alabama where he also was the conductor of bands and theory instructor for ten years. While teaching at Jacksonville, Dr. Duncan played violincello with the Birmingham and Northeastern Symphony Orchestras and was assistant first cello in the Nashville Symphony. He is also a composer of orchestral, band, and brass ensemble music. (In fact, his work for brass ensemble, "The Gallant Pelham" has been performed at the Colorado State Music Festival.) Dr. Duncan is, aside from heading the department, teaching Composition, Theory, Instrumentation, and is playing in the Faculty String Quartet. Dr. Duncan served in the United States Air Force.

The
MOREHEAD STATE COLLEGE
CONCERT BAND

Presented in
Concert

Fred J. Marzan
Conductor

LEONARD B. SMITH
Cornet Soloist

Friday
January 31, 1958
6:30 P. M.
Baird Music Building

LEONARD B. SMITH
Cornet Soloist

Leonard B. Smith began the development of his remarkable abilities at the age of eight. He studied extensively with the most distinguished artists in the various areas of playing, arranging, composing, and conducting (Eric Leidzen, Herbert Clarke, Mayhew Lake). For six years he was the featured soloist with the Goldman Band. Other of his accomplishments include solo cornet, United States Navy Band: first trumpet, Detroit Symphony and Ford Sunday Evening Hour; and hundreds of solo and conducting appearances with college and high school music groups. Mr. Smith conducts his famous Belle Isle professional band and publishes his compositions in Detroit. The musical career of Leonard B. Smith provides a constant standard of comparison for aspiring young musician everywhere.

WALTER B. ROGERS
The Harp of Tara

Walter Rogers was outstanding as a soloist with John Philip Sousa's Concert Band. Not only was he an artist of great capabilities but he was also a composer of merit and was director of music for the Brunswick Phonograph Company. Some of the solos he has written include "Columbia Fantasie" and "The Harp of Tara". Mr. Smith's preference of "The Harp of Tara" as a solo certainly demonstrates his confidence in Mr. Rogers as a composer for the cornet.

PROGRAM

GERMAN
Three Dances from
Henry VIII
Morris Dance
Shepherd's Dance
Torch Dance

VAUGHAN WILLIAMS
Toccata Marziale

PORTER
Begin the Beguine

NICOLAI
The Merry Wives of Windsor
Overture

WALTER B. ROGERS
The Harp of Tara
Leonard B. Smith
Cornet Soloist

YODER
Relax

R. STRAUSS
Allerseeelen

GOUNOD
Selections from the
opera Faust

ALEXANDER
Colossus of Columbia March

PROGRAM NOTES

SIR EDWARD GERMAN (1862-1936)

Three Dances from Henry VIII

Edward German was born Edward German Jones in Whitchurch, England. He attended the Royal Academy of Music in London where he studied organ and violin. In 1886 he became musical director of the Globe Theatre (London) and began composing incidental music for Shakespeare's plays, notably Richard III and Henry VIII from which he achieved his fame. The "Three Dances from Henry VIII" were composed in 1892 and first performed at the Globe Theatre. In addition to incidental music, German composed five operas, two symphonies, and other lighter works. These dances were transcribed for band by Dan Godfrey, Jr.

RALPH VAUGHAN WILLIAMS (1872-)

Toccata Marziale

Ralph Vaughan Williams was born in Gloucester, England. He is one of the most eminent of contemporary English composers and is known throughout the world for his choral and orchestral compositions. He has been greatly interested in folk music from which came his "Folk Song Suite" written for band. He is original in his modal harmonies and striking rhythms in traditional dances and songs, and has formed an individual style out of these elements. "Toccata Marziale" was written for the wind band and is one of the most excellent contributions to this medium of expression. This form (toccata) was first used in the early 18th century. The name is derived from the Italian "toccare" ("to touch") and originally meant to display the touch of the keyboard performer. The main theme in "Toccata Marziale" begins with the low brasses and is developed throughout the piece.

COLE PORTER (1893-)

Begin the Beguine

Cole Porter was an American composer of popular, show and motion picture music. He was a law student at Yale (1913) and Harvard (1914). He later studied harmony and counterpoint at the Harvard School of Music (1915-16) and at the Schola Cantorum in Paris (1919). He wrote his first successful show, "Shee America First", in 1916. Later productions include: "Hitchy-Koo" (1919), "Rosalie" (1937), and "Born to Dance" (1936), his first motion picture score. Some of his popular tunes include: "Rosalie", "Night and Day", "I've Got You Under My Skin", and "Begin the Beguine".

CARL OTTO EHRENFRIED NICOLAI (1810-1849)

The Merry Wives of Windsor Overture

Carl Nicolai was born in Königsberg, Germany. He first studied piano with his father. When sixteen years of age he ran away to Berlin where he studied under Klein and Zelter. In 1833 he was appointed choirmaster at the Prussian Embassy in Rome where he studied composition under Baini. While in Rome the second time, Nicolai began operatic composition in the Italian style, two of which are "Rosnonda" and "Il Templario" (after Ivanhoe). In 1847 he was appointed musical director to the Berlin Opera House where he wrote the opera "Merry Wives of Windsor" which was later to become Hitler's favorite opera. Two months before he died, the "Merry Wives of Windsor" was performed and became the composition responsible for his operatic fame. The first performance of the "Merry Wives of Windsor" in this country was at the Philadelphia Academy of Music (1863). The overture has a slow introduction (Andantino moderato) and a rapid second section (Allegro vivace). The introductory theme opens with the basses and is carried in the lower winds through the high reeds.

PAUL YODER

Relax (A Rumba)

Paul Yoder is one of the contemporary composers and arrangers of the day. Some of his compositions are: "Southern Cross Overture", "Arabian Nights Overture", and "Relax". Relax was originally written as a feature number for the University of Michigan Symphony Band under the direction of William D. Revelli. This number is scored for instruments not ordinarily heard in solo (Oboes, Bassoons, Bass Clarinet, Contra-bass Clarinet, etc.). The title suggests the mood of the music...
RELAX!!

RICHARD STRAUSS (1864-1949)

Allerseelen

Richard Strauss was the son of a French Hornist at the Munich Court Opera. At the age of ten he had composed "Serenade for Winds" (Op. 7) and "Festival" (Op. 1). As a composer he was highly influenced by Liszt, Berlioz, and mostly Richard Wagner. He was famous as a composer of opera and tone poems. Some of his operas are: "Salome", "Electra", and "Der Rosenkavalier", his most famous opera. Among his most popular tone poems are "Till Eulenspiegel lustige Streiche", "Don Juan", and "Death and Transfiguration". In addition to these he wrote several symphonies (not popular), concerti, choral, and chamber music. "Allerseelen" (Op. 10) is one of a group of eight songs for voice and piano. He has written 133 songs for this combination and at least eight for voice and orchestra. All of his songs have either a charming lightness or fervor about them. Although his talent as an art song composer was limited, no less than ten of his best songs will remain among the classics of the

German Lied. In 1933 Strauss was appointed president of the Reichs-Musikkammer, designed to regulate the music affairs of the third Reich. However, differences arose at the outbreak of World War II, and he resigned. After the war he was exonerated from charges of active collaboration with the Nazis. Strauss died in Garmisch, Germany on September 8, 1949. Although "Allerseelen" has been transcribed for orchestra, Albert Oliver Davis has made the first transcription for full band.

CHARLES GOUNOD (1818-1893)

Selections from the opera "Faust"

Charles Gounod, born in Paris, France, received his musical training at the Paris Conservatory of Music and studied composition under Lesueur. Later he won the Prix de Rome (1839) for composition. At a later date he gave up music and began studying for the priesthood. At the last moment he withdrew and resumed his career in music. Some of his earlier operas are "Sapho", "La Nonne Sanglante" and "Le Medicin Malgre Lue" (after Moliere) none of which were successful. He became conductor of the Union of Choral Societies (1852) where he learned much about the ability of the voice. "Faust", the opera on which Gounod's fame chiefly rests, was first performed in Paris (1859). It was a definite success. Although weak dramatically, it ranks musically as one of the world's most famous operas. It was first performed in the United States in Philadelphia (1863) and was performed for the opening of the Metropolitan Opera House on October 22, 1883. Since 1869 it has been the most popular opera in the repertoire. It reached its 1,000th performance in 1894, and in 1934 the 2,000th performance was celebrated.

Although he wrote six operas and revised "Sapho", he was not able to achieve the success of "Faust". In addition to opera, Gounod has composed masses, a Te Deum, oratorios, motets, and hymns. The most popular of his religious works is probably his "Ave Maria", written for soprano voice. Although owing his fame to "Faust", he was not a dramatic composer. He lacked real dramatic strength and imaginative power. The music of "Faust" is imbued with much lyrical charm, is musically original, and was well in advance of its time. His instrumental and voice writing was excellent. In 1880 he was elected Officier de la Legion d'Honneur. Gounod died in Saint-Cloud, France on October 18, 1893.

NOTES OF APPRECIATION

We would like to take this opportunity to express our appreciation to the Cherokee Music Company for their generosity in placing the services of Mr. Smith at the disposal of the Morehead State College Band Clinic.

We also wish to thank the Kenny Music Company for the interest which they are demonstrating by supplying the music for the CLINIC BAND CONCERT, to be held on FEBRUARY 2 at 4:00 P.M.

BAND PERSONNEL

FLUTES

*Barbara Phillips
Janet Hamm
Martha Thomson
Barbara Smith

E♭ CLARINET

Carol Babyak

CLARINETS (B♭)

*Jan Fleck
John Higgins
Carol Babyak
Richard Hammil
Howard Rule
Nancy Fannin
Patrick Martin
Ruth Stephens
Lois Quillan
Lavinia Swan
Gwen Preston
Teddy Fields
Jo Flee
Ferrell Bolton

ALTO CLARINET

Lois Van Landingham

BASS CLARINETS

Sharon Cole

Jan Adams

CONTRA-BASS CLARINET

Robert Crissman

OBOES

*Roy Spaulding
Marilyn Wiseman

BASSOON

Peter Strodel

SAXOPHONES

*Robert Crissman, Alto
Norma Bertram, Alto
George Gartner, Alto
Marie McBrayer, Alto

* Principal

SAXOPHONES

John Doyle, Tenor
Barbara Martin, Tenor
Billy Wells, Baritone

CORNETS

*John Thomas
Nelson Amos
Will Parker
David Jordan
Ronnie Mayo
Ronnie Barker

FRENCH HORNS

*Connie Turner
Paul DiBalla
Larry Reeves
Gary Link

TROMBONES

*David Smith
Mary Baughman
Gary Lewis

BASS TROMBONE

James Farrell

BARITONE HORNS

Randall Wells
Billy Watson

TUBAS

*David Cameron
Ronnie Gilmer
Charles Williams
Linda Branham
Fred Fraley

PERCUSSION

*David Nusbaum
(Tympani)
Steven Kvichak
Peggy Hubbard
Charles Niren
Skip Jamerson

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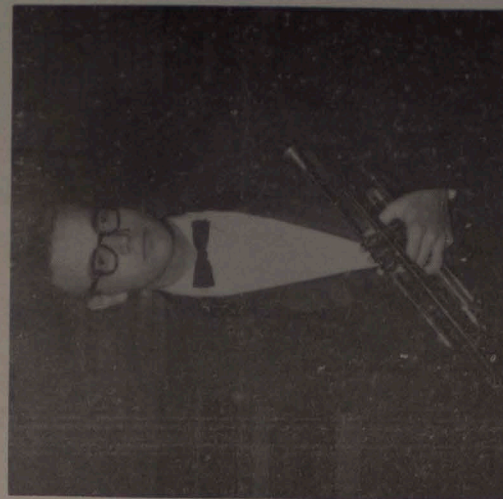
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For free pamphlet please write to Fred J. Marzan,
Morehead State College Music Camp, Morehead, Ky.



MR. JOHN THOMAS is assistant conductor and principal cornetist of the Morehead State College CONCERT BAND and the SYMPHONIC WIND ENSEMBLE. Mr. Thomas is presently working as a graduate assistant in the department of music. He was formerly band director in Roanoke, Alabama for four years



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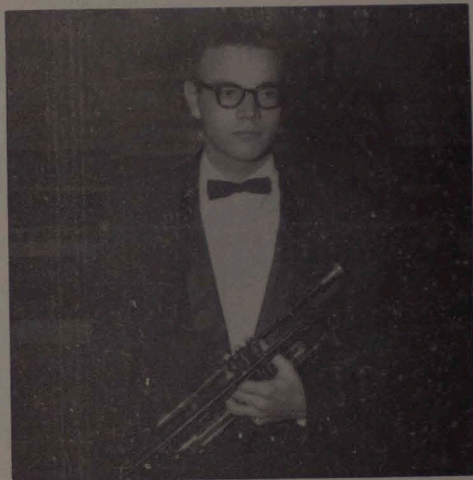
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March 4-8, 1958

MOREHEAD STATE COLLEGE

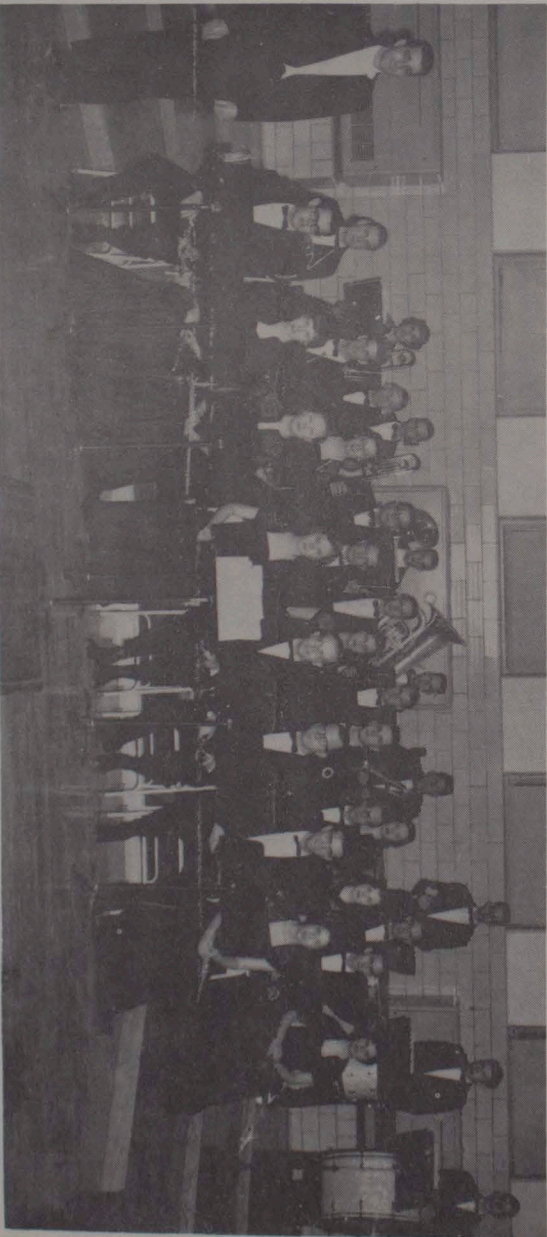
bands

FRED J. MARZAN conductor

John Thomas, Asst.

1958

Sunday 3 P.M.



Symphonic Wind Ensemble

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The tuba section of the Morehead State College CONCERT BAND.

FRED J. MARZAN
Conductor

March 4, 1958
through
March 9, 1958

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PORTER Begin the Beguine

R. STRAUSS Allerseelen

RAVEL Bolero

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CHARLES GOUNOD (1818-1893)

Selections from the opera Faust

Charles Gounod, born in Paris, France, received his musical training at the Paris Conservatory of Music and studied composition under Lesueur. Later he won the Prix de Rome (1839) for composition. At a later date he gave up music and began studying for the priesthood. At the last moment he withdrew and resumed his career in music. Some of his earlier operas are Sapho, La Nonne Sanglante, and Le Medicin Malgre Lue (after Moliere), none of which were successful. He became conductor of the Union of Choral Societies (1852) where he learned much about the ability of the voice. Faust, the opera on which Gounod's fame chiefly rests, was first performed in Paris in 1859. It was a definite success. Although weak dramatically, it ranks musically as one of the world's most famous operas. It was first performed in the United States in Philadelphia (1863) and was performed for the opening of the Metropolitan Opera House on October 22, 1883. Since 1869 it has been the most popular opera in the repertoire. It reached its 1000th performance in 1894, and in 1934 the 2000th performance was celebrated. Although he wrote six operas and revised Sapho, he was unable to achieve the success of Faust. In addition to opera, Gounod has composed masses, a Te Deum, oratorios, motets, and hymns. The most popular of his religious works is probably his "Ave Maria" written for soprano voice. The music of Faust is imbued with much lyrical charm, is musically original, and was well in advance of its time. His instrumental and vocal writing was excellent. In 1880 he was elected Officier de la Legion d'Honneur. Gounod died in Saint-Cloud, France.

CARL OTTO NICOLAI (1810-1849)

The Merry Wives of Windsor

Carl Nicolai was born in Königsberg, Germany. He first studied piano with his father. When sixteen years of age he ran away to Berlin where he studied under Klein and Zelter. In 1833 he was appointed choirmaster at the Prussian Embassy in Rome where he studied composition under Baini. While in Rome the second time, Nicolai began operatic composition in the Italian style, two of which were Rosnonda and Il Templario. In 1847 he was appointed musical director of the Berlin Opera House where he wrote the opera, The Merry Wives of Windsor, later to become Hitler's favorite opera. Two months before Nicolai died The Merry Wives of Windsor was performed and became the composition responsible for his operatic fame. The first performance of The Merry Wives of Windsor in this country was at the Philadelphia Academy of Music (1863). The Overture has a slow introduction (Andantino moderato) and a rapid second section (Allegro vivace). The introductory theme opens with the basses and is carried from the lower winds through the high reeds.

COLE PORTER (1893-)

Begin the Beguine

Cole Porter is an American composer of popular, musical comedy, and motion picture music. He was a law student at Yale and Harvard. He later studied harmony and counterpoint at the Harvard School of Music (1915-1916) and at the Schola Cantorum in Paris (1919). He wrote his first successful musical, See America First, in 1916. His later productions

include: Rosalie, Kiss Me Kate (taken from Taming of the Shrew by Shakespeare), Silk Stockings (taken from Ninotchka), Les Girls (a movie), and Born to Dance, his first motion picture score. Some of his popular tunes are: "Rosalie", "Night and Day", "I've Got You Under My Skin", and "Begin the Beguine."

RICHARD STRAUSS (1864-1949)

Allerseeelen

Richard Strauss was the son of a French Hornist at the Munich Court Opera. At the age of ten he had composed "Serenade for Winds" (Op. 7) and "Festival" (Op. 1). As a composer he was highly influenced by Liszt, Berlioz, and mostly Richard Wagner. He was famous as a composer of opera and tone poems. Some of his operas are: Salome, Electra, and Der Rosenkavalier, his most famous opera. Among his most popular tone poems are "Till Eulenspiegel lustige Streiche", "Don Juan", and "Death and Transfiguration". In addition to these he wrote several symphonies (not popular), concerti, choral, and chamber music. "Allerseeelen" (Op. 10) is one of a group of eight songs for voice and piano. He has written 133 songs for this combination and at least eight for voice and orchestra. All of his songs have either a charming lightness or fervor about them. Although his talent as an art song composer was limited, no less than ten of his best songs will remain among the classics of the German Lied. In 1933 Strauss was appointed president of the Reichs-Musikkammer, designed to regulate the music affairs of the third Reich. However, differences arose at the outbreak of World War II, and he resigned. After

the war he was exonerated from charges of active collaboration with the Nazis. Strauss died in Garmisch, Germany on September 8, 1949. Although "Allerseeelen" has been transcribed for orchestra, Albert Oliver Davis has made the first transcription for full band.

MAURICE JOSEPH RAVEL (1875-1937)

Bolero

Maurice Joseph Ravel was born in Ciboure, France. In his early life, he studied harmony with Emile Pessard, counterpoint under André Cédalge, and composition under Gabriel Faure. He made his public debut as a composer in 1898 when the "Sites Auriculaires" were performed by the National Society of Music. After his composition "Overture de Scheherazade," one critic described the overture as "some Rimsky-Korsakoff rehashed by a Debussy-ist who is eager to equal Erik Satie." Even though he had written the comic opera L'Heure Espagnole, "Rhapsodie Espagnole", and "Daphne and Chloé", he was not a popular composer until 1928 when commissioned to write a ballet for Ida Rubinstein. He then wrote the "Bolero" which became a world wide success. This work is based on a repetition of a single theme, with unvarying rhythm, remaining in the key of C almost to the end. The "Bolero" was heard in every variety of instrumental arrangement, including jazz band, making Ravel popular even with the masses who were little interested in classical music. After the above success, he refused many honors, shunning outward signs of fame. Ravel's creative career came to an

end after writing his songs "Don Quichotte Dulcinee" for baritone voice and orchestra. He died, in a Paris Clinic, after an operation at the age of 62. His most distinguished pupil was Ralph Vaughan Williams.

DR. J. E. DUNCAN, HEAD Department of Music

Dr. J.E. Duncan is the head of the department of music. Before joining the faculty at Morehead State College, Dr. Duncan earned his Bachelor in Music and Masters in Music at Northwestern University and his Ph.D. at the Peabody College for Teachers in Nashville, Tennessee. He was the assistant departmental head of music at Jacksonville, Alabama where he was also conductor of bands and theory instructor for ten years. While teaching at Jacksonville, Dr. Duncan played violin-cello with the Birmingham and Northeastern Symphony Orchestras. He has been assistant first 'celloist with the Nashville Symphony. He is also a composer of orchestral, band, and brass ensemble music. Dr. Duncan is, in addition to heading the department, teaching Composition, Theory, and Instrumentation.

FULL BAND PERSONNEL

FLUTES

*Barbara Phillips
Janet Hamm
Martha Thomson
Barbara Smith
Anne Caudill

Eb CLARINET

Carol Babyak

CLARINET (Bb)

*Jan Fleck
John Higgins
Carol Babyak
Richard Hammil
Nancy Fannin
Ruth Stevens
Howard Rule
Pat Martin
Lois Quillan
Lavinia Swan
Gwen Preston
Bonnie Cantrell
Teddy Fields
Jo Flee
Ferrell Bolton

ALTO CLARINET

Lois Vanlandingham

BASS CLARINETS

Sharon Cole
Jana Adams

CONTRA-BASS CLARINET

Robert Crissman

OBOES

Roy Spaulding
Marilyn Wiseman

BASSOON

Peter Strodel

SAXOPHONES

*Robert Crissman, Alto
Norma Bertram, Alto
George Gartner, Alto
Marie McBrayer, Alto

SAXOPHONES

John Doyle, Tenor
Barbara Martin, Tenor
William Wells, Baritone

CORNETS

*John Thomas
Nelson Amos
Will Parker
David Jordan
Ronnie Mayo
Nathan Grubb
Ronnie Barker
Karl Miller

FRENCH HORNS

*Connie Turner
**Paul DiBalla
Larry Reeves
Gary Link

TROMBONES

*David Smith, I
Mary Baughman, II
Durwood Taylor, III

BASS TROMBONE

Gary Lewis

BARITONE HORNS

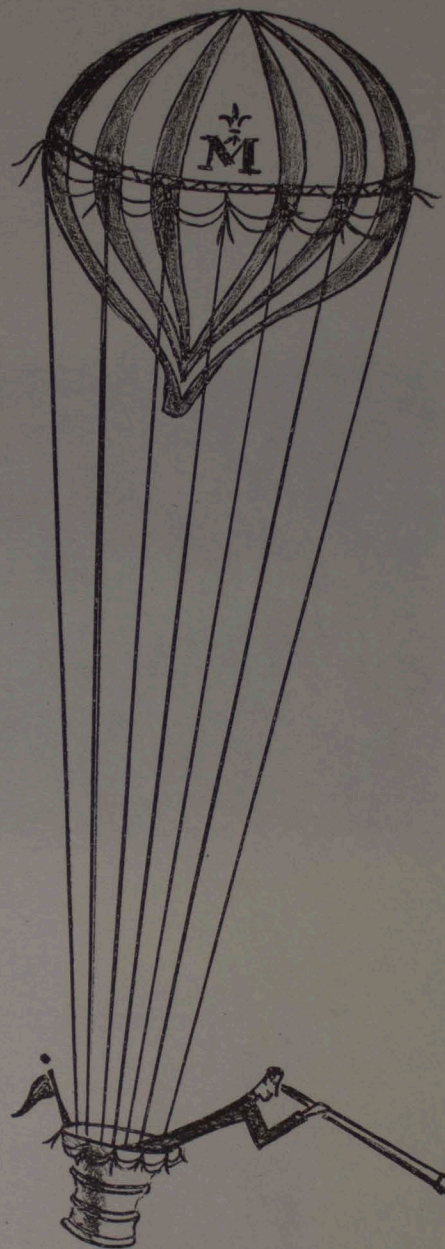
Randall Wells
Billy Watson

TUBAS

*David Cameron
Ronnie Gilmer
Charles Williams
Linda Branham
Forrest Kelly
Fred Fraley

PERCUSSION

*David Nusbaum, Tympani
Steven Kvichak
Charles Niren
Peggy Hubbard
Skip Jamerson



"I say there!
Where IS everyone going?"

"Why,
to the

MOREHEAD STATE COLLEGE
MUSIC CAMP,
of course!"

August 3 - 15, 1958

*Principal

**Librarian

MR. JOHN THOMAS is assistant conductor and principal cornetist of the Morehead State College **CONCERT BAND** and the **SYMPHONIC WIND ENSEMBLE**. Mr. Thomas is presently working as a graduate assistant in the department of music. He was formerly band director in Roanoke, Alabama for four years



MR. JAN FLECK is concert master, clarinet soloist, and president of the Morehead State College **CONCERT BAND** and the **SYMPHONIC WIND ENSEMBLE**. Mr. Fleck will graduate in June, 1958. He is from Columbia, Indiana.



THE MOREHEAD PLAYERS
Morehead State College

present

Their Seventh Annual Children's Theatre Production

of
L. Frank Baum's

T H E W I Z A R D O F O Z

Dramatized by Adele Thane

Directed and Chorographed by

W. P. COVINGTON, III*

Assisted by

Wayne Wade

and

Gary Eldridge

Settings by
Gary Alletzhauser
Larry Zoll

Costumes by
Katie Akins
Pat Peck

Sponsored by

THE MOREHEAD WOMAN'S CLUB

March 24, 25, 26, 19587:00 P.M.

and

March 25, 195812:30 P.M.

BUTTON AUDITORIUM

MOREHEAD STATE COLLEGE

Department of Music

presents

National Music Week Festival

May 4 through May 8, 1958

May 4 --- 3:00 P.M.
Baird Music Hall

Chamber Music of
Contemporary America,
Music Department
Ensembles

May 5 --- 7:30 P.M.
Baird Music Hall

Recital of Contemporary
Songs,
John and Evelyn Carter

May 6 --- 7:30 P.M.
Baird Music Hall

Band Concert,
Morehead State College
Band

May 8 --- 7:30 P.M.
Button Auditorium

Mendelssohn's Elijah,
Morehead State College
Choral groups,
featuring
Richard Rivers

Chamber Music of
Contemporary America

Sunday, May 4, 1958

3:00 P.M.

Scherzo

Frederick Jacobi

Woodwind Quintet

Barbara Phillips, Flute

Roy Spaulding, Oboe

Jan Fleck, Clarinet

Peter Strodel, Bassoon

Paul Diballa, French Horn

Sonata

Kilford Neely

Fast

Slow

Fast

Leslie Woelflin, Clarinet

Ann Woelflin, Piano

Suite Breve

Violet Severy

(12 tone technique)

Moving

Recitative and Waltz

Lento

Presto

Barbara Phillips, Flute

Violet Severy, Piano

Footnote

Johan Franco

John Carter, Tenor

Violet Severy, Piano

Four Pieces for the Young
Quiet Mood

John Carter
J. E. Duncan

John Carter, Piano

Nirvana

Cyrus Daniel

Joyce Hall, Soprano
John Carter, Piano

Missa Brevis

William Presser

Kyrie
Sanctus

Agnus Dei
Gloria

Phyllis Flanery
Joyce Moreland
Nancy Fannin
Janice Moore

Grover Taylor
Ronald Barker
James Rose
Karl Miller

Violet Severy, Organ
John Carter, Director

At Home

J. E. Duncan

Flute Trio
Barbara Phillips
Martha Thomson
Barbara Smith

Three Part Invention

Violet Severy

Trio

James Hanna

Allegro
Andante sostenuto
Allegro

Barbara Phillips, Flute
John Higgins, Clarinet
Peter Strodel, Bassoon

Two Part Invention

Violet Severy

John Higgins, Clarinet
Peter Strodel, Bassoon

Prelude and Scherzo
(Op. 20)

Ralph Dale Miller

Clarinet Quartet

John Higgins
Carol Babyak

Richard Hammil
Lavinia Swan

Six for Three

Maxine Hurt

Roy Spaulding, Oboe
John Higgins, Clarinet
Peter Strodel, Bassoon

Twelve for Five

John Carter

Barbara Phillips, Flute
Roy Spaulding, Oboe
Jan Fleck, Clarinet
Robert Crissman, Alto Sax
Peter Strodel, Bassoon

Four Francies

Richard Walker

Valse Baroque
Caprice
Plainte
Olivette

Saxophone Quartet

Robert Crissman, Alto
George Gartner, Alto

Johnny Doyle, Tenor
Sharon Cole, Baritone

Recital of Contemporary Songs

Evelyn Carter, Soprano
John Carter, Tenor

Violet Severy, Accompanist

May 5, 1958 7:30 P.M. Baird Music Hall

Afterthought Leonard Bernstein

My Little Mother David Diamond

If You Can't David Diamond

Mrs. Carter

There is a Lady Norman Dello Joio

Little Elegy John Duke

The Bird John Duke

Silent Noon Ralph Vaughn-Williams

Mr. Carter

As It Fell Upon a Day Aaron Copland
Barbara Phillips, Flute
Jan Fleck, Clarinet

Song Aaron Copland

Mrs. Carter

Dirge

Virgil Thomson

The Wild Flower's Song

Paul Hindemith

My Lady Walks in Loveliness

Ernest Charles

Velvet People

Ernst Bacon

Mr. Carter

The Sleep that Flits on Baby's Eyes

John Alden Carpenter

Pastorale

Igor Stravinsky

Velvet Shoes

John Duke

Jimmie's Got a Gail

Marc Blitzstein

Mrs. Carter

Shy One

Rebecca Clarke

Music, When Soft Voices Die

David Diamond

Love in the Dictionary Celius Dougherty
(text, Funk and Wagnall's Dictionary)

File for Future Reference

Paul Sargent

Mr. Carter

Underneath the Abject Willow

Benjamin Britten

My Father Kept a Horse

Alec Rowley

Mr. and Mrs. Carter

MOREHEAD STATE COLLEGE BAND CONCERT

Fred J. Marzan, Conductor

Tuesday, May 6, 7:30 P.M.
Baird Music Hall

Star Spangled Banner Francis Scott Key

Now Thank We All Our God Johann Crüger

Ballet Six from the opera "William Tell"
Gioachini Rossini

Elsa's Procession to the Cathedral
from the opera "Lohengrin"
Richard Wagner

Londonderry Air Unknown

First Symphony in Eb (Finale)
Camille Saint-Saens

Hungarian March from the
"Damnation of Faust"
Hector Berlioz

Soirees de Vienne (Valse Caprice #6)
Schubert-Liszt

Show Boat Selections Jerome Kern

Stars and Stripes Forever
John Phillip Sousa

ELIJAH

AN ORATORIO

by

FELIX MENDELSSOHN

solioists

RICHARD RIVERS ----- Baritone

EVELYN CARTER ----- Soprano

NANCY FANNIN-----Contralto

JOHN CARTER-----Tenor

with

THE MOREHEAD STATE COLLEGE CHORUS,

THE CONCERT CHOIR AND ORCHESTRA

JOHN CARTER, DIRECTOR

Thursday, May 8, 1958

7:30 P.M.

BUTTON AUDITORIUM

PROGRAM

PART I

Introduction - As God the Lord

Overture

1. Chorus - Help, Lord!
2. Duet with Chorus - Lord, bow thine ear
3. Recitative - Ye people, rend your hearts
4. Aria - If with all your hearts
5. Recitative - Elijah, get thee hence
6. Recitative - Now Cherith's brook
7. Recitative - What have I to do with thee
Recitative - Give me thy son
8. Recitative with chorus - As God the Lord
of Sabaoth
9. Chorus - Baal, we cry to thee
10. Recitative - Call him louder!
Chorus - Baal! Baal!
12. Recitative and Air - Draw near, all ye
people
13. Chorus - Cast thy burden upon the Lord
14. Recitative - O Thou, who makest thine
angels spirits
15. Aria - Is not His word like a fire?

16. Arioso - Woe unto them who forsake Him!
17. Recitative - O man of God, help thy people!
18. Recitative with Chorus - O Lord, Thou hast
overthrown Thine enemies
19. Chorus - Thanks be to God!

PART II

20. Aria - Hear ye, Israel!
21. Chorus - Be not afraid
22. Recitative with Chorus - The Lord hath
exalted thee
23. Recitative - Man of God
24. Aria - It is enough
25. Recitative - See, now he sleepeth
26. Chorus - Lift thine eyes
27. Chorus - He, watching over Israel
28. Recitative - Arise, Elijah
Recitative - O Lord, I have labored in vain
29. Aria - O rest in the Lord
30. Chorus - He that shall endure
31. Recitative - Night falleth round me
Recitative - Arise, now!
32. Chorus - Behold, God the Lord
33. Recitative - I go on my way

THE MOREHEAD PLAYERS
Morehead State College

present

A N T I G O N E

translated by
LEWIS GALANTIERE

from the play by
JEAN ANOUILH

adapted and staged by
W. P. COVINGTON, III

July 10, 11, 12, 1958

BUTTON AUDITORIUM
Morehead, Kentucky

WHO'S WHO

JAMES EARL DAVIS (Chorus), Morehead, Ky., is director of drama at Morehead High School where he has directed many outstanding productions. His work with The Morehead Players has always been outstanding over the years--both as actor and as director. He will be remembered in such productions as MERRY WIVES OF WINDSOR, BELL BOOK AND CANDLE, THE ADDING MACHINE, THE SCHOOL FOR SCANDAL, and THE IMAGINARY INVALID, to mention only a few. He is a Key Player--receiving his Masque Key this past spring for outstanding work in the theatre.

BILLIE JEAN THOMPSON (Antigone), Williamston, Ky., is also a Key Player and will be remembered for a long list of performances with the players: BLITHE SPIRIT, THE LADY OF LARKSPUR LOTION, THE RED KEY, DEARIE YOU'RE A DREAMER, and THE IMAGINARY INVALID, etc. She has also distinguished herself in no small way as a director and for the past year has been a teacher of speech and dramatic arts.

SUSIE CAUDILL (Nurse), Morehead, Ky., is a senior at Breckinridge Training School where she has done outstanding work in theatre and speech. This past season she captured The Morehead Players Best Actress Trophy Award for her outstanding performance as the Witch of the West in THE WIZARD OF OZ.

JOYCE BROWN (Ismene), Morehead, Ky., is well known on Morehead stages and holds the distinction of capturing The Morehead Players Best Actress Trophy Award twice! She will be remembered for outstanding performances in FAMILY PORTRAIT, MRS. McTHING, OEDIPUS THE KING, THE HEIRESS and BLITHE SPIRIT. She is also a Key Player.

J.B.HALL (Haemon), Morehead, Ky., makes his debut with The Players although Morehead audiences are still talking about his fine performance as the Stage Manager in The Morehead High School's production of OUR TOWN.

BERNERD KAUTZ (Creon), Morehead, Ky., is a music teacher in Ohio, but is well known in Morehead stage circles for his fine award winning performances in many Players productions: BLITHE SPIRIT, HIAWATHA, THE ADDING MACHINE, THE SCHOOL FOR SCANDAL, and THE LAND OF THE DRAGON.

ANTIGONE

The Cast

(In the order in which they speak)

| | |
|-------------------|------------------------|
| CHORUS..... | James Earl Davis*# |
| ANTIGONE..... | Billie Jean Thompson*# |
| NURSE..... | Susie Caudill |
| ISMENE..... | Joyce Brown*# |
| HAEMON..... | J. B. Hall |
| CREON..... | Bernerd Kautz* |
| FIRST GUARD..... | Bill Joe Layne |
| SECOND GUARD..... | Paul Blair |
| THIRD GUARD..... | Bill Razor |
| MESSENGER..... | Bill Razor |
| PAGE..... | Larry Kegley |
| EURYDICE..... | Barbara Caudill |

SETTING

Thebes--various locations.

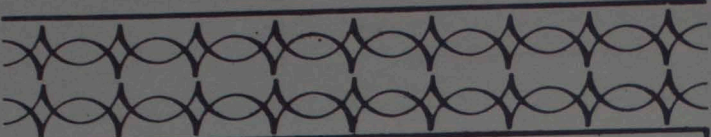
TIME

Irrelevant

The action is continuous---There will be no intermission

Produced by special arrangements with Samuel French
Plays, Inc., New York City.

* Masque Player
Key Player



Writers' Workshop

MOREHEAD STATE COLLEGE

Morehead, Kentucky

SCHEDULE OF ACTIVITIES

July 21 - August 1

1958

Albert Stewart, Director



1958

A PROGRAM OF

The Writers Workshop

MOREHEAD STATE COLLEGE

presented by

THE MOREHEAD PLAYERS

POETS THEATRE 58

THREE POETIC DRAMAS

directed by

W.P. COVINGTON, III

Button Auditorium

July 30, 31

7:30 p.m.

Al Stewart, Director
Writers Workshop

THE MOREHEAD PLAYERS
present

A Dramatic Reading-in-Action Performance
of

Woodridge Spears' Poem

I S L A N D P L A C E

Based on the Burr-Blennerhassett Incident

LUIS-----John P. Haag*
THEODOSIA-----Frankie Lee Evans
MRS. BLENNERHASSETT-----Lynn Crawford
MR. BLENNERHASSETT-----James Earl Davis#
AARON BURR-----Phillip K. Wicker
JONATHAN EDWARDS-----Bernard Kautz*

HISTORICAL NOTE

One of the most intriguing men of the early 19th century was Aaron Burr, the charming, intelligent lawyer-politician. After the death of his wife, his term as vice-president, and 1804 duel with Hamilton, Burr ventured upon his scheme to establish a new government south and west, of the border--and perhaps within the border too. His daughter, the brilliant Theodosia, who married John Alston, later governor of South Carolina was often his companion.

Harman Blennerhassett, an Irishman who married his niece and moved to France and then to this country, built a mansion on an island in the Ohio River, near Parkersburg, West Virginia. It was a lavish place with costly sculpture and paintings unknown elsewhere in that part of the country. Burr took Blennerhassett into his venture, in which the latter invested a good deal of money, and the island was used as a gathering place for troops. It was raided by militia, however, who did not get the troops, but ruined the mansion.

Burr and Blennerhassett and company were captured near Natchez, where Burr was tried and acquitted but not released. He escaped and was captured again on the Tombigbee. The ensuing trial of 1807 is famous. Both men were acquitted, but the stigma remained. Blennerhassett and his poet-wife bought a plantation near Port Gibson, and when that failed moved to Montreal and eventually to England. Burr lived in Europe for a time, but returned to his law practice in New York. Attempting to visit her father there, Theodosia apparently was drowned when her ship went down in a storm off Cape Hatteras on January 1, 1813.

INTERMISSION
FIVE MINUTES

W. B. YEATS'

THE KING OF THE GREAT CLOCK TOWER++

FIRST ATTENDANT-----Barbara Caudill
SECOND ATTENDANT-----Bill Joe Layne*
KING-----James Earl Davis#
QUEEN-----Greta Bo Todd
SWINEHERD-----Gary Eldridge*

Scene: Far away and long ago.

++ Especially adapted, arranged and
choreographed by W. P. Covington

INTERMISSION
TEN Minutes

John Napier's

T H E B A L L A D S I N G E R

LAURA-----Pauline Ramsey
JANE-----Nancy Fannin
GREEN-----Joe Huffman
JIM-----George Spelvin
SAMP-----Ray Beam*
NATHAN-----Bill Joe Layne
TRASKER-----Paul Hutzky
JENNY LOU-----Jenny Ball
VARNEY-----Bill Bailey
GUITAR PLAYER-----Warren Brewer
NEIGHBORS AND DANCERS:

Phyllis VanHoose, Marcie Caudill
Betty Donaldson, Dixie Miles
Albert Todd, Ray Beam*, Gary
Eldridge*, J.B. Hall.

Scene: The Rolling's Cabin and Trasker's
Cabin somewhere in Kentucky.

Note: The lights will be lowered several
times to denote passage of time or
scene changed.

=====

MEET THE VISITING PLAYWRIGHTS

WOODRIDGE SPEARS is a member of the English department at Georgetown College, Georgetown, Kentucky. He completed his undergraduate training at Morehead State College; he combined teaching and graduate studies at the University of Kentucky. Portions of his poem have been published in LYRIC. It was given its

Oct. 21, 1958

the civic music association



presents

JULIAN PARRISH'S CONTINENTAL-AIRES, Variety Singing Artists

CLINTON HOLLAND, *Tenor*

WANZA L. KING, *Baritone*

BROOKS ALEXANDER, *Tenor*

J. WAYLAND JACKSON, *Basso*

THE CONTINENTAL-AIRES have traversed the American Continent for five consecutive seasons, and have performed before some of the nation's largest and most discriminating audiences. Of the Continental-Aires it has been consistently said, that the unit is notable for its unique programming, stage deportment and the unusual treatment that is woven into the musical arrangements, and the dramatic impact that flows from their performance.

Julian Parrish as leader of the Continental-Aires, places his many years of training and experience as an arranger and accompanist at the disposal of the four singers, who further demonstrate their talents by performing the carefully chosen art songs, operatic arias, Negro spirituals and beautiful songs from standard repertoire.

The artists of the Continental-Aires have distinguished themselves through study with some of America's most renowned teachers, vocal coaches and in some of the nation's most reputable colleges and music schools. The artists have also performed as solo artists in church choirs, choruses, the Broadway theatres, summer stock, summer festivals, orchestra, radio, television, recordings and motion pictures.

PROGRAM

I.

- Invocazione Di Orfeo, from the Music Drama "Euridies" *Jacopo Peri—arr. Alexander*
(1560-1625)
- Total Eclipse *George F. Handel—arr. Parrish*
(1685-1759)
- All Beings Now Are Under Thee, from Cantata No. 11 *Johann Sebastian Bach*
(1685-1750)

II.

- In a Persian Garden (Song Cycle) *Liza Lehman*
- Words from The Rubaiyat of Omar Khayyam, 11th Century Persian
- (a) Wake for the Sun
 - (b) Before the Phantom of false morning died—(Tenor)
 - (c) Myself When Young—(Bass)
 - (d) The Worldly Hope Men Set Their Hearts Upon—(Baritone)
 - (e) Ah! Moon of My Delight—(Tenor)
 - (f) Alas That Spring Should Vanish with the Rose
- Concept Holland—arranged Parrish

III.

- Rollin' Down in Jordan Halleluja *Group arr.—Traditional*
- Po' Mourners Got a Home at Last *arr. Parrish—Traditional*
- Cert'ny Lord *arr. Holland—Traditional*
- Judgment Day, from God's Trombones *James Weldon—Johnson*
- In That Great Gettin' Up Mornin' *arr. Parrish—Traditional*

IV.

Operatic Highlights

- A. Solenne in quest'ora (duet) *Giuseppe Verdi*
From "La Forza del Destino" (1813-1901)
Clinton Holland, Tenor—Wanza L. King, Baritone
- B. "Gloire Immortelle de nos aieux" *Charles Gounod*
Act IV Faust (1818-1893)
- "O du mein holder abendstern *Richard Wagner*
(1813-1883)
- "Largo Al Factotum della Citta" *Gioacchino Rossini*
Il Barbiere di Girrglia (1792-1868)
- "Vesti la Guibba" *Ruggiero Leoncavallo*
From Pagliacci (1858-1919)
Concept and Arrangement Clinton Holland—Brooks Alexander

INTERMISSION

V.

- The David Guion Suite *arr. Julian Parrish*
(Based on life in early Louisiana)
- (a) Voodoo—The Voodoo man
 - (b) Mam'selle Marie (Slave singing to a Patron Saint)
 - (c) To The Sun (Worship)

This setting and arrangement is built on solo material written by Guion in 1920. Much of its implications can be traced to African and early Southern life. The chants and drum rhythms were given to the arranger by a native African Chief.

VI.

- Old King Cole *Cecil Forsyth*
- Old Mother Hubbard *arr. Alexander*
Set in the manner of Handel—Victor Heley—Hutchinson
- Asleep in the Deep *H. W. Petrie—arr. Parrish*

THE MOREHEAD PLAYERS

PRESENT

Lady In The Dark

BY

Moss Hart

Music by Kurt Weill

Lyrics by Ira Gershwin

PRODUCTION DIRECTOR

W. P. Covington, III

MUSICAL DIRECTOR

Donald F. Holloway

ORGANIST

James R. Fugate

December 2, 3, 10, 11, 1958 Curtain: 7:30 P. M.

Special Matinee: Sat., Dec. 6, at 2 P. M.

BUTTON AUDITORIUM

Morehead, Kentucky

Dedication

We humbly dedicate this production to the late JOHN FRISBY, a Masque Player, killed recently in a tragic air crash. John, a music major, was an active member of the College Band, the Westley Club and The Morehead Players, during his college days. For the past several years he was a member of the U. S. Air Force serving some-time in Japan. He was married to the former Maudine Jones, also a Masque Player. Both were active members of the Players, both as actors as well as theatrical technicians. John was a talented actor in that he could play serious or farcical roles with equal ease. His first appearance with the Players was during his freshman year in the title role of EVERYMAN, the medieval morality play. Next he kept us laughing through GEORGE AND MARGARET, a British farce, and then he danced and fenced his way into our hearts acting the extremely difficult role of Tycho Brahe in our World Premiere production of M. David Sample's CONSIDER THE HEAVENS. John then turned to doing technical theatre for a number of shows. Returning from Japan last year, John joined the Players for the last time to perform a rollicking role of the quack doctor in Moliere's THE IMAGINARY INVALID.—truly a wonderful bit with which to exit laughing!

Coming

Dec. 14—THE BIRD'S CHRISTMAS CAROL by Kate Douglas Wig-gins. A Christmas reading by W. P. Covington, III, Dir-ector of Drama and Speech. Mrs. Adron Doran will ac-company at the organ and will also play an interlude of Christmas music. No admission charge. The performance will begin at 3 P. M.

February:— A VISIT TO A SMALL PLANET by Gore Vidal—one of the first science fiction comedies on TV, then a smash Broadway hit, it is taking the country by storm as one of the most "space rocking" comedies of our time. Don't miss this one!

THE MOREHEAD PLAYERS

Present
MOSS HART'S

LADY IN THE DARK

Cast

| | |
|--------------------|----------------------|
| DR. BROOKS | Gary Alletzhauser* |
| MISS BOWERS | Gayle Stanley |
| LIZA ELLIOTT | Lynn Crawford |
| MISS FOSTER | Kay Irvin |
| MISS STEVENS | Anna Mae Warren |
| MAGGIE GRANT | Karen McCurdy |
| ALISON DU BOIS | Catherine Covington* |
| RUSSELL PAXTON | Peter L. Strodel |
| CHARLEY JOHNSON | Nelson Amos |
| RANDY CURTIS | Gary Shelton Link |
| JOE, an office boy | Lowell Boggs |
| TOM, an office boy | Don W. Combs |
| KENDALL NESBITT | Richard Arrowood* |
| HELEN, a model | Doris Fooks |
| RUTHIE, a model | Susan Breeding |
| CAROL, a model | Garlena Coleman |
| MARCIA, a model | Thelma Roberts |
| BEN BUTLER | Josh Lovelace |
| BARBARA | Thelma Roberts |
| JACK | Gary Eldridge |
| BILL | Robert L. Umberger |
| FIRST GIRL | Rachel Whitney |
| SECOND GIRL | Dixie Miles |
| FIRST BOY | Larry Kegley |
| SECOND BOY | Jamie Prince |
| THIRD GIRL | Mana Covington |
| FOURTH GIRL | Maria Prince |

Scenes

ACT I —

- SCENE 1. Dr. Brooks' office.
- SCENE 2. Liza Elliott's office. (The same day.)
- SCENE 3. Dr. Brooks' office. (The next day.)
- SCENE 4. Liza Elliott's office. (Late that afternoon.)

INTERMISSION

Coffee will be served by the Latin Club in the lobby.

ACT II —

- SCENE 1. Liza Elliott's office. (Late the following afternoon.)
- SCENE 2. Dr. Brooks' office. (Later that evening.)
- SCENE 3. Liza Elliott's office. (A week later.)

*Masque Player

NOTE:—LADY IN THE DARK is produced by special arrangements with Dramatists Play Service, Inc., New York City.

THE DEPARTMENT OF LANGUAGES AND LITERATURE
THE DIVISION OF SPEECH AND DRAMATIC ART
and THE MOREHEAD PLAYERS

Morehead State College

DECEMBER 14, 1958

BUTTON AUDITORIUM

present

W. P. COVINGTON, III

Director of Speech and Drama

In a Reading Performance of Kate Douglas Wiggins'

A Birds' Christmas Carol

JAMES R. FUGATE at the Organ

PART ONE

- I. A Little Snow Bird
- II. Drooping Wings
- III. The Bird's Nest

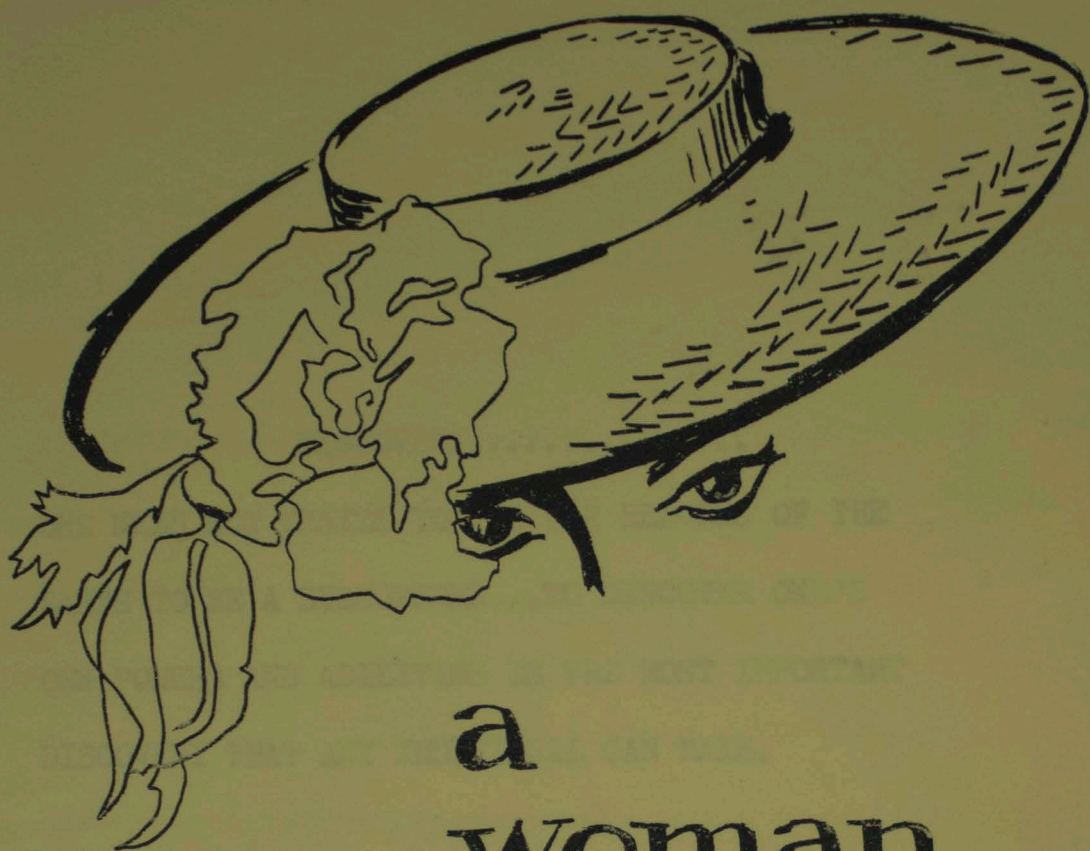
PART TWO

- IV. "Birds of a Feather Flock Together"
- V. Some Other Birds are Taught to Fly

PART THREE

- VI. "When the Pie was opened, the Birds began to Sing!"
- VII. The Birdling Flies Away

Note: There will be a short break between the parts, during which Mr. Fugate will play an interlude of Christmas music.



a
woman
and
her
clothes

by

Mrs. Adron Doran

DISCOVERY.....

ONE NEED NOT TRAVEL TO THE FAR REACHES OF THE
EARTH TO BE A DISCOVERER...TO DISCOVER ONE'S
OWN POWERS AND ABILITIES IS THE MOST IMPORTANT
DISCOVERY THAT ANY INDIVIDUAL CAN MAKE.

In the middle of Sputniks and Space travel we are faced with a few back-to-earth requests..... And to each of us it may have a different meaning or it may mean the same! "I must do something about myself---But What? And How?

Fashion in glamour will always change, but the essence of femininity - NEVER! As surely as it must have begun with the first Eve, it will endure through the last.

DESTINATION IN DRESS

Our appearance is our advance agent and tells the type of person we are - It will show in our walk, our manner, our dress. No woman can divorce her appearance from her personality without detracting from both. Sometimes my own despairing attitude will prevent me from making the effort necessary to be pleasing to look at.

We have so many, yes, countless aids to beauty nowadays. We can minimize our imperfections so that they are barely evident and highlight our good points to a beauty far exceeding that which is naturally ours. We all know that "Dress" does make the woman more confident.

EVERYONE HAS THE POWER TO BE DISTINCTIVE IN DRESS

It does not take a lot of money to be well-dressed. You need to be creative in your wardrobe---takes extra time and added interest.

1. Be alert for sales.
2. Familiarize yourself with good brands of clothing; so you'll know a bargain when you see it. Go Looking!!
3. Become acquainted with a sales person in whom you have confidence.

I have summarized 6 facets that are important to achieve a well-dressed look.

I. Study the mode...do not wait to do this until ready to buy. Study every day, every week, every month, every year.

- a. Fashion sheets
- b. Ads in magazines
- c. Newspapers
- d. TV style shows
- e. Fashion shows and suggestions and comments
- f. Fashion and style do not mean the same thing. Fashion is something that is given out; style is something we do with what we take from fashion.

II. Study our Grooming.

- a. Beauty -- Robert Heath said "Where there is beauty there will be love."
- b. Looks does not depend on physical beauty. Most every time by close examination it is revealed that looks have to do with style rather than personal pulchritude. Often it is style that gives the illusion of beauty.
- c. Assurance we are dressed right reflects favor in our face.

III. Study ourselves -- from within as well as without.

- a. Personality -- a reminder to be nice--low-voiced, broad minded, warm hearted, thoughtful, sincere, kind, etc. Never become "smug"...keep trying to improve.
- b. Figure -- Improve your figure by following a good diet that keeps your weight right and that provides nutrients essential for Vim and Vigor.
 1. Wear a girdle
 2. Exercise to keep fit
- c. Posture
 1. The cornerstone of carriage with eye appeal.
 2. Poor posture is a threat to your health. Correct posture means lining up your body so that all parts, from the top of your head to the tips of your toes, fall into the balanced position where nature intended them to be.
 3. How well you stand affects how well you move.
- d. Lines--Your lines are YOU! Decide which is best for you...Stick to it.
- e. Use Color -- The older we get the more we should wear.
 1. Don't be a color coward.
 2. Color leaves a trail of clues to you...lifts your spirit
 3. Dare---once in awhile, rather than be a mousy type. Don't be afraid to deviate from the norm--become an individual--Yet don't be carried away by bizzard fads.
 4. Color can lift you out of dimness.

IV. Study the Wardrobe

- a. Take one basic suit or dress and have many changes. The simplicity of clothes allows for dramatic touches in accessories.
- b. Look at what you have and see what you can

- mix or match. Black, Navy, Gray or Beige are good choices. A dark suit is especially acceptable after dark.
- c. Practice buying flexible items..things you can wear more than one way.

HINTS TO REMEMBER

1. Indispensable basics are the core of a becoming and versatile wardrobe.
2. Avoid impulse buying. Don't be a carbon copy yet observe well-dressed people and take pointers and apply to your needs and type.
3. Know your Needs and Environment.
4. Buy by season rather than occasion.
5. Plan before you shop.
6. Dress according to the weather.
7. Don't put off buying until you have a great need. You may not be happy with a "last resort" purchase.
8. Make your basic purchase the best you can afford and conservative---
 - a. A tailored suit with classic lines is a uniform---(your best bet).
 - b. A good dressy suit is a sort of extravagance---nice if the budget permits.

V. NEVER UNDERESTIMATE THE IMPORTANCE OF ACCESSORIZING. Accessorizing should be chosen with a distinctive YOU look. Nothing expresses your own good taste more than your accessories. They offer you a means of skirting a rubber-stamped appearance. To take a giant step toward dressing with distinction select accessories that in addition to complimenting your clothes, crystallize your personality. Therefore, search for selections that intensify your individuality

- a. Hats should be the added touch that makes you feel completely groomed.. and be more than a covering for the head..Do something for YOU!

- b. Costume Jewelry (Choose Carefully)

a few good pieces will do wonders for a costume and be lasting; yet don't lose sight of jewelry fashion changes. (Choose a related, rhythmic jewelry sequence to prevent the costume from looking spotty).
- c. Don't overload yourself..Under dressing is safer than the risk of over dressing. When in doubt...Don't.
- d. Flowers, scarves, gloves (to add dash, snap and interest), gloves may harmonize with background color of scarf, collars, bows, belt, buttons...Don't wear artificial flowers if the hat has flowers. Of course many times you will have to wear fresh corsages with a flowered hat. Circumstances alter cases.
- e. Don't overlook a handkerchief as a gay accompaniment for your dress.
- f. Shoes - Put your best foot forward.
 1. Pumps are always right - The toe and heel in...
 2. Unless one has many changes, limit your choice to conservative styles and color.
- g. Use as much care as time will permit when you dress.. then forget your clothes.... meticulous grooming pays dividends.
- h. Handbags ---- for daytime should compliment the shoes.. or the costume. The earlier the hour, the larger the purse...a small clutch bag is always nice for evening... and reflects femininity.
- i. Perfume and Cologne - Use of Perfume doesn't actually make the world go round, it does stir up quite a whirl.

Makes you feel gay...Should be selected carefully..you are typed "your smell" your trademark...better to buy quality rather than quantity in this case. Apply good cologne lavishly, luxuriate!!!! Feel Pampered!!!!
- j. A fresh, sweet immaculate look is a must and within the reach of every woman.

IV. USE OF COSMETICS.

- a. Women's urge to look prettier doubles cosmetics business.
- b. When in doubt about your particular cosmetic needs consult a reputable representative--They generally are competent and helpful.
- c. Take good care of the skin and hair. Treat yourself and your public to a new hairdo once in awhile.
- d. Remember this is the only face you will ever have....Be kind to it!

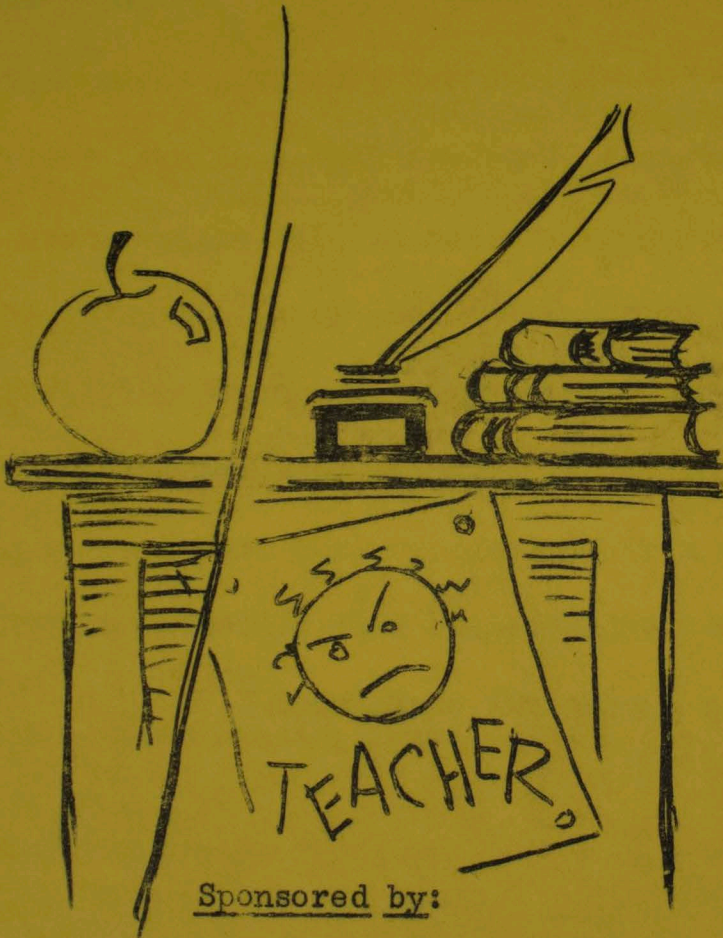
We have countless aids to beauty nowadays. We can minimize our imperfections so that they are barely evident and highlight our good points to a beauty far exceeding that which is naturally ours.

This is not intended to be an exhaustive treatise on the much talked about subject, it is rather a recall of what we know and its object being to stimulate women to the discovery to perception of the truth that-----we ourselves are makers of ourselves.

Lone M. Chapman.

REPORT ON
SECOND ANNUAL
CONFERENCE FOR BEGINNING TEACHERS

February 27, 1959



Sponsored by:

Division of School Services
Morehead State College
Morehead, Kentucky

ACKNOWLEDGEMENT

We express our gratitude to Dr. Adron Doran, President, Morehead State College, for his interest, encouragement, and helpful suggestions. We recognize and extend our thanks to the planning committee for assistance in making preparations for the program. We particularly appreciate the beginning teachers, the student teachers, and others who attended for their enthusiastic participation in and contributions to a successful conference.

PROGRAM

Presiding, James G. Gibson

- 10:00 Invocation Gabriel C. Banks
- 10:05 Welcome Dr. Adron Doran, President
Morehead State College
- 10:15 Introduction of Guests and Participants
- 10:20 Panel
"Experiences of Beginning Teachers"
Joyce Brown Chaney, Chairman
- | | |
|----------------|---------------|
| Mary Northcutt | Bobby Brewer |
| Joe Bayless | Betty Johnson |
- 10:50 Discussion Groups Meet
- 12:00 Lunch - Doran Student House
- 1:00 Discussion Groups Meet
- 2:00 Summary Reports and Evaluation
- 2:30 Adjournment

PURPOSE OF CONFERENCE

Every educational institution has a deep concern that its graduates succeed in their profession or vocation in life. Morehead State College has a like concern and has committed itself to a follow-up program of its graduates. The College hopes to explore through such a program ways in which it may be of further service to its graduates, and, in turn, ways in which its graduates may be helpful to the college. The Conference for Beginning Teachers has been arranged as a part of this follow-up service.

DISCUSSION QUESTIONS

1. Are you experiencing the enjoyment and satisfaction from the teaching profession you anticipated? What do you consider to be the "high lights" of your teaching experience thus far? What has been your major difficulties as a beginning teacher?
2. Have you received the professional help which you think you needed as a beginning teacher? What has been the nature of this help? Have you asked for assistance from your supervisor, principal, or superintendent?
3. Do you think beginning teachers have more difficulty with subject matter than with human relations?
4. What types of teacher behavior should concern teachers most?
5. What improvements do you think could be made in the instructional program of the public schools?
6. Have you had the opportunity to suggest improvements that might be made in your school? If so, through what channels?
7. What opportunities have you had to work with the total staff of your school or school system? Have you served on any committee or participated in any study toward school improvement?
8. Are you a member of any professional organization? Why did you join the organization? Have you been assigned any duties in this organization?
9. What contacts have you made which serve to give you a better understanding of your community? Have you developed cordial relationships with the parents of your community?
10. In what ways do you think that your pre-service training has been adequate? inadequate?
11. How do you think that the program for Teacher Education at Morehead State College might be enriched to improve the preparation of teachers?
12. What kind of services do you think that the college might continue to give its graduates?
13. In what ways may you as graduates further serve the college?
14. Do you feel that this conference has been worthwhile? Should it become an annual affair? When would be the best time to schedule it during the year?

WELCOME ADDRESS

By Dr. Adron Doran, President
Morehead State College

Warm words of welcome were extended to the participants by Dr. Adron Doran. He stressed the importance of such a conference to both participants and the college.

Dr. Doran, in his welcome, did some reminiscing. He told about his experiences as a beginning teacher in Western Kentucky. He stated that if he should start his career over as a teacher, he would stay in the community where he was employed. He said he did not make enough use of community resources and stressed the importance of community resources in good teaching. He further stated that he would try to be better informed and share his experiences with others.

PANEL DISCUSSION

EXPERIENCES OF BEGINNING TEACHERS

Joyce Brown Chaney, teacher of English in the Jenkins High School, showed ability and skill in leading the panel discussion on the experiences of beginning teachers. She introduced the members of the panel and made appropriate introductory remarks regarding the purpose of the conference. According to Mrs. Chaney her greatest difficulty was not the lack of knowledge of English, but a matter of how to organize her materials for teaching English to high school youth. She felt that a "methods" class on the Teaching of English should be included in the college curriculum.

The panel recognized that beginning teachers had many surprises. Conditions were not always as they had hoped or expected them to be. One member of the panel stated that it was a great feeling to have the community recognize the teacher as an important person. The enthusiasm of the panel set a good stage for the group discussions to follow.

DISCUSSION QUESTIONS

There were eight discussion groups which met for a morning session and one in the afternoon. Recorders, which had been selected by each group, reported to the general session the main points which had been discussed by their respective groups, the suggestions made, and the conclusions reached. Each recorder turned over a written report to the coordinator of the conference. This report is an effort to bring together the salient points of the eight written reports which seem to be representative of the thinking of all the groups.

QUESTION 1. ARE YOU EXPERIENCING THE ENJOYMENT AND SATISFACTION FROM THE TEACHING PROFESSION YOU ANTICIPATED? WHAT DO YOU CONSIDER TO BE THE "HIGH LIGHTS" OF YOUR TEACHING EXPERIENCE THUS FAR? WHAT HAS BEEN YOUR MAJOR DIFFICULTIES AS A BEGINNING TEACHER?

1. All teachers were enjoying teaching generally.
2. Some "high lights" were:
 - a. The feeling of accomplishment.
 - b. Seeing children progress.
 - c. Helping children with personal problems.
 - d. The feeling of having the respect and acceptance of the school and community.
 - e. A growing awareness of the challenge offered by teaching.

3. Major difficulties of teaching:
 - a. Discipline was mentioned most often.
 - b. Adjustment to school policies and regulations.
 - c. Lack of supplies and equipment.
 - d. How to keep records.
 - e. Teaching in a field in which one has not prepared.

QUESTION 2. HAVE YOU RECEIVED THE PROFESSIONAL HELP WHICH YOU THINK YOU NEEDED AS A BEGINNING TEACHER? WHAT HAS BEEN THE NATURE OF THIS HELP? HAVE YOU ASKED FOR ASSISTANCE FROM YOUR SUPERVISOR, PRINCIPAL, OR SUPERINTENDENT?

Many participants said they were receiving much help as a beginning teacher. Some stated that they received practically no help. A great deal of the help received was more of a routine nature rather than with teaching problems. Superintendents, principals, and supervisors all seemed willing to help when called upon. They felt that shy teachers would hesitate to call upon any of these persons.

QUESTION 3. DO YOU THINK BEGINNING TEACHERS HAVE MORE DIFFICULTY WITH SUBJECT MATTER THAN WITH HUMAN RELATIONS?

The group discussing this question stated that they had more difficulty with human relations than with subject matter. However, they felt that an adequate knowledge of subject matter builds and promotes better human relations. A child is prone to respect a teacher who knows what he is teaching. On the other hand when a teacher develops confidence and creates good will, learning takes place more easily. They concluded that most teachers could improve human relations if they would give it more serious consideration.

QUESTION 4.

WHAT TYPES OF TEACHER BEHAVIOR SHOULD CONCERN TEACHERS MOST?

There was much discussion concerning teacher behavior, but the following conclusions were reached:

1. The behavior of a teacher outside the classroom is just as important as his behavior inside the classroom.
2. The behavior of a teacher should be such that the students might well emulate or model after him.
3. A teacher should set a high standard of moral and civic behavior everywhere.
4. A teacher should not take too much for granted.
5. A teacher should not become a part of a problem which he is trying to solve.
6. A teacher should help solve rather than create discipline problems.
7. A teacher should study himself carefully in regard to mannerisms, habits, eccentricities, etc.—One cannot depart too far from a norm or mode of living in a community and what is expected of him in his profession and get along well.

QUESTION 5.

WHAT IMPROVEMENTS DO YOU THINK COULD BE MADE IN THE INSTRUCTIONAL PROGRAM OF THE PUBLIC SCHOOLS?

The following suggestions were made for improvements in the instructional program in the public schools:

1. Place more emphasis on reading at all levels.
2. Place teachers in grade or subject in which they are best prepared to teach.
3. Make more use of audio visual aids.
4. Make available more classroom supplies and equipment.
5. Make more use of community resources.
6. Give more help of a specific rather than a general nature.

7. Promote ways in which teachers may share their ideas with each other and special abilities within a school or school system.
8. Provide planned and definite programs of in-service training.
9. Give less time to extra curricular duties.
10. Put more emphasis on spelling at all levels.
11. Spend more money on schools generally.

QUESTION 6.

HAVE YOU HAD THE OPPORTUNITY TO SUGGEST IMPROVEMENTS THAT MIGHT BE MADE IN YOUR SCHOOL? IF SO, THROUGH WHAT CHANNELS?

Most teachers stated that they had been given the opportunity to make suggestions for improvement. Some made suggestions directly to the principal and some to the school supervisor. A few suggestions were made directly to the superintendent. The P.T.A. was a medium used for faculty to make suggestions. The participants cautioned that a real need should exist before making suggestions. One great need seemed outstanding—the organization for a systematic study of problems within the school or school system.

QUESTION 7.

WHAT OPPORTUNITIES HAVE YOU HAD TO WORK WITH THE TOTAL STAFF OF YOUR SCHOOL OR SCHOOL SYSTEM? HAVE YOU SERVED ON ANY COMMITTEE OR PARTICIPATED IN ANY STUDY TOWARD SCHOOL IMPROVEMENT?

Many teachers reported that they had worked with a total staff at faculty meetings, pre-school conferences, local teacher associations, and in in-service training programs. Very few beginning teachers had served on any committee toward school improvement.

QUESTION 8. ARE YOU A MEMBER OF ANY PROFESSIONAL ORGANIZATION? WHY DID YOU JOIN THE ORGANIZATION? HAVE YOU BEEN ASSIGNED ANY DUTIES IN THIS ORGANIZATION?

Most teachers stated that they belonged to both local and state professional organizations. A few belonged to the N.E.A. Many of the student teachers belonged to the S.N.E.A.

The ones belonging to professional organizations stated that they had had no pressure put on them for joining. They joined to help make teaching a profession rather than a job. Some joined to get the magazine because they felt the material contained in it was helpful. All who belong said that they were glad they had joined.

Some members of the professional organizations had served on one or more of the following committees: salary committees, resolution committees, program committees, and delegate assemblies. Two of the members had been president of the local education association.

QUESTION 9. WHAT CONTACTS HAVE YOU MADE WHICH SERVE TO GIVE YOU A BETTER UNDERSTANDING OF YOUR COMMUNITY? HAVE YOU DEVELOPED CORDIAL RELATIONSHIPS WITH THE PARENTS OF YOUR COMMUNITY?

The teachers presented the following ways in which they developed cordial relationships with the parents of the community:

1. Patronized local business establishments.
2. Visited homes.
3. Attended and participated in church activities.

4. Attended and participated in P.T.A. activities.
5. Held open house.
6. Observed American Education Week.
7. Put out newsletters.
8. Worked through the child.

The teachers stated that often the parents with whom better relationships were needed were the most difficult to reach through school activities or any organization.

QUESTION 10. IN WHAT WAYS DO YOU THINK THAT YOUR PRE-SERVICE TRAINING HAS BEEN ADEQUATE? INADEQUATE?

The teachers felt that their pre-professional preparation had been adequate in most respects.

Some inadequacies were listed:

1. The student teacher has too little independence.
2. The student teacher does not have authority in discipline.
3. Duties of student teacher are often too limited.
4. A methods course in English is needed.

QUESTION 11. HOW DO YOU THINK THAT THE PROGRAM FOR TEACHER EDUCATION AT MOREHEAD STATE COLLEGE MIGHT BE ENRICHED TO IMPROVE THE PREPARATION OF TEACHERS?

The following suggestions were made for improving the teacher education program at Morehead State College:

1. Give student teachers more independence in working out the problems with individual pupils and with the class as a whole.
2. Give student teachers experience in two grades or two fields of work.

3. Provide more experimentation—experimentation should be initiated particularly by the education department and generally by other departments of the college and should be carried out in Training School in cooperation with the Training School faculty who most often are not research people.
4. Give greater guidance to students planning to be teachers.
5. Be more specific in what is expected of student teachers in a professional semester (some seem hazy about it).
6. Increase extra curricular assignments during student teaching.
7. Provide more community experience before and during student teaching.
8. Bring other college departments as well as the education department into a closer relationship to students during student teaching.
9. Plan classroom observations more effectively.

QUESTION 12. WHAT KIND OF SERVICES DO YOU THINK THAT THE COLLEGE MIGHT CONTINUE TO GIVE ITS GRADUATES?

All the teachers seemed happy with the following services and wanted them continued:

1. Placement Bureau and Speakers Bureau
2. In-service education program
3. Beginning Teachers Conference
4. Trail Blazer
5. Homecoming activities (some prefer afternoon to evening for the football game).
6. Band Day
7. Band Clinics

It was felt that the college could do something—or more than they are now doing—in the following areas:

1. Hold a teachers clinic at least once each year to discuss research, trends, newer methods of teaching.
2. Issue a leaflet listing assembly programs for the year.
3. Keep graduates informed of changes and progress being made both materially and program wise.
4. Mail departmental bulletins particularly to majors of various departments who are teaching in the field.
5. Have a human relations conference for college juniors and seniors on the campus.
6. Step up testing activities and services for the Morehead Region.
7. Maintain the high scholastic standard which the college has established through the years.
8. Make more scholarships available at the graduate level.
9. Help Morehead State College graduates and alumni obtain fellowships in other colleges.

QUESTION 13. IN WHAT WAYS MAY YOU AS GRADUATES FURTHER SERVE THE COLLEGE?

Ways in which graduates may further serve the college are listed as follows:

1. Maintaining membership and participating in building a stronger Alumni Association.
2. Returning to the campus for homecoming activities.
3. Returning to the campus for important conferences.
4. Recommending Morehead State College to high school seniors and other prospective students.

5. Assist worthy students in getting scholarships to Morehead State College.
6. Suggest courses which may be added to the college curriculum to strengthen the college program.
7. Suggest improvements which may be made at the college from the standpoint of the alumni.
8. Be a good public relations person for Morehead State College in promoting the welfare of Morehead State College wherever the opportunity presents itself.
9. Keep the college up to date on changes of address, new positions, and other information which may be used as news items.
10. Perform in an exemplary manner in actions, words, and deeds on the job and elsewhere.

QUESTION 14. DO YOU FEEL THAT THIS CONFERENCE HAS BEEN WORTHWHILE? SHOULD IT BECOME AN ANNUAL AFFAIR? WHEN WOULD BE THE BEST TIME TO SCHEDULE IT DURING THE YEAR?

All groups reported that they thought the conference was very much worthwhile.

It was unanimous that it become an annual affair. The student teachers expressed enjoyment at having the opportunity to sit down with experienced teachers.

There was divided opinion about the time of year for holding the conference. Some participants felt that future conferences should be held about the same time of year as the present one in order that second semester student teachers might be enlightened by the experiences of actual teachers before going out to their assignments as student teachers. Others thought that the last full week of school before Easter vacation would be an appropriate time to hold the conference.

They felt that student teachers would then be able to discuss the experiences of teachers with a greater understanding.

It was further suggested that superintendents and principals be sent information stating the importance of the conference and other details and that they encourage attendance by selecting able high school students to serve as substitutes for teachers who want to attend the conference.

NAMES OF PARTICIPANTS

TEACHERS

| | |
|---------------------|----------------------|
| William Gary Adkins | Alva Kneehtly |
| Joseph L. Bayless | Lucile Mayhall |
| Peggy Burke | Dorothy Murphy |
| Ina Carey | Everette McIntyre |
| Ellen W. Carter | Mildred McIntyre |
| Opal Chumley | Alice Horton Seipelt |
| James W. Clark | Bernard Stacy |
| Bonnie Daley | Isabel Stiner |
| Ernestine Dickerson | Dorothy Walter |
| John Gartin | Fred E. Wing |
| James G. Gibson | Hobert D. Tackett |
| Marjorie E. Gilbert | Don Bruce Young |
| Billy Joe Hall | John William Rector |
| Joyce Hall | Lillian Razor |
| Shirley Huff | Don McKenzie |
| Alonzo F. Johnson | Mary Ellen Henson |
| Betty Johnson | Opal Brown |
| Ann Karrick | Tamazene Shay |

STUDENT TEACHERS

| | |
|---------------------|----------------------|
| Douglas Adams | Lake Dudley Kelly |
| Truman Adams | Robert Kiser |
| Nelson Allen | Clyde E. Lafferty |
| Nelson Amos | Robert Lee |
| Betty Lou Baker | Wilma Lewis |
| Jenny Kay Ball | Ray Litteral |
| Clifton Ray Bean | Robert B. Lovely |
| Bob Brewer | Velma Lykins |
| Phyllis Burnett | Elizabeth Lynd |
| Larry Cameron | Fred E. Madden |
| LeRoy Cantrel | Arnold Marshall |
| Ann D. Carter | James May |
| Charles Castle | Larry MonHollon |
| Charles D. Caudill | Marcena A. Moses |
| Howard Chandler | Mary Mullins |
| Marianna Clay | Maurice B. McGlone |
| Wilbur Clevenger | Claude L. McGuire |
| William N. Collins | William A. Patrick |
| George W. Cooke | James Marvin Peay |
| Mary Jo Cooke | Barbara Phillips |
| Donald Crain | Virginia Ray |
| Wilma J. Culbertson | Robert Reed |
| Larry DeBord | Ann Lois Richie |
| Geneva DeLong | Betty Roberts Conley |
| Bert T. Dixon | Sara Lee Roberts |
| Donald Elder | Jimmy Robinson |
| Robert Elder | George L. Rogers |
| Ruby Ellington | Joe A. Simons |
| Donald Ensminger | Phyllis A. Slone |
| Martha Feedback | Eugene Sparks |
| Edward Fanning | Phyllis Tackett |
| Marion R. Feltner | Grover Taylor |
| Lois Ferguson | Patsy Helen Taylor |
| Graydon L. Foreman | Ronald Thatcher |
| Herbert Gardner | Galen G. Thomas |
| Noreta Gibson | Albert Todd |
| John W. Gullett | Henrietta Tolliver |
| John Phillip Haag | Robert W. Tribby |
| Vera Janet Harmon | Harry J. Wallace |
| Gene Harper | Howard N. Ward |
| Barbara Hensley | Edgar Paul Warinner |
| John Edward Higgins | James H. Whitaker |
| Donald R. Horton | Jerry Lancaster |
| Bobby Janes Ison | Clarence Rice |

Virginia Spillman

THE MOREHEAD PLAYERS
Morehead State College

present

Their Eighth Annual
Children's Theatre Production

of

Tom Tichenor's

T O T H E M O O N

Directed and Choreographed by

W. P. Covington, III

* * * * *

Sponsored by

THE MOREHEAD WOMAN'S CLUB

March 23 and 24, 1959, at 7:30 P.M.

and

March 24, 1959, at 9 A.M. and 12 Noon

BUTTON AUDITORIUM

ABOUT THE PLAY

We are proud to present as our Eighth Annual Children's Theatre Production Tom Tichenor's new script TO THE MOON, a space fantasy. Mr. Tichenor lives in Nashville, Tennessee, where he produces puppet and marionette shows at the Public Library and over several TV networks. This is one of his first ventures into writing a children's show for the stage and for live actors. He has just recently finished a musical version of THE BRAVE LITTLE TAILOR for Children's Theatre.

OUR PAST CHILDREN'S THEATRE PRODUCTIONS

| | |
|---------|--------------------------------|
| 1951-52 | JACK AND THE BEANSTALK |
| 1952-53 | HANSEL AND GRETEL |
| 1953-54 | HIAWATHA |
| 1954-55 | LAND OF THE DRAGON |
| 1955-56 | SIMPLE SIMON |
| 1956-57 | FAMILY PORTRAIT |
| 1957-58 | THE WIZARD OF OZ |
| 1958-59 | TO THE MOON |
| 1958-59 | THE COLOR-CONSCIOUS CONSCIENCE |

NOTE: The last play listed above is a one-act children's play produced as a special production for the program of The Children's Theatre Conference and The Southeastern Theatre Conference at Berea, Kentucky, March 19-21, 1959.

Sc 125:331-6

Sc 124:228-5

Sc 123:939

Sc 123:143

THE MOREHEAD PLAYERS

present

TO THE MOON

by
Tom Tichenor

CAST
(In Order of Appearance)

| | |
|------------------------|--------------------|
| MR. LESSONS----- | Gerald Yentis* |
| PRINCESS PATRICIA----- | Brenda Jo Snelling |
| CUTHBERT----- | Barbara Caudill |
| KING----- | Bill Joe Layne* |
| QUEEN----- | Anna Mae Warren |
| COURT DOCTOR----- | J. B. Hall |
| CHINESE DOCTOR----- | John P. Haag* |
| INDIAN DOCTOR----- | Jim Malone |
| ENGLISH DOCTOR----- | Vivian Fields |
| WITCHIE----- | Karen McCurdy* |
| DR. VON WEIRDLY----- | Robert Larimore |
| UGGLE WUGGLE----- | Richard Arrowood |
| MOON MUSHROOMIANS----- | J. B. Hall |
| | Jim Malone |
| | Vivian Fields |
| | Robert Larimore |

*Masque Player

Act I

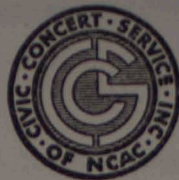
The Castle of the King. Afternoon

Act II

Somewhere on the Moon

April 24, 1959

the civic music association



presents

NELSON and NEAL

Australian-American Two-Piano Team

NELSON and Neal are celebrating a professional and personal anniversary this season. In the fall of 1948 they became a two-piano team, and their wedding took place on New Year's Day, 1949.

In ten short years they have become one of the world's most popular and distinguished two-piano teams. They have been featured on their own television and coast-to-coast radio series, and have played many hundreds of concerts in both hemispheres and on both sides of the globe. Nelson and Neal are noted for their tasteful transcriptions, although they specialize in original literature and have introduced many new works for four hands.

Allison Nelson was Australia's leading child prodigy and was brought to this country by Eugene Ormandy in 1944. While studying with Rudolf Serkin at the famed Curtis Institute of Music in Philadelphia, she met and fell in love with Harry Lee Neal, studying there with the renowned pedagogue, Mme. Isabelle Vengerova.

Today this brilliant young couple fills a rigorous concert schedule, traveling with their three children in a specially constructed bus. This \$40,000 mobile unit contains complete living facilities for eight. It is self-sufficient to the point of built-in sewage disposal and electric power plants, and is complete to the point of carrying short wave radio, television and a mobile telephone. Tucked in the back are two specially matched Baldwin concert grand pianos.

Nelson and Neal spend their summers in a handsome ante-bellum Colonial home in Paris, Tennessee. This seventeen-room house, built by Confederate General J. D. C. Atkins, is filled with collector's items from all over the world, including old guns, glass, china, fine books, records, antiques and paintings.

Miles Kastendieck, reviewing Nelson and Neal for the *New York Journal-American*, commented that "A fine sense of ensemble and accomplished pianism distinguished their teamwork." Much of the world applauds his concluding remark: "They make a fine team!"

But in order to understand the deep charm which has made them beloved personalities as well as celebrated artists, one should meet them in person. Their fascinating life story was recently featured in the *Ladies' Home Journal*, later dramatized over CBS-TV, and is now published (by Lippincott) in Mr. Neal's own words in an autobiography whose title is taken from the bouyant sign on the back of their bus: "Wave As You Pass!"

PROGRAM

I.

Sicilienne.....Johann Sebastian Bach
(1685-1750)

This *Sicilienne* is from Bach's *Sonata No. 4 for Clavier and Flute* (arr. Guy Maier).

Children's Games ("Jeux d'Enfants") Opus 22.....Georges Bizet
(1838-1875)

The Swing
Spin the Top
The Doll
Badminton
Trumpet and Drum
Soap Bubbles
Leapfrog
Little Husband, Little Wife (Playing House)
The Ball

One would hardly believe this charming suite was written by the composer of the sophisticated opera, *Carmen*, but such is the case. The suite was written in 1872 and contains several short sections, each of which bears a self-explanatory title. The fanciful wonderment of childhood is captured forever in these musical pictures of the games known to children the world over.

II.

Andante and Variations, Opus 46.....Robert Schumann
(1810-1856)

The *Andante and Variations for Two Pianos* were written in 1843 and are said to have been first played by Mendelssohn and Clara Schumann. A charming work of simple and flowing melodies, it creates a great feeling of romantic freedom and spontaneity. Written in the strict style of a theme followed by variations, it nevertheless sounds at times like a freely improvised fantasy.

Introduction and Ronda alla Burlesca, Opus 23, No. 1.....Benjamin Britten
(1913-)

Mr. Britten writes from England, especially for these program notes:

"As you see, it was written in 1940, and the shadow of the world catastrophe is very heavy over it. The dictionary I have beside me defines burlesque as being

'for the purpose of deriding or amusing.' It will not take deep insight to realize that it is the former that is meant, and not the latter! One might even describe the Rondo as being a form of 'Dance of Death.'"

INTERMISSION

III.

Five Waltzes, from Opus 39.....Johannes Brahms
(1833-1897)

Of all the Brahms waltzes, those found in his Opus 39 are perhaps best known, particularly Nos. 1, 3 and 5 of his two-piano waltzes. Brahms was master of the waltz form and these varied gems show some of his most delightful four-hand writing.

Sonata.....Francis Poulenc
(1899-)

Prelude
Rustique
Final

Written first in 1918 as a piano duet, this sonata was revised by Poulenc in 1939 so that it might be played on two pianos. This is actually a "capsule" sonata, consisting of three tiny and colorful movements. The vigorous and energetic "Prelude" is beautifully contrasted by the plaintive and wistful second movement, called "Rustique." The last movement is quite fast and combines, with its own delightful themes, the musical ideas of the two previous movements.

IV.

Fantasy, Opus 5.....Sergei Rachmaninoff
(1873-1943)

I. Barcarole
II. A Night for Love
III. Tears
IV. Russian Easter

Rachmaninoff was a very young man when he wrote this *Fantasy*, dedicated to his friend and idol, Tchaikovsky. He was just old enough to have mastered his technique as a composer and, at twenty, was just young enough to write an unabashedly romantic major work.

Each of the four movements was inspired by a poem. Three of these were by

THE
DEPARTMENT OF MUSIC

of

MOREHEAD STATE COLLEGE

presents

A SERIES OF CONCERTS
In Celebration of

NATIONAL MUSIC WEEK

May 3 - May 7, 1959.

Tuesday, May 5, 3:00 P.M. (CST)

RECITAL HALL
BAIRD MUSIC BUILDING

RECITAL OF CONTEMPORARY SMALL ENSEMBLE MUSIC

Twilight in Blue - - - - - R. Stolz

Finale - - - - - Hayden

Ruth Stephens, Clarinetist
Joe Scherer, Clarinetist
Ronnie Irwin, Alto Clarinetist
Donna Hughes, Bass Clarinetist

Variations on a Literary Theme- - - - -E. Bozza

Barbara Phillips, Flutist
Roy Spaulding, Oboist
John Higgins, Clarinetist
William Svec, Horn
Peter Strodel, Bassoonist

Psalm - - - - -Johan Franco

The Silver Swan - - - - - John Carter
The Male Chorus, John Carter, Directing

Four Fancies - - - - -R. Walker

Andante - - - - -E. Bozza

Bob Crissman, Soprano Sax
Carole Short, Alto Sax
Johnny Doyle, Tenor Sax
George Gartner, Baritone Sax

Suite for Brass Choir - - - - - Lebow

Tuesday, May 5, 7:00 P.M. (CST)

RECITAL HALL
BAIRD MUSIC BUILDING

COLLEGE CHORUS and
COLLEGE ORCHESTRA CONCERT

Gethsemane ----- Words by Maud Warren Strother
Music by Edward L. Buchanan
College Chorus, John Carter, Director

Symphony #8 in B minor- - - - - Schubert
Allegro Moderato

Concertino for Piano and Orchestra- - - - Buhler*

Allegro Moderato
Larghetto
Rondo

College Orchestra
Keith M. Huffman, Director
Violet Severy, Pianist

* Philippe Buhler came to this country from his native France in 1954. His compositions have been performed in Paris and America by symphony orchestras and ensembles. He completed his Bachelor of Music degree in composition at the University of Redlands, Redlands, California under Wayne Bohrnstedt. He then received the Cadman graduate scholarship in composition, by which he was able to complete his studies toward the Master of Music in composition which he received in 1957. He is now teaching at the Praesidio in Monterey, California where he continues to compose. Mrs. Severy had the privilege of knowing and studying alongside him while at Redlands.

Thursday, May 7, 7:00 P.M. (CST)

BUTTON AUDITORIUM

DOWN IN THE VALLEY

(a folk opera)

by

Kurt Weill

Libretto by Arnold Sundgaard

PRODUCED BY THE OPERA WORKSHOP

John Carter, Director

CAST

Jennie Parsons- - - - - Carol Ann Malone
Brack Weaver- - - - - John Carter
Thomas Bouche- - - - - Pete Strodel
The Leader- - - - - Nelson Amos
Jennie's Father- - - - - Durwood Taylor
Guard - - - - - Frank Pasquerella
Peters - - - - - James Morgan
Two Women- - - - - Betty Lou Malone
Esther Benack

TOWNSPEOPLE

| | |
|------------------|-------------------|
| Mary Jo Cooke | Durwood Taylor |
| Lois Ann Quillen | James Morgan |
| Beverly Bowling | Steve Marrs |
| Janice Lambert | Woody Todd |
| Donna Hughes | Randall Wells |
| Mary Anderson | Edson Yetter |
| Betty Lou Malone | Forrest Kelly |
| Nancy Fannin | Frank Pasquerella |
| Marilyn Wiseman | Ester Benek |
| LaNelle Palmer | |

Pianists - - - - - Violet Severy
Gayle Stanley

Lighting - - - - - J. B. Hall

Set Design - - - - - John Carter

Wardrobe- - - - - Betty Lou Malone

Technical Advisor- - - - - Karen McCurdy

The action takes place in Shadow Creek, North
Carolina. It is springtime.

This performance by permission of
G. Schirmer, Inc.
New York, New York

5.14.59

WINTER

SUMMER

FASHIONS

IN

ORBIT

FALL

SPRING

PRESENTED By

HOME ECONOMICS

Club

MOREHEAD State
College

FALL

Sally Roberts
Evelyn Clore
Sadie Riley
Grace Banks
Donna Vanhook
Pat Vanhook
Mary Jean Denton
Georgia Kay Forsythe
Patty Lou Litton
Mary Nan Million
Nancy Roberts
Lula Rowe
Jane Smith

WINTER

Martha Sue Feeback
Martha Sue Hall
Barbara Blevins
Mollie Campbell
Sue Jones
Rebekah Lewis
Lois Phelps

Spring

Glenna Hamilton
Mary Helen Birch
Sue Ellen Burchett
Pat Caudill
Carole Craig
Gaye Ferrell
Clarinda P'Simer
Carol Ratliff
Louise Walters
Mary Lena Williams
Ithel Wright
Lula Rowe
Peggy Vanderpool
Martha Sue Feeback
Martha Sue Hall
Evelyn Clore

Summer

Mollie Campbell
Linda Craycraft
Georgia Kay Forsythe
Sally Roberts

COMMITTEES

Co - Chairmen

Patty De Bard

Lulla Bell Gartner

SUMMER (cont.)

Rebekah Lewis

Patty Lou Litton

Mary Rose Martin

Mary Nan Million

Mary Mullins

Lois Phelps

Nancy Roberts

Mary Scott

Gaye Ferrell

Jane Smith

Judy Stark

Sue Ellrn Burchett

Ithel Wright

Mary Helen Birch

Pat Caudill

Carole Craig

Clarinda P'Simer

Carol Ratliff

Louise Walters

Mary Lena Williams

Glenna Hamilton

Jean Danials - Jim Bob Fugate

Decorations

Mary Mullins

Lily Roberts

Marie Adams

Nada Craycraft

Sue Jones

Yllis Bowling

Georgia Forsythe

Ellie Campbell

Esta Tackett

Brette Hampton

Publicity

Janet Campbell

Judy Stark

Evelyn Clore

Rebekah Lewis

Sue Burchett

Program

Mary Martin

Agnes Conley

Roberta Allen

Pat Caudill

Hostess

Delores Dorton

Beverly Fryman

Janise Stony

Jane Smith

Mary Million

Nancy Roberts

Prompters

Glenna Hamilton

Mary Jean Denton

Joyce Salyers

Mary Scott

Carol Craig

Music

Jean Daniels

The Reader's Theatre

of

MOREHEAD STATE COLLEGE

presents

Its First Program

Button Auditorium

Thursday Evening

May 21, 1959

7:30 o'clock

Literature of Eastern Kentucky

Final Chapter of...

THE QUARE WOMEN

by
Lucy Furman

Uncle Ephraim - - - - - Dick Arrowood

Uncle Lot - - - - - Wayne Wade

Two of the
"Quare Women" - - - - - Phyliss Burnett
Betty Jean Wells

Darcy Kent - - - - - Dorman Picklesimer

Fult Fallon - - - - - Craig Stevens

"Tech and Take"

by
Janice Holt Giles

Jeb - - - - - Wallace Conley

The Widow Shanks - - - - - Anna Mae Warren

"The Pull Over Sweater"

by
Jesse Stuart

Shan - - - - - Jim Malone

Grace - - - - - Rudy Baldwin

"Quiltin"

a
Mono-drama
by

Lenora Hall Grayson

presenting

Linda Tackett

Poetry of Albert Stewart

read by - - - - - Patricia Spencer

World Literature

Scene from
The Taming of the Shrew
by
William Shakespeare

Petruchio - - - - - Mitch Ghent

Katharina - - - - - Thelma Roberts

American and British Literature of
The Nineteenth and Twentieth Centuries

"Miggles"

by
Bret Harte

Yuba Bill - - - - - George Stevens

The Judge - - - - - Bob Larrimore

The Lady Passenger - - - - - Jane Davis

Miggles - - - - - Betty Donaldson

MOREHEAD STATE COLLEGE

ANNUAL HONORS PROGRAM

THURSDAY, MAY TWENTY-ONE
NINETEEN HUNDRED FIFTY-NINE

PROGRAM

Organ Prelude

Invocation

Music - Vocal Solo

Honors Day Address

A Call to Adventure

Recognition of Academic Achievement

Within Classes

Recognition of Honor Graduate Student

Presentation of Science and Mathematics

Award

Presentation of Inez Faith Humphrey

Award

Presentation of Open Forum Citizenship

Award

Recognition of Honor Students in Edu.

Presentation of Snead Award of Merit

in Business Education

Presentation of Les Courants Award

Presentation of Music Awards

Presentation of Mathematics Award

to Outstanding Freshman

Presentation of Freshman Journalism

Award

Presentation of Beaux Arts Honor

Award to Outstanding Senior

Presentation of Beaux Arts Scholarship

to Outstanding Lowerclass Student

Presentation of L.P. Gas Company

Home Economics Award

Recognition of Student with Highest Honors

in Bellarmine College Debate Tournament

Recognition of Students in Intercollegiate

Poetry Contest

Recognition of Keeneland Scholarship

Recipients

Recognition of Student Nurses

Presentation of Who's Who

Certificates

Gabriel C. Banks

Nancy C. Fannin

Dean Warren C. Lappin

President Doran

Dr. Hall

Dr. Owsley

Mr. Stewart

Nancy Patrick

Dr. Walter

Mr. Anderson

Bobby Brewer

Dr. Duncan

Mrs. Cooper

Mr. Hall

Mrs. Claypool

Mrs. Claypool

Miss Bolin

Dr. Lawton

Dr. Lawton

President Doran

President Doran

President Doran

HONOR ROLL STUDENTS

All these students were on the Honor Roll during the First Semester of the 1958-59 school year and made nothing below a "B" at mid-term of the Second Semester

Douglas G. Adams

John E. Adams

Nina Opal Adams

C. Nelson Amos

Barbara E. Anglin

Betty Lou Baker

Kenneth Baldridge

Marsha Ann Barbour

Anna M. Baker

Thomas L. Barnard

Joyce E. Belcher

Janice M. Blevins

Mary H. Bocook

Evelyn L. Bowling

Jean Ferrell Bolton

Russell Bowen, Jr.

Gary V. Branson

Bobby R. Brewer

Geraldine Bromley

Gretta A. Brown

Mary B. Cameron

LeRoy Cantrel

Marna Jane Carver

Patricia Ann Caudill

Anthony Cavallo

C. Marianna Clay

Jennifer Clay

Charles W. Claypoole

Evelyn Clore

Aquilla A. Conley

Wilma S. Conley

James Buford Crager

Donald J. Crain

Laura Lynn Crawford

Linda L. Craycraft

Marilyn Cruther

Jane Y. Davis

Roberta Jones Dawson

Georgette Day

Larry W. DeBord

Betty R. Donaldson

Frankie L. Evans

Harold B. Falls

Barbara Jane Ferrell

Vivian Rose Fields

Don F. Flatt

Barbara Follmer

Robert D. Fraley

Martha L. Frye

Virginia Gaines

Betty Jean Green

Margie Greene

Arleen Gregory

Verna R. Griswold

Emma Lou Gullett

Clifton Hall

Janet M. Hamm

Vera J. Harmon

Clara J. Harp

Donna Sue Harrison

George Hazelwood

Barbara J. Hensley

Calia H. Hicks

John E. Higgins

Gen Paul Hughes

Kay A. Irvin

Delia C. Jenkins

Joyce Sue Johnson

Sandra Johnston

David Jordan

Jimmie F. Kegley

Eva May Kelly

George D. Kerr

Polly B. Kirk

Drusilla V. Lewis

Wilma Lewis

Gary S. Link

David F. Little

THE MOREHEAD PLAYERS

— PRESENT —

Sean O'Casey's

I Knock At The Door

ADAPTED BY PAUL SHYRE



A PLAY IN TWO ACTS



DIRECTED BY
W. P. COVINGTON, III

BUTTON AUDITORIUM

July 9, 10, 1959

I KNOCK AT THE DOOR is the first of six autobiographical novels by Sean O'Casey. It was presented at the Belasco Theatre, New York City, on September 29, 1957, by Lucille Lortel, Paul Shyre and Howard Gottfried. It was directed by Stuart Vaughn, and the lighting was supervised by Lester Polakov. The flutist was Frances Blaisdell. The cast was as follows: Staats Cotsworth, Ray Poole, Paul Shyre, Aline MacMahon, George Brenlin and Rae Allen.

—0—

No actual props are used in the presentation of I KNOCK AT THE DOOR; all physical actions are indicated by the actors through pantomime.

—0—

Sean O'Casey was born in Ireland in 1884 where he still lives. Steeping himself in books as soon as he could afford to buy them with pennies set aside from his earnings, intoxicating himself with Shakespeare ("Shakespeare was my education", he was to say later, recalling that he could recite whole passages from the plays), and responding to the magic of Irish speech and song in the old national literature as a member of the Gaelic League, the class-conscious workingman slowly transformed himself into an artist. Somewhere along the line of his development he staked out a large area of humor, which is perhaps the greatest miracle for anyone carrying his burden of social anguish. Shakespeare and the visit of the Benson Company in Dublin introduced him to the mysteries of writing for the stage. He made his first stab at playwriting when he was seventeen, submitted a second play to the Abbey a year later, folowed this with two other rejected pieces, absorbed criticism from the directors, and finally in 1923, made his debut in Ireland's national threatre with THE SHADOW OF A GUNMAN. There followed such world famous successes as: JUNO AND THE PAYCOCK, THE PLOUGH AND THE STARS, THE SILVER TASSIE, THE STAR TURNS RED, OAK LEAVES AND LAVENDER, THE PURPLE DUST, RED ROSES FOR ME, THE FLYING WASP. Then he turned out a series of remarkable autobiographical volumes: I KNOCK AT THE DOOR, PICTURES IN THE HALLWAY, DRUMS UNDER THE WINDOWS, and INISHFALLEN FARE THEE WELL.

I KNOCK AT THE DOOR

From Left To Right

| | |
|--------------|--------------------------|
| Stool No. 1. | Walter Van Hoose |
| Stool No. 2. | James Earl Davis† |
| Stool No. 3. | Richard Arrowood* |
| Stool No. 4. | Frankie Evans |
| Stool No. 5. | Gary Eldridge |
| Stool No. 6. | Genevieve Caudill Whitt* |

CAST OF CHARACTERS

| | |
|------------------------|---------------|
| NARRATOR | Mr. Van Hoose |
| MOTHER | Miss Evans |
| NURSE | Mrs. Whitt |
| DOCTOR | Mr. Arrowood |
| CABMAN | Mr. Davis |
| FATHER | Mr. Arrowood |
| AUNT | Mrs. Whitt |
| CONDUCTOR | Mr. Davis |
| OLD MAN | Mr. Arrowood |
| ELLA | Mrs. Whitt |
| ARCHIE | Mr. Arrowood |
| FIRST MAN IN HOSPITAL | Mr. Arrowood |
| SECOND MAN IN HOSPITAL | Mr. Davis |
| WOMAN IN HOSPITAL | Mrs. Whitt |
| MR. STOREY | Mr. Davis |
| JOHNNY CASSIDE | Mr. Eldridge |
| FIRST DRIVER | Mr. Davis |
| SECOND DRIVER | Mr. Van Hoose |
| THIRD DRIVER | Mr. Arrowood |
| WOMAN AT WAKE | Mrs. Whitt |
| MICHAEL | Mr. Davis |
| CLERGYMAN AT CEMETERY | Mr. Davis |
| FIRST BOY | Mr. Davis |
| SECOND BOY | Mr. Van Hoose |
| THIRD BOY | Mr. Arrowood |
| JENNY | Mrs. Whitt |
| REVEREND HUNTER | Mr. Davis |
| SLOGAN | Mr. Arrowood |
| HARRY TAIT | Mr. Arrowood |
| GEORGIE MIDDLETON | Mr. Davis |
| STREET SINGER | Mr. Arrowood |

—0—

FLUTIST _____ Barbara Phillips

Music composed and arranged by Paul Shyre

—0—

The story is enacted in two parts. There will be a fifteen minute intermission between the parts.

MOREHEAD STATE COLLEGE
presents
GERSHWIN MUSICALE
in
Highlights of Broadway

Avon Long Lucia Hawkins Levern Hutcherson

with
Kelly Wyatt, accompanist

I

| | |
|---|----------|
| Porgy and Bess Excerpts - - - - - | Gershwin |
| Lucia Hawkins Levern Hutcherson Avon Long | |
| Half of Me - - - - - | De Rose |
| Lucia Hawkins Levern Hutcherson Avon Long | |

II

| | |
|---|------------------------------|
| Someone to Watch Over Me - - - - - | "Oh, Kay" -Gershwin |
| Avon Long | |
| My Foe - - - - - | Carmen Jones - Bizet |
| Lucia Hawkins | |
| If I Loved You - - - - - | Carousel-Rodgers-Hammerstein |
| Lucia Hawkins Levern Hutcherson | |
| Flower Song - - - - - | Carmen Jones - Bizet |
| Levern Hutcherson | |
| Stand Up and Fight - - - - - | Carmen Jones - Bizet |
| Lucia Hawkins Levern Hutcherson Avon Long | |

I N T E R M I S S I O N

III

| | |
|---|-------------------------|
| Embraceable You - - - - - | Girl Crazy-Gershwin |
| Lucia Hawkins Levern Hutcherson Avon Long | |
| Freedom Song - - - - - | Bloomer Girl - Harburg |
| Avon Long | |
| Signore, ascolta - - - - - | Turandot - Puccini |
| Lucia Hawkins | |
| Eli, Eli | |
| Levern Hutcherson | |
| Oh Lord, I'm On My Way - - - - - | Porgy & Bess - Gershwin |
| Lucia Hawkins Levern Hutcherson Avon Long | |

IV

| | | |
|---|---------------------------|------------------|
| Selection to be announced | | |
| Avon Long | | |
| O Mio Babbino Caro - - - - - | Gianni Schicchi - Puccini | |
| Lucia Hawkins | | |
| Ol' Man River - - - - - | Showboat - Kern | |
| Levern Hutcherson | | |
| You'll Never Walk Alone | | Carousel-Rodgers |
| Lucia Hawkins Levern Hutcherson Avon Long | | |

Button Auditorium

7:30 P.M.

Tuesday, July 28, 1959

A PROGRAM OF
THE WRITERS' WORKSHOP
Morehead State College

presented
by

THE MOREHEAD PLAYERS

POETS THEATRE
59

produced by

W. P. COVINGTON, III
Director
Speech and Dramatic Arts

July 30, 31, 1959

7:30 p.m.

BUTTON AUDITORIUM

AL STEWART, Director
Writers' Workshop

THE MOREHEAD PLAYERS

present

GEORGE WILLIAMS'

LET'S PLAY GAMES

TRAMP J. B. Hall*
JANICE Marian Stephens
LIZ Dixie Miles

Time: Now - Sundown

Place: The front of an apartment house. Somewhere in a city where the rent is cheap, a place where the innocent find many wonders, where tired men find death.

Directed by - JAMES EARL DAVIS#

Assistant Director Bill Joe Layne*
Lighting Genevieve Whitt*
Costumes & Setting by members of the class in Elementary Drama.

ABOUT THE AUTHOR

GEORGE LLYONEL WILLIAMS

Mr. Williams was formerly Director of Speech and Dramatic Arts at Transylvania College, Lexington, Ky. For several years he served as judge in the Morehead Regional High School Drama Festival. He now lives in New York City, where he teaches speech and devotes his major time to writing. He is the author of THE CAVE and of COME OUT, OLUMPIA--both of which are under consideration for production by the Morehead Players.

THE MOREHEAD PLAYERS

present

A MODERN DANCE INTERPRETATION OF POETRY

THE DANCE GROUP: Patty Cassity
 Garlena Coleman, Brenda Lewis
 Gary Eldridge, J. B. Hall*
 and Bill Joe Layne*.

DIRECTED AND CHOREOGRAPHED BY

Greta Bo Todd

Read by: W. P. Covington, III

- I. MEN ON MORGANS by Albert Stewart
II. WINTER LANDSCAPE by Albert Stewart
III. The One Hundreth Psalm
IV. The Lord's Prayer

Lighting Vera Anderson Brown

ABOUT THE AUTHOR

ALBERT STEWART

Mr. Stewart, professor of Literature and creative writing at Morehead State College, and director of the Writers' Workshop, has written and published a number of short stories, poetry and articles. He is editor of the Freshman publication THE INKPOT and of KENTUCKY WRITING published by Morehead State College Press.

INTERMISSION - 15 Minutes

The
Reader's Theatre
of
Morehead State College

Presents
A Special Program
for
The Writer's Workshop

Monday Evening

August 3, 1959

7:30 p.m.

Program

- 1 "Scotty Briggs and the Parson" from Roughing It by Mark Twain
Scotty Briggs.....James R. Millard
The Parson.....James Coleman
- 2 "Levicy, Her Book" from Their Ancient Grudge by Harry Harrison
Kroll* and "Remarks" by Irvin S. Cobb
Reader.....Christine Caudill
- 3 Poems of Albert Stewart*
Reader.....Maude Stewart Stacy
- 4 Poems by Dorothy Parker and the Poem, "House on a Mountain Top"
by Peggy Simpson Curry*
Reader.....Shirley Raikes
- 5 "The Last Debate, The Compromise of 1850"
Senator Henry Clay of Kentucky.....Walter C. VanHoose
Senator John C. Calhoun of South Carolina.....James Earl Davis
Senator Daniel Webster of Massachusetts.....Guest Reader
- 6 "Art Revolution No. 4861" by Robert Benchley and "Invitation"
by Robert Francis*
Reader.....Elizabeth Stambaugh
- 7 "A Christmas Card" by Thomas Merton, "Caliban in a Coal Mine"
by Louis Untermeyer, "While I Slept" by Robert Francis*, and
"Heritage" by James Still*
Reader.....Elwood Miracle
- 8 "My People", a Poem of Discovery
Reader.....James Doran

9 The Narrators

Buford Crager and Wanda Peace
President and Secretary
of the Morehead College
Student Council

* Members of the faculty of the Writers' Workshop

The Ushers

Genevieve Caudill Whitt
Garnetta Maggard
Terry Wicker
Larry Chumley
Don Back
Wallace Conley

Members of the Debate Training Program

Program Note:

- (1) The actual speaking methods of Clay, Calhoun and Webster as detailed in History and Criticism of American Public Address, Vol. II have been closely followed in the fifth program item.
- (2) Only those readers appearing in "The Last Debate" have had any speech training prior to this present semester.

This program has been prepared by Dr. John Henry Lawton for the Writers' Workshop.

Aug. 1959.

Writers' Workshop



MOREHEAD STATE COLLEGE

MOREHEAD, KENTUCKY

THE MOREHEAD WRITERS' WORKSHOP

Annually

Last Week

First Week

Of July

Of August

Morehead State College
Morehead, Kentucky

PURPOSE

The Workshop is based on the conviction that creativity is fundamental to both living and education and that the results of the creative process is a kind of knowledge deserving of the utmost attention, whether approached from the standpoint of writer or reader.

It is designed to perform two important functions: (1) stimulation and direction for the writer, and (2) understanding of the written forms of the creative imagination for the interested person.

For the writer, aspiring writer, and teacher of writing or literature, it provides two weeks of intensive activity under the direction of a Staff of professional writers and teachers.

CONFERENCES

Conferences with the Staff based on submitted manuscripts may be scheduled from 8 to 12 a.m. each day of the Workshop. Each student may schedule at least two conferences a week.

WORKSHOPS

Workshops in poetry, short story, and the novel meet each morning at scheduled hours for five days each week.

GROUP SESSIONS

Group discussions are a regular afternoon activity. Mimeographed MSS. are distributed so that participants may prepare in advance for these sessions.

EVENING LECTURES

Evening lectures, dealing with significant aspects and phases of writers, writing, and literature are scheduled each evening of the Workshop at 7:30.

THE POET'S THEATRE

The Poet's Theatre presents each year, as a special feature of the Workshop, a series of highly artistic dramas for the entertainment and instruction of members of the Workshop. Members may participate, present manuscripts or observe.

EXPENSES

Expenses at the Workshop are held to a minimum intentionally. Tuition is \$5 for a single day, \$15 for a week, and \$30 for two weeks. Rooms in the college dormitories cost \$3 a week, if shared by two, or \$5 single (when available). Food in the college cafeteria costs \$10-\$15 a week.

FACILITIES

Most of the Workshop activities are centered around the new Doran Student House, one level of which is reserved for this purpose. Here are adequate conference rooms, classrooms, lecture rooms, and lounges, in the pleasant atmosphere of modern design and styling, with airconditioning always available when the weather turns unseasonable.

CREDIT

Two hours of college credit may be obtained by those who desire it by submitting proof of high school graduation, satisfactory college attendance, or college graduation (for those desiring graduate credit) to the Registrar, Morehead State College, Morehead, Kentucky.

SCHOLARSHIPS

A limited number of scholarships are available for worthy students. Some cover tuition and room; others, the full expense of the Workshop. Apply through creative writing teachers. Also, the Workshop offers awards in poetry, fiction, and essay on the basis of manuscripts submitted to the Workshop.

HOUSING

Members of the Workshop usually are assigned rooms in the college dormitories. These are not ostentatious but they are comfortable and have been recently redecorated and refurnished. One section of the dormitories is arranged so that married couples may live together. Those who desire more spacious and expensive accommodations should write the Director, giving all pertinent details.

ENROLLMENT

Students may enroll by completing and mailing in the Enrollment and Application Form, along with the tuition fee. New applicants should submit a sample of their writing or a statement of qualifications and purpose for attending. Those not far enough advanced to benefit from the experience will be notified and the tuition fee refunded. Applications should be filed in May, June, and early July.

RECREATION

Picnics and other social functions are a regular part of the Workshop. Also, the college swimming pool, tennis courts, 26-acre lake, and the facilities of the Doran Student House, including game rooms, bowling alley, and lounges, are open to members of the Workshop.

For nature lovers, many scenic spots, such as Carter Caves State Park, Natural Bridge State Park, and Sky Bridge, are within easy driving range. These provide a number of facilities for recreation.

For the more imaginative, the surrounding, serrated hills of folk lore and legend, in great curves and sweeps, unfurl like the petals of a gigantic flower. Here is the home of the Ballad of the Rowan County Troubles. To the east lies the land of W-Hollow of Jesse Stuart and the Ballad of Lonesome Waters of Roy Helton. South is the land of James Still, Ann Cobb, John Fox, Jr., and Lucy Furman—A Clever Country (River of Earth, Kinfolks, Trail of the Lonesome Pine, and Mothering on Perilous). The names drift from the tongue like a magic mystery: Cutshin, Fiesty, Redfox, Marbone, Glow Glory, Troublesome, Hell-Fer-Sartin, Albert's Kingdom.

LOCATION

Morehead State College is located in the foothills of the Cumberland National Forest in Rowan County at Morehead, Kentucky, a town of 3,100 population. Morehead is about 70 miles east of Lexington, Kentucky, on US 60. Cincinnati, Ohio, is 110 miles northwest from Morehead; and Ashland, Kentucky, about 60 miles northeast. Morehead is served by Greyhound Bus Lines and the Washington, D. C.—Louisville, Ky., branch of the Chesapeake and Ohio Railway. Those traveling by air may deplane at Lexington, Kentucky, or Huntington, West Virginia.

Address all correspondence to Albert Stewart, Box 841, Writer's Workshop, Morehead State College, Morehead, Ky.

STAFF 1959

July 27 — August 7

Robert Francis

Lives the year around except for summer workshops in his one-man home on the outskirts of Amherst, Mass.; spent '57-'58 as American Academy Fellow in Rome; instructor in poetry at Chautauqua Workshop and Morehead Workshop; lecturer; Poetry—Stand With Me Here, 1936, Valhalla and Other Poems, 1938, The Sound I Listened For, 1944; novels—We Fly Away, 1948, The Face Against the Glass, 1950; anthology inclusions—New Poems by American Poets (Ballantine, Vols. 1 & 2), Criterion Book of Modern Verse, Borestone Mountain Poetry Awards; numerous magazine publications.

Two Weeks; Poetry: workshop, group discussion, conferences, lectures.

Harry Harrison Kroll

Born in Indiana, received much of his higher education in Tennessee where he now lives and has done most of his teaching and writing; published 22 books, over 3,000 short stories ranging from pulps and juveniles to Atlantic Monthly, starred in the honor roll of short stories; been reprinted in O'Brien's Best Short Stories; books translated into 7 foreign languages, 5 reprinted in paperbacks, and 5 published in England; Cabin in the Cotton filmed, starring Bette Davis; free-lance writer (1930-35), fiction editor, and Director of the Beersheba Writers Conference. Two Weeks; general fiction workshop, conferences, group discussions, lectures.

James Still

Librarian of the Hindman Settlement School, spends most of his spare time at his home at the mouth of Dead Mare on Burgey's Branch of Little Carr Creek in Knott County, Ky.; writer of integrity; published 1 volume of poems (**Hounds on the Mountain**), 1 novel (**River of Earth**), and 1 volume of short stories (**On Troublesome Creek**); poems and stories widely accepted in national and literary magazines; stories reprinted in prize anthologies. **Two Weeks: short story workshop, conferences in poetry and fiction.**

Harvey Curtis Webster

Associate Professor in the Department of English at the University of Louisville; teacher of creative writing since 1936 with remarkable success; students have had more than 100 publications in national magazines; the author of **On a Darkling Plain**, a critical study of the art and thought of Thomas Hardy, editor of **The Mayor of Casterbridge**, and a work on modern British fiction soon to be published by Rhinehart; contributor to the *New York Times*, *Saturday Review of Literature*; Commentator University Theater of the Air N B C, 1948-50; visiting lectureships and lectures in colleges and universities. **Second Week: lectures, group discussions, conferences, general.**

Peggy Simson Curry

Born in Ayrshire, Scotland, came with her parents to North Park, Colorado, when a small girl; lived in this area of the West since that time, her home now being in Casper, Wyoming; began professional career with love stories in pulp magazines; turned to more serious field, and began to sell stories—most of them with western backgrounds—to the *Saturday Evening Post*, *Collier's*, the *American*, and the *Toronto Star*; poetry includes **Red Wind of Wyoming**, 1955, a collection including a long poem and a number of short lyrics; publications in *Saturday Evening Post*, *Ladies' Home Journal*, the *New York Times*, and small poetry magazines; 3 novels, **Fire in the Water**, 1951 (Doubleday Dollar Book Club Choice), **Far From Spring** (Viking, 1956), and **The Oil Patch** (McGraw-Hill, fall publication, 1959). **First Week: Conferences, group discussions, lectures.**

Hollis Summers

For several years a professor of creative writing at the University of Kentucky, a native Kentuckian; Ohio University at Athens, McGuffey Professor of Creative Writing; on the staff of numerous writer's conferences and workshops; published writings include almost the whole range of literary endeavor—poetry, short story, novel, drama, criticism, editing and scholarly writing; works have appeared widely in "little" and national magazines. Novels: **City Limit**, **Brighten the Corner**, **The Weather of February**; Poetry: **The Walks Near Athens**; chosen Professor-of-the-Year at the University of Kentucky 1958-59. **One Day, Second Week; conferences and lecture.**

OTHERS

In addition to the above staff members Dr. John H. Lawton, Mr. W. P. Covington, III, both of Division of Language, Literature, Speech and Drama of Morehead State College, will be available for consultations and will present programs: Dr. Lawton regularly directs a presentation of oral interpretation of literature for the Workshop, and Mr. Covington directs the Poet's Theatre and acts as a consultant in drama. John Napier, of Oak Ridge, Tenn., whose poetic drama, **The Ballad Singer** was presented by the Poet's Theatre last year, will be available for conferences in poetry, drama, and prose. His new poetic drama, **In the Beginning of Time**, will be a feature of this year's Poet's Theatre.

Hazel
Stewart

EASTERN KENTUCKY EDUCATION ASSOCIATION

presents

THE MOREHEAD STATE COLLEGE CHORUS

and

THE CONCERT CHOIR

James Ross Beane, director

Violet Severy, organist

Lucretia C. Stetler, pianist

PARAMOUNT THEATRE

Thursday, November 12, 1959

8:00 P. M.

PROGRAM

| | | |
|---------------------------|-----------|-------------|
| Glory to God | (Messiah) | Handel |
| And the Glory of the Lord | (Messiah) | Handel |
| With a Voice of Singing | | Martin-Shaw |

COLLEGE CHORUS

| | | |
|---------------------------|--|------------------|
| Christ Be Thine the Glory | | |
| (St. Mathew Passion) | | Schutz |
| O Lord, Increase My Faith | | Gibbons |
| For All The Saints | | Vaughan-Williams |
| Calvary | | Arr. Robert Shaw |

Marilyn Wisemen, Alto

Nancy Fannin, Alto

| | |
|--------------------------|------------------|
| Flow Gently, Sweet Afton | Arr. Robert Shaw |
|--------------------------|------------------|

Randall Wells, Tenor

| | |
|--------------------|-----------------|
| Polly-Wolly Doodle | Arr. Gail Kubik |
|--------------------|-----------------|

CONCERT CHOIR

| | |
|------------|-------|
| Alma Mater | Whitt |
|------------|-------|

THE MOREHEAD PLAYERS

Morehead State College



— PRESENT —

THORNTON WILDER'S

Pulitzer Prize Play

The Skin Of Our Teeth

* * * * *

Directed By

W. P. COVINGTON, III

* * * * *

Settings Designed by

DONALD F. HOLLOWAY

Lighting Designed by

J. B. HALL

Costumes by

PHYLLIS FLANNERY and LELIA ARROWOOD

* * * * *

NOVEMBER 12, 13, 14 And 16, 1959

7:30 P. M. Curtain

Button Auditorium

\$168.49

THE SKIN OF OUR TEETH — by Thornton Wilder

THE SKIN OF OUR TEETH offers a fine opportunity to summarize on a complex and difficult level many dramatic devices used, or established by Ibsen, Chekhov, O'Casey, Sygne, O'Neill, Hellman, Tennessee Williams, and other playwrights. From an historical viewpoint Wilder has destroyed many of the realistic theatrical conventions set up by Ibsen 80 years earlier. In its own right, THE SKIN OF OUR TEETH should be an appealing play to theatre goers because its dramatic techniques offer startlingly new examples of what can be accomplished on the American stage today.

It becomes clear as this play progresses that it is not merely about the Ice Age and the 20th Century, but includes all ages, and that Mr. Wilder is asserting: THE ESSENTIAL DIGNITY OF THE HUMAN BEING WILL TRIUMPH AND ENDURE THROUGH THE YEARS, ALTHOUGH THERE WILL ALWAYS BE THE STRUGGLE BETWEEN GOOD AND EVIL. Wilder has presented the obvious in humorous terms to guard against charges of sentimentality, and he has relieved the seriousness of his theme with genuinely amusing scenes, and enlivened the whole with many unusual techniques. His play thus becomes a diverting and illuminating experience.

—O—

—O— COMING IN FEBRUARY —O—

A pre-Broadway showing of Charles Best's terrific new play "THE KIDS" an exciting and moving story of the Hungarian resistance! See it in Morehead BEFORE it opens on Broadway in March!

—O—

THE MOREHEAD PLAYERS

— PRESENTS —

THE SKIN OF OUR TEETH

Scene Synopsis

ACT I Home, Excelsior, New Jersey
ACT II Atlantic City Boardwalk
ACT III Home, Excelsior, New Jersey

Intermissions—15 minutes between ACT I and II; 7 minutes between ACT II and III.

THE SKIN OF OUR TEETH

Cast

(In order of appearance)

| | |
|-------------------------------------|--------------------------|
| DRUM MAJORETTE | Janice Coomer |
| DRUM MAJORETTE | Donna Lohmeier |
| STREET CORNER BAND | |
| Trombone Player | Jim Morgan |
| Tuba | Charlie Williams |
| Trumpet | Gary Bailey |
| Drum | Ed Yetter |
| Clarinet | Melvin Kunkle |
| Alternate | Ronnie Barker |
| ANNOUNCER | Mitchell Ghent |
| SABINA | Frankie Evans* |
| MR. FITZPATRICK, Stage Manager | Jim Malone |
| MRS. ANTROBUS | Betty Donaldson Collins* |
| MAMMOTH | Rachel Whitney |
| TELEGRAPH BOY | Layne Tackett |
| GLADYS ANTROBUS | Barbara Caudill* |
| HENRY ANTROBUS | Gary Eldridge* |
| MR. ANTROBUS | Richard Arrowood* |
| JUDGE MOSES | Franklin Duke |
| DOCTOR | Wallace Conley |
| MISS E. MUSE | Garlena Coleman |
| MISS T. MUSE | Bonnie Olsen |
| MISS M. MUSE | Rudy Baldwin* |
| HOMER | J. B. Hall* |
| PROFESSOR | Vern Smith |
| USHER | Robert Larimore* |
| USHER | Jim Norseworthy |
| FORTUNE TELLER | Lynn Crawford |
| BALLOON VENDER | Layne Tackett |
| PEANUT VENDER | Jim Grubbs |
| MONKEY CONVEENER | Rachel Whitney |
| CHAIR PUSHER | Don Bach |
| BOARDWALK DOWAGER | Janet Stafford |
| BINGO CALLER | J. B. Hall* |
| LIFE GUARD | Mitchell Ghent |
| DEFEATED CANDIDATE | Franklin Duke |
| TURKISH BATH MAN | J. B. Hall* |
| ASSISTANT STAGE MANAGER | Bonnie Olsen |
| CRYING WOMAN | Garlena Coleman |
| BROADCAST OFFICIAL | Mitchell Ghent |
| ASSISTANT BROADCAST OFFICIAL | Jim Grubbs |
| HESTER, Wardrobe Mistress | Linda Tackett |
| IVY, Maid to Miss Somerset | Sandra Mingua |
| MR. TREMAYNE, Mr. Antrobus' dresser | Don Combs |
| FRED BAILEY | Robert Larimore* |

REFUGEES:

Jim Grubbs, Jim Thomas, Layne Tackett, Linda Tackett, Mitchell Ghent, Lynn Crawford, Sandra Mingua, Bonnie Olsen.

CONVEENERS:

Robert Larimore, Jim Norseworthy, Wallace Conley, Don Combs, Franklin Duke, Rudy Baldwin, Jim Thomas, J. B. Hall, Mildred Ryle, Layne Tackett, Bonnie Olsen, Sandra Mingua, Linda Tackett, Vern Smith.

ACTORS:

Vern Smith, Wallace Conley, J. B. Hall, Franklin Duke, Rachel Whitney, Jim Grubbs, Layne Tackett, Garlena Coleman.

MOREHEAD STATE COLLEGE

Department of Music

presents

THE MESSIAH

An Oratorio by
George Frederick Handel

James Ross Beane, Conductor
Keith Huffman, Concertmaster

Button Auditorium
Morehead, Kentucky

December 13, 1959

3:00 P.M.

S O L O I S T S

SOPRANO

Donna Lohmeier

Phyllis Flanery

ALTO

Nancy Fannin

Gayle Stanley

TENOR

Randall Wells

BASS

Robert Brown

P R O G R A M

OVERTURE

RECITATIVE - Comfort Ye My People

AIR - Every Valley Shall Be Exalted

CHORUS - And the Glory of the Lord

RECITATIVE - Thus Saith the Lord

AIR - But Who May Abide the Day of His Coming

RECITATIVE - Behold, a Virgin Shall Conceive

AIR AND CHORUS - O Thou, That Tellest Good Tidings
to Zion

CHORUS - For Unto Us a Child Is Born

PASTORAL SYMPHONY

RECITATIVE - There Were Shepherds

RECITATIVE - And the Angel Said Unto Them

RECITATIVE - And Suddenly There Was With the Angel

CHORUS - Glory to God

AIR - Rejoice Greatly, O Daughter of Zion

RECITATIVE - Then Shall the Eyes of the Blind be Opened

AIR - He Shall Feed His Flock

AIR - Come Unto Him, All Ye that Labour

CHORUS - Lift Up Your Heads, O Ye Gates

CHORUS - Hallelujah

The Latin Division
of
The Literary Arts Club
cordially invites you to
a Christmas Tea

December 14, 1959
between the hours of three and
five o'clock
to be held in Room 4 of Field's Hall



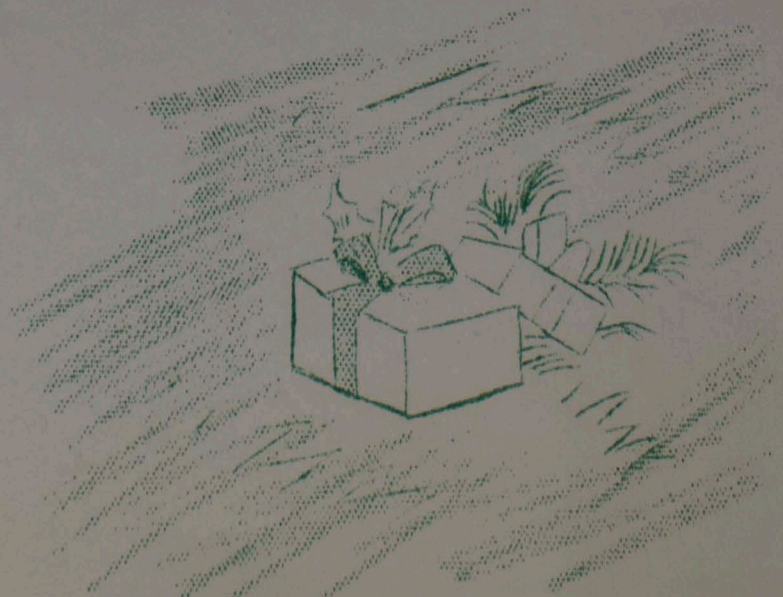
Dec. 1959

A CHRISTMAS ODE TO THE FACULTY AND STAFF

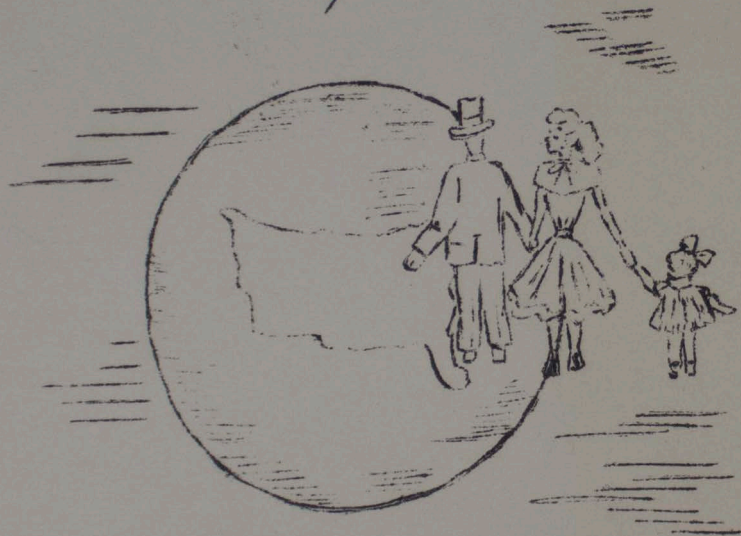
Come all ye faculty and ye shall hear
The story about an evening that's near.
It'll be on December 15 at 7:30 sharp,
Just after supper and just after dark;
To the Student House Faculty Lounge
You can come without fear;
Bring your "better half" with you and
meet friends dear.

A frolicing time will be had by us all;
We'll let our hair down and have us a ball.
Let's everybody come and get on the beam;
Hear the men chortle, and hear the girls scream.

Bring a fifty-cent gift (or less if you can);
Mark it plain as can be for woman or man.
And ere we depart and leave each other's sight,
We'll say Merry Christmas to all and to all good night.

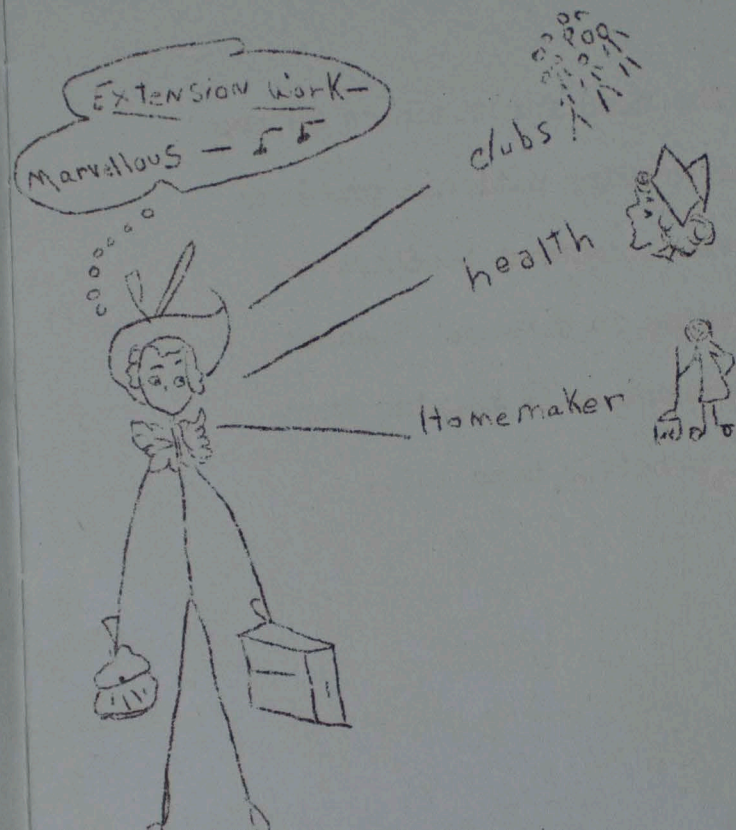


Plan your career
in today's world

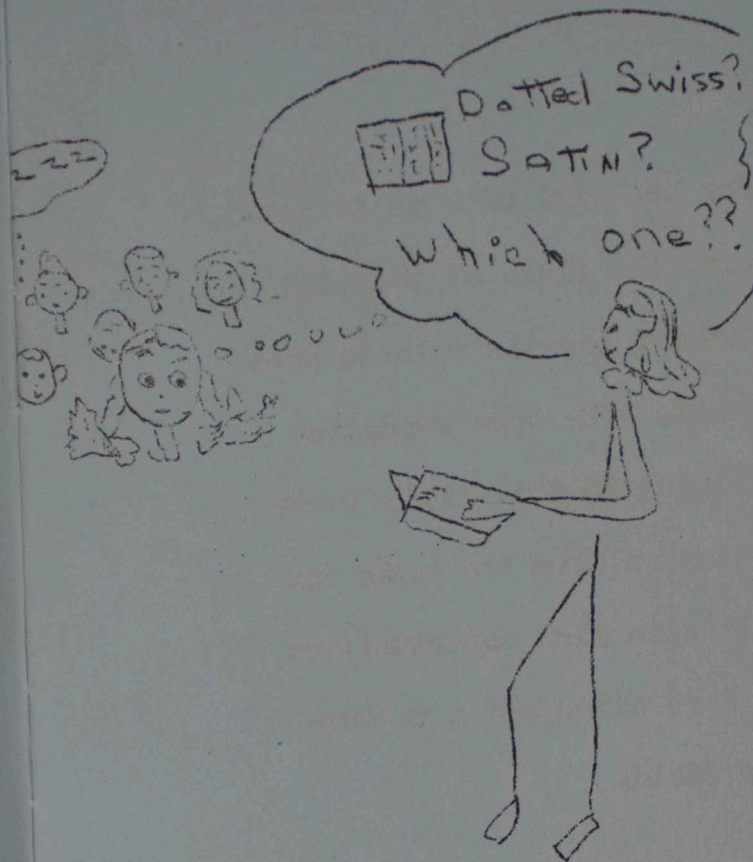


MOREHEAD STATE COLLEGE
Department of Home Economics

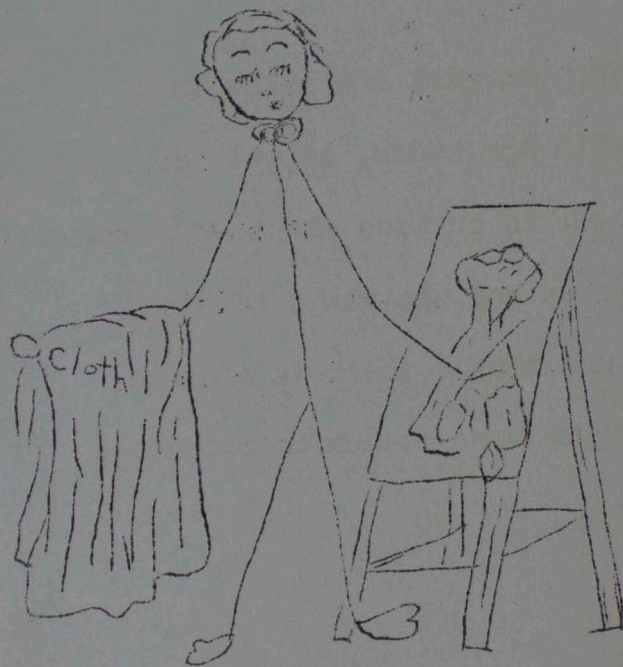
The extension specialist and
the home demonstration agent are
traveling salesmen for better
home living.



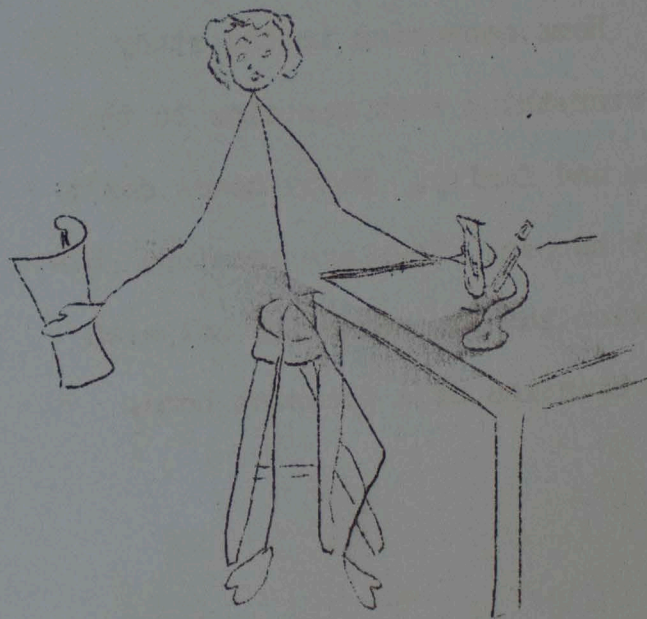
The need for teachers in one of our growing national problems and home economics teachers are increasing in demand. Teaching home economics is helping America to a better home life.



For the girl with an artistic flair, the field of textiles and clothing and its related arts is natural. The home economist specializing in this field knows about clothes from the seams up. She will also find opportunities in the decorating and home furnishing field.



For the girl who likes to work with her hands, as well as her head, is curious about whys and wherefores and who wants to discover new truths there is a niche waiting in home economics research.



Home economics is the study of everything that pertains to the home and family. Happy homes don't just happen. They are created. Education in home economics helps in the creation of a pleasant home.



The home economist can, with her expert advice and her deep understanding of family needs and problems, give many types of needed assistance.



Calls for home economists
who can work with children come
from many agencies.



The home economist can, with her expert advice and her deep understanding of family needs and problems give many types of needed assistance.

For further information write to
Patti Bolin
Head, Dept. of Home Economics
Morehead State College
Morehead, Kentucky



Wedding Bells Ring
March 3, 1960

Home Economics Club Style Show

Club Sponsor-----Miss Patti Bolin

PROGRAM

Welcome
Narrators

Patricia Caudill
Janet Campbell
Noretta Hampton

Scenes

I. Sports Wear and Sleep Wear

Barbara Allen
Freda Catron
Arye Ellington
Betty Rawlings
Betty Mays
Ann Tinchier
Karen Cline
Gwenda Wright

Mary Faris
Judy Cannon
Mary Jo Pieratt
Kay Wheeler
Sharon Fannin
Yvonne Bentley
Lula Rowe
Sandra Hicks

II. 1) Tea Wear and Shower Wear

Sue Burchett
Allie Sue Morris
Delphalene Brewer
Gwenda Wright
Fern Puckett
Janice Osborne
Iris Sowards
Martha Jane Waltz
Judy Adams
Barbara Allen

Freda Catron
Arye Ellington
Betty Mays
Ann Tinchier
Kay Wheeler
Mary Faris
Priscilla Rose
Clara Chandler
Rita George
Mary Jane Riggan

2) Evening and Party Wear

Mollie Campbell
Patricia Caudill
Patty Litton
Jane Kelly

3) Trousseau

Nancy Roberts
Sue Burchett
Gwenda Wright
Rebekah Lewis
Sandy Oppenheimer
Mary Helen Birch
Judy Cannon

Mary Jo Pieratt
Delphalene Brewer
Allie Sue Morris
Mollie Campbell
Patty Litton
Judy Stark
Helen Kelly
Mary Lena Williams

4) Rehearsal Wear

Yvonne Bentley
Karen Cline
Sandy Oppenheimer

5) Bridesmaid Dresses

Nancy Roberts
Jean Daniels
Lula Rowe

III. Bride and Groom

Eloise Foster
Melvin Foster

We would like to express our deep appreciation to
J.B. Hall for lighting and Jim Bob Fugate, pianist.

REGULAR TERM

I.

RESIDENCE HALLS FOR STUDENTS
Room Application
Office of the Deans of Students
Morehead State College
Morehead, Kentucky

Date Application and Deposit
received:

(not to be filled in by applicant)

Name _____
Last First Middle

Application for _____ Semester, _____ School Year
First, Second

Date of Application _____

College Classification for Next Semester _____
Fr. Soph. Jr. Sr. Grad.

Date of Birth _____ Name of High School _____

Have you attended M. S. C. before? _____ When? _____

Are you a Transfer Student? _____ Other Colleges Attended _____

When? _____

Scholastic Average _____ Major Subject _____
High School - College

Religious Preference _____

Marital Status _____ Race _____

Preference: Hall _____

Room _____

Roommates _____

Recent Photograph MUST be
attached here:

In Case of Accident or Illness, Notify:

Name _____

Address _____

Street City State

Phone _____ Relationship _____

Father _____ Occupation _____

Mother _____ Occupation _____

Permanent Home Address (Street) _____

City State Phone

A ROOM RESERVATION MAY BE CANCELLED WITH THE DEPOSIT REFUNDED IF NOTIFICATION OF THE CANCELLATION IS RECEIVED BY THE DEANS OF STUDENTS BY AUGUST 15. AFTER THAT DATE THE DEPOSIT IS FORFEITED.

I hereby agree, in case of assignment to a room, to pay all charges and to conform to all regulations now or hereafter established by Morehead State College in regard to the use thereof.

Signed _____
Student

Parent or Guardian

PLEASE RETURN THESE FORMS WITH \$36.00 ROOM DEPOSIT TO THE OFFICE OF THE DEANS OF STUDENTS.
THIS AMOUNT WILL BE DEDUCTED FROM YOUR ROOM RENT ON REGISTRATION.
PLEASE MAKE ALL CHECKS PAYABLE TO MOREHEAD STATE COLLEGE.

PLEASE LIST HIGH SCHOOL AND COLLEGE EXTRA-CURRICULAR ACTIVITIES, INCLUDING HONORS, VOCATIONAL AND RECREATIONAL INTERESTS: STATE ANY HEALTH CONDITIONS WHICH SHOULD BE CONSIDERED IN ROOM ASSIGNMENT. ALSO, LIST ANY CHARACTERISTICS YOU WOULD LIKE IN A ROOMMATE.

High School: _____

College: _____

Health conditions:

Asthma? _____

YES

NO

Heart Condition? _____

YES

NO

Do you need an unusual amount of sleep? _____

Other conditions that should be considered in room assignment: _____

Characteristics desired of a roommate: _____

What is your major subject? _____

What is your minor subject? _____

What is your vocational or professional objective? _____

In what extra-curricular activities are you interested? _____

Do you plan to earn part of your expenses through part-time employment? _____

Will you receive financial subsistence from Rehabilitation Service? _____

If so, to what extent? _____

MOREHEAD STATE COLLEGE
Morehead, Kentucky

ADMISSION APPLICATION
FORM A

This form should be filled out with a typewriter or in ink by the applicant and returned to the Registrar's Office, Morehead State College, Morehead, Kentucky.

1. Name of applicant ^{Mr.} Miss _____ ^{Mrs.} _____
Print names in full. Do not use initials.
2. Home address _____
Number & Street Post Office County State
3. Date of Application _____
4. Are you married? Yes _____ No _____
5. Place of birth _____
6. Date of birth _____
7. Race _____
8. Are you a citizen of the U.S.? Yes _____ No _____
9. Occupation of father _____
10. Is he the owner? _____
11. Give telephone number _____
If no telephone, give telephone no. of nearest neighbor who has one _____
12. Church preference _____
13. Are you a member _____
14. From what high school did you graduate _____
Name
15. Address of high school _____
16. Date of graduation _____
17. If you have decided, give occupation or profession you plan to follow _____
18. Have you attended college? _____
If so, give names of institutions and the dates attended _____
19. When do you expect to enter Morehead State College? _____
Do you plan to graduate from this college? Yes _____ No _____
If not, what are your plans? _____
20. If any handicaps, describe them: _____
21. What special recognition have you received for excellence in school work such as honors, prizes or scholarships? _____
22. All students who attend here are required to file health records with our Dean of Students.
23. All students who expect to live in College housing are required to make application for same with the Dean of Students and made the required reservation deposit.
24. Before any student may be admitted, complete and official transcripts of all previous school credits must be on file in the Registrar's Office.
25. If you have any special problem about which you need advice, please indicate problem on separate sheet.

SPRING PROGRAM



Presented by
Division of

H Health
P Physical
R Recreation
E Education

Button Gymnasium - Thursday, May 26, 7:00 P.M. 1960

PROGRAM

Welcome and Introduction -----Dr. Z.C. Herrold
Division Chairman

Folk Dance

Mexican - Corrido

Lithuanian - Jonkelis (spinning & weaving)

Trampoline Act With Comedy

1. Fundamental Bounces

A. Knee Bounce

B. Hand and Knee Bounce

C. Stomach Bounce

D. Seat Bounce

E. Back Bounce

2. Combination of all bounces with one bounce in between.

3. Combination of all bounces with no bounce in between.

4. Backdrop to stomach to seat bounce.

5. Stomach bounce with half twist series also seat bounce with halftwist.

6. Seat bounce back roll to high dive combination.

7. Back layout to stomach bounce.

8. Front flip.

9. Back flip.

10. One and a half flip front.

11. One and a half flip back.

12. Front flip with half twist.

13. Both working together on trampoline with different combinations.

Modern Dance - John Henry Blues

Folk Dance

Israili - Mayim

Vi David

Livshu Noas

Acrobatics

Forward roll

Backward roll

Centipede walk

Cartwheels

One hand cartwheel

Double roll

Angel stand pyramid

Stomach toss

Elephant walk

Triple dive

Camel walk

Handstand pullover

Water fountain pyramid

Back to back

Handspring roll and one
handspring

Monkey roll

Forward roll headspring
forward roll

Forward roll two handspring

Crab walk

Front somersault

Front somersault through
legs

Headspring off back

Handspring off back

Bridge pyramid

Forward roll headspring
handspring

Back somersault series

Three high shoulder stand

Jump roll jump

Diving

Dive through legs

Dive over pyramid

Sphinx pyramid

Modern Dance "Ritual"

Solo - J.W. Beasecker

Folk Dance

"American"

Why Oh Why

"Scotland"

The Gordon Waltz

and Highland Scottische

Modern Dance

"A Day At Morehead"

TOP SECRET

Miss Anna Carter retires June 30th. ¹⁹⁶⁰ Her long and faithful service to Morehead State College is well known. We as Faculty and Staff would be remiss if we did not honor her in a very meaningful way.

The Faculty and Staff Gifts Committee met with representatives of the Morehead College Alumni Association and the Morehead Normal School Alumni Association to decide what should be done. It was agreed that each group will collect money. It is hoped that enough will be contributed to give Miss Anna a gift as remembrance and a trip to someplace which 'she' will : enjoy. (A Committee is secretly trying to find out her suppressed desires.) This will be presented at a reception in her honor.

Please remember this is to be a surprise to Miss Anna.

If you want to be a part of this expression of appreciation, please sign your name and enclose your contribution. Give or send to a Committee Member:

Miss Earlyne Saunders

Mrs. Ethel Moore

Dr. Crayton Jackson

Mr. Lon Young

Ione M. Chapman, Chairman

Name of Donor:

SCHEDULE OF ACTIVITIES

Writers' Workshop



MOREHEAD STATE COLLEGE

Morehead, Kentucky

July 25 - August 5, 1960

Albert Stewart, Director

Registration

DORAN STUDENT HOUSE

Sunday, July 24, 1-5 P.M. (First Week)

Sunday, July 31, 1-5 P.M. (Second Week)

(All who cannot make this schedule may register on arrival.)

CLASSES

Poetry—8:40-9:40 A.M. Mr. Francis

Short Story—9:50-10:50 A.M. Mr. Long

Novel—11:00-12:00 A.M. Mr. Webster

CONFERENCES

These will be scheduled in the mornings and afternoons. Make arrangements with the director.

GROUP SESSIONS

These meet in the afternoon from 2 to 3 P.M.
Poetry: Mr. Francis; Fiction and nonfiction: Mr. Webster, Mr. Long.

NOTES

All workshop activities are scheduled for the Doran Student house until announced changes.

Students should concentrate on one morning and one afternoon session. All should attend lectures.

Special groups and meetings may be arranged as needed.

Social functions will be planned in detail after the Workshop gets underway.

Afternoon Lectures

3:15 P.M.

July 25 Suspenseful vs. Ironical Drama...Mr. Long

July 26 The Poetry of Ann Cobb....Frankie Evans
Lynn Crawford

July 27 Dark Unsleeping Land....Al Stewart, *et al*

July 28 Garden Party, President's Home....4 P.M.

July 29 "Sleep in August" and
"Indiana"Mr. Hazel, *et al*

Aug. 1 Drama and Verse.....Miss Mayhall

Aug. 2 Overall Novel and Play
StructureMr. Long

Aug. 3 Experience and Fiction.....Miss Mayhall

Aug. 4 The Plot of the Poem.....Mr. Spears

Evening Lectures

7:30 P.M.

July 25 MedeaThe Morehead Players
Mr. Covington, *Dir.*

July 26 Robert Frost Speaking.....Mr. Francis

July 27 Structure in Exposition.....Mr. Long

July 28 Poetry and Politics.....Mr. Webster

July 29 Erskine Caldwell.....Mr. Hazel

Aug. 1 Poet's Theatre.....The Morehead Players
Mr. Covington, *Dir.*

Aug. 2 Emily Dickinson:
Her Posthumous Drama.....Mr. Francis

Aug. 3 Unfashionable Novelists
Who Are Good.....Mr. Webster

Aug. 4 The Orb Weaver.....Mr. Francis



BOOKS, PEOPLE, SECRETS,
LIES, VIOLENCE, FEAR.



2nd Annual
Spring Program

May 16, 1961
Button Gym

PROGRAM

- Welcome and Introduction.....Dr. Z.C. Herrold
Division Chairman
1. Modern Dance "Exodus"
2. Folk Dance "La Cucaracha"
(Mexican)
3. Tumbling
4. Square Dance "Down South"
5. Trampoline
6. Folk Dance "Tarantella"
(Italian)
7. Adagio
8. Comedy Duo
9. Modern Dance "Jazz"
10. Square Dance "Yes Sir That's My Baby"
11. Modern Dance "Spotlight"

MODERN DANCE

Bette Bateman
Judy Cannon
Max Calhoun
Carlena Coleman
Allan Gordon
Wally Justice
Bonnie Olson
Cookie Talarico
Charlotte Young

FOLK DANCE

Pat Caudill
Ann Lane
Becky Lewis
Martha May

SQUARE DANCE

Patty Clay
Pete Swain

Sue Evans
Jim Pack

Bonnie Davidson
Art Shapland

Helen Ison
Bruce Collins

TUMBLING

Russ Campbell
John Egan
Allan Gordon
Bill Huff
Christy Lepper
Butch Richardson
Bob Shapiro
Nancy Vance

TRAMPOLINE

Allan Gordon
Christy Lepper
Butch Richardson
Bob Shapiro
Nancy Vance

ADAGIO

Vaughn Caudill
Gary Miller
Sue Thompson
Rachel Whitney

COMEDY

Allan Gordon
Butch Richardson
Bob Shapiro

UNDER THE DIRECTION OF

Peggy Dunlap Bill Mack Ann Pemberton

BETTER DRESS WEEK

STYLE SHOW

Thursday, November 9, 1961

9:45 p.m.

Button Auditorium

Sponsored by:

Council of Presidents

BETTER DRESS WEEK

STYLE SHOW

Directed by Mrs. Adron Doran
Music by Chris Gallaher Quintet
Lighting by J. B. Hall

Welcome Harry Mayhew

FORUM

John Chancellor Lovelace Josh Lovelace
Arlene Francis Peace Wanda Peace
Frank Blair Hall Johnny Hall
Terry Downs Terry Wicker

COMMERCIALS

Marlboro Boy Jerry Hartlage
Spray Net Girls Millie Ryle
Judy Cannon

SPECIALTIES

Blues Dancers Sylvia Horton
Wallace Justice
Can-Can Dancers Jonnie Conkel
Sandy Howell
Diane Davidson
Janice Coomer
Gayle Finney
Deanne Kohls
Chris Gallaher Quintet Chris Gallaher
Steve Kvichak
Joe Dallas
Mike Svec
Donovan Johnson
Mystery Students Alex McDonald
Dan Beasley

SCENES AND MODELS IN BETTER DRESS STYLE SHOW

Introduction John Chancellor Love

Church Scene

Jean Walji Ronnie Jennings
Patty Clay Leo Wessel
Jean Ann Woods Jimmy Cox
Laradean Kohls Jim Cracraft

Classroom Scene

Garnetta Maggard Troy Wheeler
Cleo Farmer Jim Thomas
Sue Irvin Jim Scobee
Dianna Barker John Galloway

Cigarette Boy Jerry Hartlage

Weather Forcast Frank Blair Hall

Rain Scene

Carolyn Pointer Roger Dixon
Shirley Sagraves John Link

Ballgame Scene

Sharon Bush Ronnie Barker
Sue Galbreath Ed Sweeney
Anita Rose Jim Norsworthy
Carolyn Adkins Jerry Woolard
Alice Montjoy Charles Richardson

Dancing the Blues Sylvia Horton
Wallace Justice

Lounging Scene

Karen Hutchinson Larry Maynard
Judy Stark Gary Mills
Jenny Sewell Ted Byman

Picnic Scene

Bonnie Olson Tom Hamilton
Thelma Barker Max Calhoun
Sharon Crissman Russ Campbell
Sue Evans Steve Barnett

Spray Net Girls Millie Ryle
Judy Cannon

Can-Can Girls Jonnie Conkel
Sandra Howell, Diana Davidson, Laradean Kohls, Gayle
Finney, and Janice Coomer.

Travel Scene

Patty Burton David Vance
Donna Lohmier John Oaks
Wanda Holbrook Jim Codell
Linda Marshall Gail Combs
Sandy Miller Marshall Banks
Martha Smith Rudy Moiser

Thanksgiving Scene

Charlene Adkins John Pfleiger
Emma L. Gullett Stewart Shaeffer
Betty Rowe Tom Ellis
Christie Lepper Dick Robinson

Little Evening

Ann Sandifer Harry Mayhew
Sue Bodenheimer Vic Henderson
Kay Baker Dick Haines
Sandra Whitt Harry Weber

Formal

Barbara Allen Mike McQuire
Linda Wolf Tom Hamilton
Barbara Brown Jim Edwards
Janice Coomer Allen Smith
Darlene Brady John Blothe
Sandra Howell Paul West

Alma Mater Entire Company

Better Dress Week Style Show

Directed by: Mrs. Adron Doran

Assisted by: Don Holloway
Miss Mary L. Smith
Mrs. W.H. Rice
Mrs. Rex Chaney
Miss Patricia Gross

Sponsored by the Council of Presidents:

| | |
|----------------------------|------------------|
| Harry Mayhew, Co-chairman | Max Calhoun |
| Nancy Roberts, Co-chairman | Jerry Hartlage |
| Millie Ryle, Secretary | Bob Barrett |
| Larry Dales | Bill Svec |
| Bob Woodward | Harry Weber |
| Tom Robinson | Carol Yetter |
| Wells Hassell | Ken Osbourne |
| Josh Lovelace | Charles Newman |
| June Martin | Dick Robinson |
| Bill Smith | Niles Walton |
| Barbara Sivis | Winston Hamilton |
| Ronnie Barker | Charles May |
| Ted Taylor | Temple Cope |
| Iris Sowards | David Vance |
| Charles Richardson | Stewart Shaeffer |
| Betty Wells | Paul West |
| Allen Smith | Troy Wheeler |
| George Kerr | Gary Kinman |
| Sue Tackett | Kay Irvin |
| Nathan Capehart | Keith Brooks |
| Bill Joe Layne | Polly Tucker |
| Cliff Hieronymus | Vera Boncarsky |

Stage Manager
Stage Assistant
Sound Technician
Lighting Assistants

Program Edited by:
Printed by:

Harlen Hamm
Tom Smith
John Kokorchen
Millie Ryle
Terry Murphy
Josh Lovelace
Public Relations

Nov. 9, 1961



Better Dress Week Dinner

MOREHEAD STATE COLLEGE

BETTER DRESS WEEK

DINNER

November 9, 1961

Doran Student House

Menu

Appetizers

tomato

prune

pineapple

salmon croquettes with cream sauce

choice roast beef, natural gravy

country fried chicken

oven brown tater tots

buttered green beans

baked squash

haward beets

fruit jello

combination salad

fruit and cottage cheese

fruit pie

cream pie

pudding

coffee

tea

milk

lemonade

Music by Mrs. Adron Doran, Steve Kvichak,
and Mike Svec