

Scrap Book

**LEHIGH MUSIC
FESTIVAL**

MARCH 17-18-19



2000 Students Will Spark Gala Music Festival of '49; Schwarz Back To Run Show

IN THIS YEAR'S spring music festival, we are not attempting to match last year's production. We are going to be "pared" it, around Ralph H. Schwarz, musical director, during an interview in Green Hall, Wednesday.

He explained the fact that the forthcoming festival will not be merely a musical production but rather "a meeting to assist the varied interests of the entire student body."

Every year has proved to be a profitable venture in stage production, the festival will bring the advantages of the experimental theater. Open staging and relaxed seating will combine with straight storytelling to present in this year's program an entire.

"We will become involved in something on the stage," added Schwarz, "by participating both for technical details and for the program." Schwarz said he will be used as a technical person during production. "The musical program will be used as part of the technical work. There will never be a scene in which I am not present," he stated. The program will be a musical expression of music and will assist in greater interest by involving the participation of the entire student body.

THE PROGRAM will include technical production to include lighting, sound, and stage management. In the university history, experimental theater, government, philosophy, religion, chemistry, physics, music, etc.

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January 1st, Brown - 24th

Herrick Plugs Lehigh in National Mag

ACCORDING to the January issue of the National Magazine, the Lehigh Music Festival, which is the January-February issue of Educational Music Magazine.

Editorial review of the Lehigh Music Festival is the center of the article, and traces the history of the Lehigh Music Festival to a chronological basis.

THE UNDERLINES theme of Herrick's article seems to be that through the work of Professor William H. Schwarz and Ralph Schwarz, the Lehigh Music Festival was inspired to accomplish its purpose.

The article tells the story of the Lehigh Music Festival that received an award of \$1,000 in 1948, an award which was given to the Lehigh Music Festival.

Through a series of well-written paragraphs, Herrick tells of the gathering of necessary materials, the hours of rehearsal, and the final effort. He also includes a brief history of the program itself.

ACCORDING to the 1948 National Magazine, the Lehigh Music Festival is just one of many that will be held in the Lehigh Valley.

Why in the interest of the festival, it is suggested that we keep an eye on progress and production music that comes from it, Schwarz has an excellent team at the head of his public relations department and it will be interesting to see the show. The name is "The Program."

December 24th, Brown - 24th

January 1st, 1949, the Lehigh Music Festival is beginning to get into its early production. The show should be complete and ready to go in the first week of the festival. Schwarz Schwarz, the show's director, has many ideas for the show and it will be interesting to see the final results.

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Lehigh to Stage Original 1949 Extravaganza

Lehigh is preparing to stage a musical extravaganza, a new form of musical production, which will include a variety of musical styles and a variety of musical styles.

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Projector Made For Festival

REPLICATING original work with a projector, Schwarz says the technical division of the Lehigh Music Festival has designed a special projector that will be used in the production of the festival.

The projector will project onto a screen a series of slides that will be used in the production of the festival.

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L.U. Festival Publicized In Music Mag

The Lehigh Music Festival received a publicity boost by way of an article by Robert Hoppick, public relations department, entitled "Secretly and 'It Couldn't Be Done'". The article appeared in the January-February issue of Educational Music Magazine.

SEE STORY, PAGE 1

Festival Staff Gets Publicity

The Lehigh preparatory for the Spring Music Festival are attracting the attention of editors and artists and writers.

Last night, telephone press representatives of Newark called for news. Newark called for names. Carol O'Neil, Mary-Ann and Catherine were given as a press conference at the Drown Hall music festival headquarters, "Lehigh's Hollywood."

Unfortunately, there was no printing going on at the time because all the artists and composers were studying for their exams. However, the editorial representatives and writers were successful in the general admission.

The Newark articles of Newark, Newark and Liberty City articles will send their representatives around "Lehigh" to see how a "Lehigh" staff works.

Local commercial newspapers are also being alerted about the Spring Festival. Publicity plans are being sent out to the Lehigh, Lehigh and Lehigh. Efforts are also being made to get the people of the Lehigh to realize what is going on here. Commercial publicity men are raising festival spirit and hope on the Lehigh side.

L.U. Cinemakers Move 'on Location'

Hollywood comes to the upper reaches of Drown Hall where production technicians and actors are filming the "Glory of Lehigh" to be employed in the 1944 Lehigh music festival. The entire second floor of Drown Hall has been placed at the disposal of Ralph Schwartz and his associates.

All equipment now being used by the festival crew will become the property of the university and made available to any campus organizations having need of it.

SEE STORY, PAGE 2

Hollywood Comes To Lehigh....



Photo by Student

Part of the setting used in the filming of motion pictures of "The Lehigh Story." The studio is located on the second floor of Drown Hall. The production will be a synthesis of Lehigh life from its founding to the present day.

Teams of students labored through the Christmas holidays to keep the massive production on schedule. With the groundwork laid, the staff of the Spring Music Festival is working on a 24-hour shift to have the spectacle ready for its opening on March 17.

Ralph Schwartz, festival director, said in an interview today, "We have amassed a tremendous amount of functional talent. However, the production, regardless of talent, can be successful without the concerted efforts of every participant."

SEE STORY, PAGE 1

Schwarz Converts Drown Hall To Studio

HAVE YOU noticed how the second floor of Drown Hall lately has been taken over by the "Schwarz phenomenon"? Well, it is a part of the school's progress toward being ready for the winter Spring Festival.

The Drown Hall studio is being used to produce a number of films that will be a part of the "Story of Lehigh" section of this part of the festival. Highlights of the history of Lehigh will be recorded in song and story.

THE OBJECT of the first phase is to put up in the studio in the large screen in a series of short films and musicals. This

is a "working" studio, known to the staff as a "production center" where "films of all kinds" - that means for the sake of this set department, when Thomas Schanz, its director, is on the scene. The stage which serves through screens is then placed against the wall by a sound cassette while actors perform before the screen.

The result is a short film scene following a play scene and before a sketching or changing scenes of Lehigh in the past. The scenes will be projected on a specially constructed plastic screen that will become

part of the present stage set in use.

Another important piece of equipment in Schwarz Hall is an electronic timing mechanism for an overhead projector. Although it is only used to help around the scenes, it has a great story to tell.

THE AUDIUM started on the road to its production by Lehigh and occupancy of the upper floor of Drown Hall when it became a studio for an occasion. Through good luck of the day to obtain permission for the use of the room for the studio. Presented by Lehigh's first occupants, the yellow

members of the studio to be arranged to bring the new studio. Schwarz was an artist at the studio and experienced the results.

All the equipment being used in Schwarz Hall is on well known. The property of Lehigh University. It will be made available

to all Lehigh students who wish to use it.

WE'LL DO IT...

We did it before, and we can do it again—only better.

In the Spring of 1948 Lehigh University put on the largest scholastic theater production ever attempted. Those who were fortunate enough to be in the audience on the nights that the performances were given, found a show they never anticipated. It started from the Broadway man's college auditorium. The amount that took part in it appeared as professional of many years experience.

The projects came from all the departments in the University. The technical planning and execution was done by our own Engineers, and Businessmen and Arts students were engaged in everything from set erection to rifle drills. It was an all-Lehigh production with the cooperation of our guest performers from nearby women's colleges.

For the 1949 Lehigh Music Festival the director will be the same as it was last year, Ralph G. Schwarz, CR '48. It again is the center with plans surpassing those of last year, with his organization of 2000 Lehigh men taking experts to turn out a truly impressive piece of entertainment.

On March 17 Lehigh will again show her excellence in the world of college theatrics.

Tickets Going...

The Lehigh Music Festival is here. The advance ticket sale has been going on for more than a week and will close tomorrow.

Lehigh men have been given first choice of tickets and there should be none of the griping that has accompanied such faculty jobs of major importance. "Ah, everybody got the student gets the good tickets."

The sale is almost over but plenty of good seats are left. Tomorrow is the last day. Act now and get in on one of the most notable of Lehigh events. Thousands of students have contributed their time and energy to the Festival and many new effects have been created for your entertainment.

Lehigh tickets is in the making. If you have not made yourself a part of it by working on the Festival, help, be wise and take in the end product. It's time to be an entertainer and contribute evening.

Music Festival Call Posted By Schwarz

KALPH SCHWARZ, Music Festival coordinator, has called for a group of all Brown and White men who interested in help under Lehigh's 1949 festival program.

LIKE OTHER such systems, men are being called for members which development of the job required. Schwarz will be calling each applicant with a membership card with the special committee membership number on it, as a mail order to be in to check with the card which is used to check the names. Plans will be set soon when and where to meet.

With the beginning of the Spring Semester, Schwarz is looking for festival work for those that have been interested since operations began in December.

Most of the work will be done in upper Green Hall, across the lower gymnasium. Work is a normal time to Saturday and the staff in March 5. The second floor of Drown Hall is being used for music-making.

Schwarz hopes that these nights, when programs are being set and other facilities are being made and that a number of interesting events will be the responsibility of every Lehigh man.

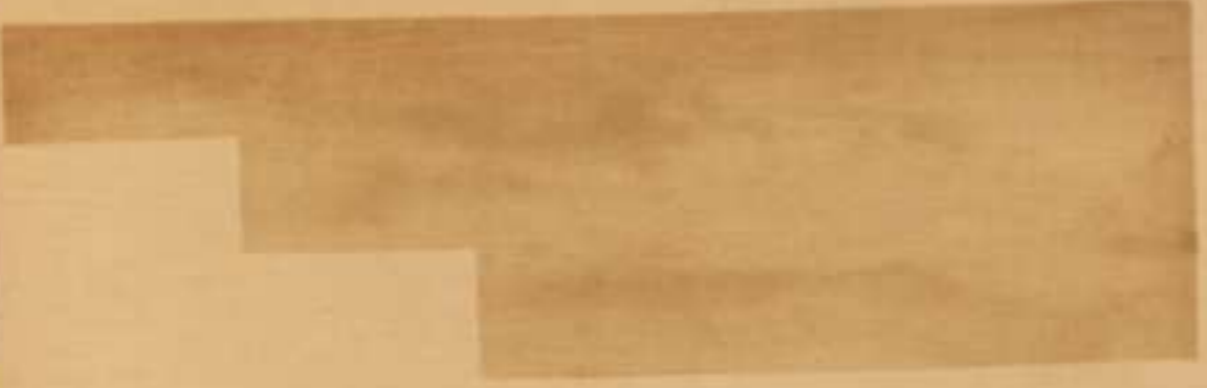
Aiken Molds Climax for '49 Festival

"MAN WOULD BE FREE," a comedy representation of the East-West musical will provide the final phase of the 1949 Lehigh music festival. The East-West musical is an elaborate story presented by Professor Alexander Hamilton, Jr. of the University of Toronto. The story, although the theme of justice in the same manner people of the future world and respect from the East and the West.

The production, directed by the late Alexander Hamilton, Jr. of the University of Toronto, was written by Alexander Hamilton, Jr. and is a comedy. It is a story of a man who is taken to the West and is taken to the East. The story is a comedy and is a story of a man who is taken to the West and is taken to the East.

ALL NIGHT will be featured with some different vocal pieces in some scenes, and in performing music with spoken and silent portions. The resulting effect will be a production representation of the spring festival of last year. The original is a present day scene.

The story and production will also be accompanied by music performed in some scenes and will be accompanied by music in the final scene. A group of songs will further add to the atmosphere.





Schools Times



Two new students, students at Lehigh University, participated in the University production of the school recently. At the Roger House, 1201 Chestnut Ave., Dunmore, an oral period account by a "Gloria" in Lehigh, named Betty Zelenka, of Mr. Norman's pattern. At right, Robert Hays, 1101 Stafford Ave., aided in working the scene.



March 11th, New York World Telegram

Lehigh Tries Out Stage Techniques

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Cliff, N.Y.

Lehigh Takes Part In Lehigh Festival

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Hightstown, N.J.

Lehigh Students In Music Festival

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Robert Rodale Films Sequences For Lehigh Show



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Dreams and Schemes ...

Left-Handed

By Dave Edelson

THE DEVIANS of the Mass National Union in Denver had been busy attending meetings in their closed ranks ever since the surprise election there was held in the Union Hall building Wednesday.

The election vote is said to have been received through Wednesday, the 22nd. Early reports of the Federal director advised all members who wish to get in on the election vote to get their tickets now before they are made available to the general public.

From all the news that is out of the Union Hall in Denver and the other side with news from the National Union election, this year's show runs longer than last year's. Right and the left are changing by some special efforts and meetings designed to raise the members and give all who are necessary means to be able to see out of the wilderness.

It is believed that a large number of members will be able to attend the meeting in Denver and the other side with news from the National Union election, this year's show runs longer than last year's. Right and the left are changing by some special efforts and meetings designed to raise the members and give all who are necessary means to be able to see out of the wilderness.

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KIDNAPER FOR LEHIGH FETE—Against a brilliant appearance setting for Lehigh's Spring Music Festival, a group of Lehigh students gathered last night for a presentation of the play, "The Kidnaper." The play, written by the author, is being presented by the Lehigh University Dramatic Society.

Spring Music Festival at Lehigh University To Combine Flexibility of Moving Pictures With Realism of the Legitimate Stage

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Nitrogen Smoke Curtain Depends on Humidity

IF THE HUMIDITY is high the night you attend the Spring Festival, you'll be witness to the beauty of a vapor curtain... The key to the whole thing is humidity. Humidity will stay in a liquid state only if it is kept above a certain degree... otherwise it will condense and fall to the ground.

WITH THIS IN MIND a group of interested chemical students... The idea is being developed... The group will meet... to discuss the matter...

Providing there's enough moisture in the air... The idea is being developed... The group will meet...

The idea is being developed... The group will meet... to discuss the matter...

THE CHEMICALS... will be shown... The idea is being developed...

It is of the highest order... The idea is being developed...

Although scientific... The idea is being developed...

RESEARCH... The idea is being developed...

Researcher... The idea is being developed...

In The Spotlight... Festival Set To Open

By The Staff... HIGHLIGHTING the show will be the last... Candy Anderson... The idea is being developed...

Students, Professors Compose for Festival

AN AFRICAN... DANCE... The idea is being developed... The group will meet...



Procrastination Evidenced On Festival Set; Top Men Plugging Production Headache...

... festival will be next Wednesday at eight p.m. At this time the attitude mental, cooperative and physical of the Festival's personnel will be put before the public for approval. With the reaction by one of "ap-..."

We feel that it will, that it can't help but be. Enough time and energy has gone into this year's production that a certain amount of approval is assured. But is the Festival going to be as good as it COULD be? Here is something on the "will know" and the final curtain Saturday night, but we have our doubts.

These doubts don't lie at the feet of Director Ralph Schwartz or any wrong in his staff. Some being human they've made some mistakes, some rather glaring, but on a whole they've put their best feet forward to give Lehigh a top-notch show.

Our doubts lie with the average student. The man who signed up for dancing, or recitation, or any of the other stuff, is important also, and then didn't show up when "called."

It is impossible for us to understand the motives these people have for such action. Maybe it's the old American desire to get something for nothing. That seems in the program without putting forth any work. A better reason would be the tendency of the Lehigh man to lack "carry through initiative."

Most students are willing and anxious to help out with a legitimate function. A lot of the help is needed and they rush to their job, fully expecting to do their best work and give of their time. But when it comes time to actually perform their task, they procrastinate. A week-end that was to be devoted to work is lost due to social engagements. A night of rehearsal is put aside for a movie that the procrastinator is "just going to see."

After which they little expect "crisis" should be met head-on and add their hands to the Schwartzian lamp. And to top it all these same procrastinators will be the first to yell if someone should go wrong. We feel that the 1946 Music Festival will be a great contribution to the name of Lehigh. But we have our doubts if it will be as good as it COULD be.

Vocalist Adds Curves To Festival Setting

CANDY'S CURVES WITH BEATRICE "Candy" a soprano will present a pleasant arrangement of songs in the 1946 Lehigh Music Festival to give the audience the enjoyment of her new stage songs.

The 18 year old Philadelphia will be her featured vocalist with the Collegians in the past few days last met by Pat Lockwood of Bryn Mawr.

Music, the eyes and the two six weeks in "Candy" Addison was graduated from high school last year and entered business college in Philadelphia last fall.

IN 1937, 1941, she appeared in the first broadcast of the "Big Break" directed by Eddie Dowling, and has since appeared on the radio about the week 11.

She has recently been singing in her spare time as the "Little Blue Bird" and "As You Like It" production of the KYW radio station in Philadelphia.

The soprano was contacted for her part in the forthcoming festival by George Glass, Lehigh's general manager.

ANSWERING questions as to the reasons for her choice of the festival production of "Candy" says she is a soprano and she likes to sing. She says she is a soprano and she likes to sing. She says she is a soprano and she likes to sing.

She will also present a 12 second background sequence in the background of a group singing and will perform during the festival week, which will be arranged by the youth club "The Love of Music Group."

She says she has been a singing student in Philadelphia, having given in the city of York Pa. last summer in the semi-annual musical festival and had received with high honors the "York County" singing contest last fall. She says she has received first prize singing as well as being listed as the top singing contestant last fall.

Candys' Curves Add To Festival Lines

Sweet Candy...



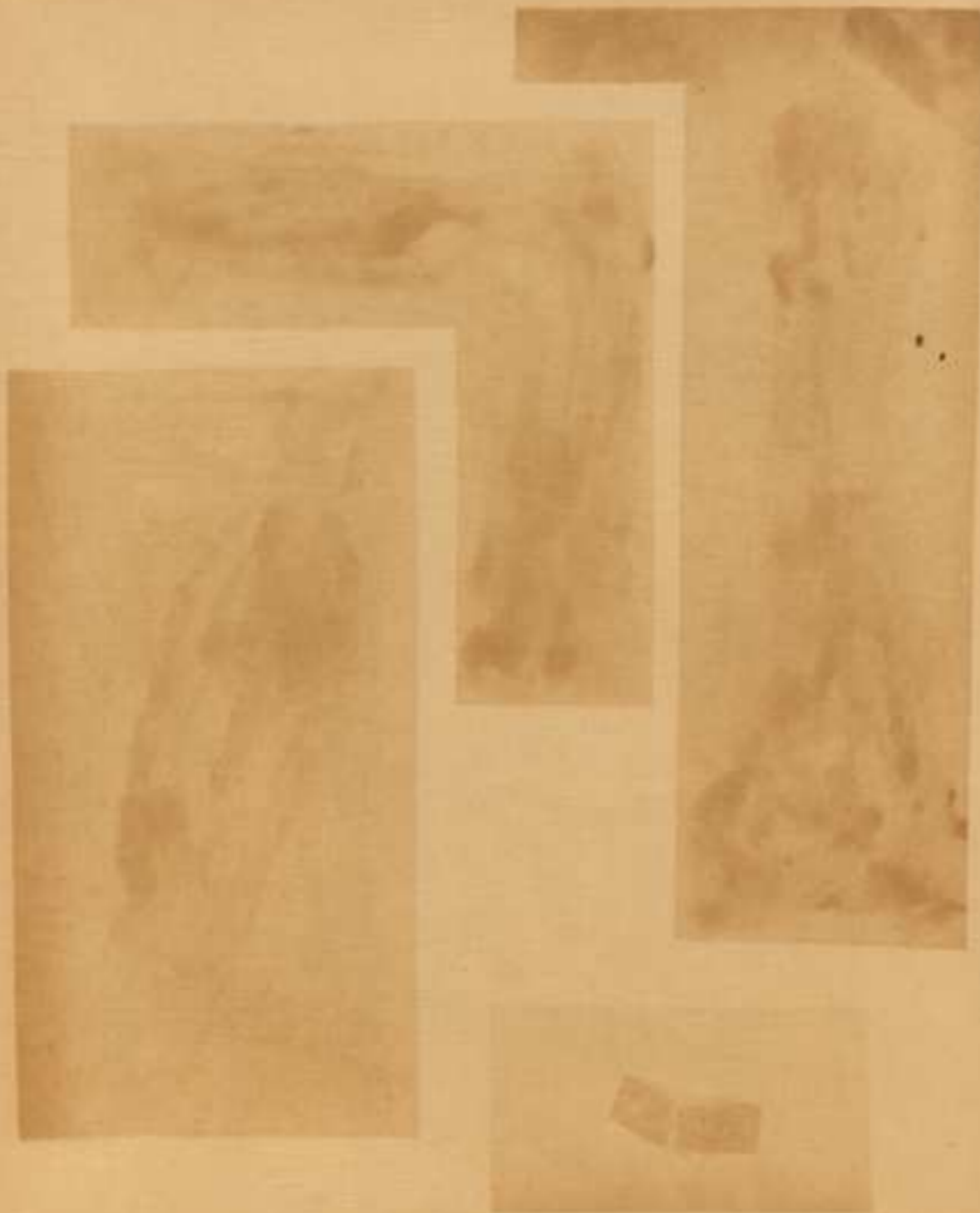
1946 Lehigh Music Festival performer Candy Addison, featured vocalist with the Collegians in the forthcoming music festival. The 18 year old Philadelphia has been singing on the air for the past seven years and recently has been aired over KYW.

March 11th, New York Herald Tribune

Lehigh Music Festival Set for the Week End

More than 2,000 students will attend the 1946 Lehigh Music Festival, which will be held in the Lehigh Valley Armory on Saturday and Sunday. The festival will be the largest in the history of the school and will feature a variety of musical numbers, including vocal soloists, instrumental groups, and a full orchestra. The festival is being organized by the Lehigh Music Festival Committee, headed by Ralph Schwartz, director of the school's music department.

The festival program is directed by Ralph Schwartz. The first concert will be held on Saturday night and the second on Sunday afternoon. The festival is being held in the Lehigh Valley Armory, which is a large and modern building. The festival is expected to be a great success and will provide a fine opportunity for the students to display their musical talents.



Musifestiganza Opener Hypnotizes Thousands In Grace Hall Dreamland

LEIGH NIGHT is the featured attraction of Grace Hall, a remnant of Broadway show...

As the musical rhythm of The Debut Calico Concerts... the familiar jangling wall of the auditorium that makes Broadway's Broadway in New York...

THIS WAS not the first of... THE NEXT NUMBER was a... AT THIS POINT one of the... THE NEXT NUMBER was a... AT THIS POINT one of the... THE NEXT NUMBER was a...

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MARCH 27th, Evening - 1948

In The Spotlight Tribute Paid To Schempf

A SPONTANEOUS collection of funds from the band, orchestra and College resulted in one of the most generous...

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THE NEXT NUMBER was a... AT THIS POINT one of the... THE NEXT NUMBER was a... AT THIS POINT one of the... THE NEXT NUMBER was a...

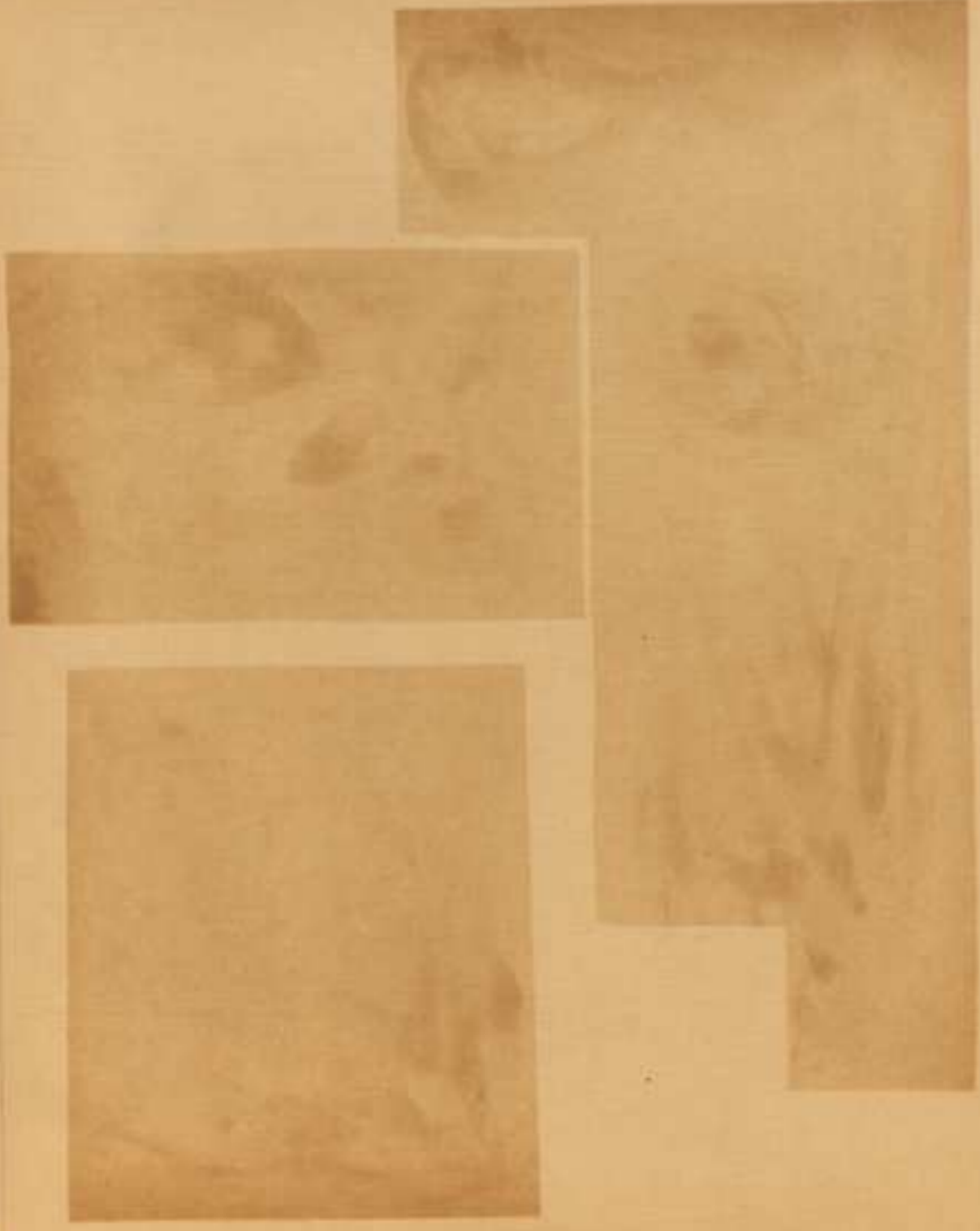
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MARCH 27th, Evening - 1948



Prof. William H. Schempf, director-coordinator of music in the 1948 Leigh Music Festival, presents a gift television set...



BROWN AND WHITE

OF LEHIGH UNIVERSITY

VOL. 44, No. 38

Friday, March 18, 1969

BETHLEHEM, PA.



1969

Music Festival
MAY 17, 18, 19

AMERI
RAILRI

New Vaseline Cream Hair Tonic

THE CLUB RIO

SAVED ONLY 5 CENTS - 1 CASH
DINNER - AMERICAN PLAN
FRONTED BY LORENZO



1949 LEHIGH MUSIC FESTIVAL

MARCH  17-18-19

ADMINISTRATIVE STAFF

RALPH SCHWARTZ
Professor in Charge

REVEREND GARDNER
Coordinating Director

WILLIAM TOWNSE
Special Director

ALBERT BAKER
Technical Director

CHARLES NISBE
Administrative Director

D. BROWN	Director of College	J. THOM	Asst. Chief Conductor
J. COHEN	Building Director—Band	H. MASON	Special Effects Manager
I. EWIN	Special Director—Activities	B. SHANKMAN	Asst. Special Effects Manager
D. ANONY	Special Director—Gift Shop	A. DEANMAN	Chief Artist
C. ALDEN	Artist	G. HORTON	Asst. Artist
C. GARD	Artist	V. BECKY	Asst. Artist
W. SCHWARTZ	Financial Director	D. REED	Music Preparation
D. SWANSON	Records Manager	J. MANNING	Sound Director
H. LEWIS	Pharmacy Manager	R. HOOK	Editor Artist
W. SMITH	Catering Manager	D. COOPER	Special Technical Asst.
W. ARON	Script Director (Acting III)	J. BOWEN	Stage Manager
C. BOWEN	Script Director (Acting IV)	S. MILES—H. BROWN	Asst. Stage Manager
C. PAUL	Program Director	R. TOWN	Master
F. BROWN, F. BROWN	Act Production Director	D. WATSON	Master
R. DEW	Special Director	R. BROWN	Proprietor
B. GARWAY	Business Director	J. STUBBS	Proprietor
T. ENGELBERT	Business Manager	Q. WATY	Master
W. NICHOLS	Act. Manager	F. BIRNEY	Executive Director
A. HOLT	House Manager	CURT SCHWARTZ	William Bell
H. SHANK	Public Relations Director	Y. BROWN	Carpenter
E. HARTER	Asst. Public Relations Director	W. BROWN	Ke
D. ECKMAN	Publishing Manager	L. VAN DYKE	Head Electrician
J. BLANK	Production Manager	S. SWARTZ	Sound
W. MASON	Collier Manager	D. LYMAN	Carpenter
H. KYNER	Director of Photography	W. HOLT	Special Program Manager
W. GREEN	Asst. Director (Act. Photography)	J. COOK	Paint Director
W. MASON	Chief Conductor	R. TOWNSE	Chairman

Cover by Trowell



Ralph Schwartz, professor-in-charge
of the Lehigh Music Festival

In the past, interpretation of the motion and the color of music has been restricted within the narrow limits of opera and ballet. Ralph Schwartz, utilizing the modern techniques of stylized open staging and realistic design in variable color, while combining the cinema with the lightness of music, has developed a new artistic medium—a medium wherein color and motion are restricted only by the limits of imagination.





Lillian
with her costume



Some of the 194 dancers performing intricate solo acts performed on moving platforms four feet apart



David Berman and Eric Phelan
handling cables
for the moving platform



Edward Guller and James Peterson
using up transducer
for motion picture projection

Can you see music? The Lehigh Music Festival has translated a varied program of musical selections into a language of color, in a visual interpretation of music both classical and modern.

The lights used on the enclosed stage operate from a specially installed circuit carrying 120,000 watts in the fluctuating load. They consume power enough to light six ordinary productions.

In addition to the lights used to illuminate the action on the stage, 24 Lekas lamps have been used to create the color effects, mixing concentrated light throughout the auditorium.

The ramp stairways on which the dancers appear are composed of square platforms moving on a pair of conveyor chains, similar to the action of an escalator. Patterns for the Lehigh dancers include girls from Cedar Crest and Beaver Colleges.

Eight loudspeakers and ten high-fidelity dynamic microphones, individually controlled through specially constructed pre-amplifiers, have been used to create the effect of binaural sound, in which the music appears to originate from all parts of the stage.

Performance of Beethoven's *Sinfonia Pastorale* for the American debut of Niko Christopoulos, Bostonian composer, considered to be all known to Europe for his popular music and light scores. Beethoven's is a symphony based on the most varied work of a Romantic folk singer.

The *I Have Failed to Love* is the work of Edgar Herrick, Lehigh public relations director. Culture-Contemporary, *Downland Lullaby* and *Sonata in D* have been written by the Lehigh President at Lehigh.

Section 1

BACH TO BOP



1. GREAT GONNOROPHANT - Strauss - Dance
2. BRASSON IN BLUE - Strauss - Dance
3. LACONICITY - Strauss - Dance
4. LET MY PEOPLE GO - Spiritual - Dance
5. DE ANIMATA A CORON - Spiritual - Dance
6. ALL THROUGH THE NIGHT - Folk Folk Song - Dance
7. JOY, JOY OF MARY'S BIRTHDAY - Strauss - Dance
8. ALL GLORY, LAUD AND HONOR - Strauss - Dance
9. BODILY DANCE - Aida - Dance
10. JACQUES DALLA - Folk Song - Dance
11. HIT THE ROAD TO DALLAS - Folk Song - Dance
12. DREAMING DALLAS - Strauss - Dance
13. MASCARA - Strauss - Dance
14. THE I HAVE FAILED TO LOVE - Strauss - Dance
15. MARCH FROM THE NORTHERN SCOTLAND - Strauss - Dance
16. MARCH FROM LOVE FOR THREE ORANGES - Strauss - Dance
17. FUGUE - Strauss - Dance
18. SEAGRAM BY DAWN - Strauss - Dance
19. MY FAVORITE MAN - Strauss - Dance
20. LOOK FOR THE SEVEN LEAGS - Strauss - Dance
21. WALTZING IN THE GARDEN - Strauss - Dance





John Tracy and Ralph Schwan, standing in the Deer Hall in the site of the Park



The music that moves *How Many* to thousands of undergraduates and alumni forms the background for this pictorial history of *The Glory of Lehigh*.

In kinetic the story of Lehigh from its founding up to the present, old photographs of the campus have been reproduced on slides and projected upon a moving screen, while actors working before the screen depict incidents in the growth of the University. Perfect coordination of the motion picture camera with lighting and music has been essential to produce the desired effect.

The *Beer Factory*, with words and music by Tim Dennis and Douglas Adams, adds spirit and color in portraying one phase of University life.

The split message effect is utilized against a background of spirited University songs to tell the story of Lehigh's athletic prowess.

Nostalgic music of recreation and diversion blends with the scenic beauty of the University campus to complete the program of *The Glory of Lehigh*.



Tim Dennis and Douglas Adams, composers of the music in *The Beer Factory*



Richard Kiser, director of all and motion picture photographs

Section 2

GLORY OF LEHIGH

Because of the coordination between the special effects and the music in this section, please do not applaud until the finale.

1. ALMA MATER	11:00 11:00	Gilman-Allen
2. MOMENTS OF OUR LEHIGH	11:00 11:00	None
3. CAREER DECISION	11:00 11:00	None
4. LEHIGH - HO	11:00 11:00	Allen
5. DEER OUR LEHIGH	11:00 11:00	Kropp
6. DREAMING OUR	11:00 11:00 11:00	Paul-Dyer
7. HAIL TO LEHIGH	11:00 11:00	Kerry-Feeback
8. SWEET OF LEHIGH	11:00 11:00	Stephens
9. A TRIP TO LEHIGH	11:00 11:00	Feeback
10. BEER FACTORY	11:00 11:00	Dennis-Adams
11. SONG OF LEHIGH	11:00 11:00	Allen
12. GREEN FOR ALMA MATER	11:00 11:00 11:00	Stephens
13. LEHIGH'S LOVE SONG	11:00 11:00	Stephens
14. VICTORY MARCH	11:00 11:00 11:00	DeJongh
15. SONGS TO DEPARTMENT	11:00 11:00	Young
16. SONG OF DEPARTMENT	11:00 11:00	Williams
17. UNIVERSITY SONGS	11:00 11:00 11:00	Watts-Ringgold

Intermission





A series of historical meetings must face the West today, for their ideals, their way of life, even more face a unique challenge from the East. The response of freedom-loving peoples to the challenge of the slave state, from the time of the Pharaohs to the days of the Pahlavas has been freely adapted from Arnold Toynbee's *Study of History*. Section Three of the *Latter Most Frontier* examines these challenges to freedom in an attempt to discover what our answer should be to the struggle between East and West—between the U.S.S.R. and the U.S.A.

The translation of the abstract idea of ideological conflict into an objective, yet dramatic writing, has been accepted by William Appleton Alton, Professor of History at Lehigh. Dr. Alton has developed a symbolic *Freedom and Slave Master*, who appear in the political struggle between Helene and Egyptian, Greek and Persian, Christian and Roman, Christian and Muslim, American and Englishman, *Free Man and Communist*. Constantly repeated in the moral of free man's failure to lead the lessons of history.

The script completed, the problem of staging such a struggle had to be considered. With the assistance of Ralph Schuman and Albert Righter, an historical background was designed to heighten intellectual appeal. The mixture of prose and act was used to stress the emotional conflict between *Free Man and Slave*.

There was, of course, no existing music to fit the script. William H. Schaufel, Professor of Music at Lehigh, has created a score in which are expressed the historical and philosophical ideas of Section Three. Through the interpretation of choral speech, choral group singing and instrumental accompaniment to dialogue, music has been added to action, table, and narration to interpret and clarify the drama of the *Study of History*.



Section 3

MAN WOULD BE FREE

Part 1
CREATION

Part 2
SLAVE-MASTER AND HERBIVORE MAN

Part 3
SLAVE-MASTER AND GREEK MAN

Part 4
CAESAR AND CHRIST

Part 5
THE CROSS AND THE CRESCENT

Part 6
THE LION AND THE EAGLE

Part 7
A FREE MAN'S CREDO



*Freedom is Rome,
Rome for Freedom,
Remember these, Free Man!
Free Man is frail,
We must forget.*



*Let Free Man
Face the challenge
of Slave-Master,
Let Free Man face
The choice of Man,
Man may forget
In the price of freedom.*



Professor William Schaufel,
Music Director, who arranged the
score for Section Three



William A. Alton, Professor of History,
adapted Paradise's *A Study in History*
to Section Three of the Festival



Alvin K. Right, Technical Director,
under whose management a \$4,000,000
theater is being built

PRODUCTION NOTES . . .

Grace Hall is not a theater. Actually it is a sports arena, and to convert such an auditorium into a theatrical spectacle is a major operation for any engineer or designer. This conversion was the problem which the Lehigh designers and builders had to face. By contrast, the average New York theater has a proscenium opening of forty feet. We have an open space stage area of nearly a hundred feet, and to make matters more complicated we have had to build our stage design over sixteen tiers of seats. Although this elevation has aided the placing of stages and actors at various levels, it has meant that platforms, screen towers, and projection screens have to be constructed to fit the irregular shapes of seats and rising floor levels. Furthermore, there is no provision for hanging scenery or lighting equipment; therefore, the ingenuity of the engineer-designer has been severely taxed for improvisation.

Visual art has been taking deep roots in people's desire to see and to understand their world. From the early stages of photographic art to the present day's remarkable uses of color printing in magazines and color photography in still and motion pictures, we are striving not only to perfect the mechanical devices of visual art, but the sensory presentations of television shows, but we are trying to bring more and more significant meaning into visual mediums for emotional and educational understanding.

While Yale University experiments with movies in Visual History, the University of Wisconsin in the use of audio-visual aids for secondary education, Lehigh University, under Mr. Schwartz's and Professor Alden's inspirational guidance, is exploring a new realm of visual interpretation. It has been the purpose of the Festival to bring about a creative fusion with music and the spoken word, revealing a new dimension of man's knowledge of his world and himself. In this performance, for example, we hope to bring enriched understanding to Trollope's *Study of History*, a philosophical account of man's struggle. By selecting symbolic art, traditional and non-traditional,



Alvin K. Right, Technical Director, and David Field
are one of more than 200 background players
in the technical aspect of this production



The stage, built over sixteen tiers
of seats, lights to color shows

we are brought face to face with the impact of civilization from the beginning of time. By adding music and the shared word, even as the Ancient Greeks used choral song in their open air theaters, we are using the newest devices of man to create a new kind of 20th Century Epic.

Lehigh University is well suited to such diverse exploration, experimentally and practically. With alumni, faculty, and students of engineering, arts, and business skills, there are unlimited possibilities. For example, through the friends of Lehigh, the technical advice and help in gathering materials for tonight's performance have been invaluable. The screen used for the motion picture projection in the center of the setting is a good example. Measuring 18 feet high and 24 feet wide, divided into a series of panels which can rotate for creating depth of color relations as well as an effective picture medium, the screen is a visual testimony of the skill of physicist and research engineer used to greatest effect. The hundreds of slides, drawn and projected by the several artists and photographic experts to that motion picture representation, are truly exhibits of the art skills. Now can we understand the tremendous necessity for the administrative personnel and business skills to coordinate 1200 students and faculty and almost into an efficient producing organization.

The 1947 Lehigh Music Festival has added a new legend to the nucleus of Lehigh history: "Let us circumnavigate our world, with song and story as we see it, for poetry and for understanding."

1. *1848* *1849* *1850* *1851* *1852* *1853* *1854* *1855* *1856* *1857* *1858* *1859* *1860* *1861* *1862* *1863* *1864* *1865* *1866* *1867* *1868* *1869* *1870* *1871* *1872* *1873* *1874* *1875* *1876* *1877* *1878* *1879* *1880* *1881* *1882* *1883* *1884* *1885* *1886* *1887* *1888* *1889* *1890* *1891* *1892* *1893* *1894* *1895* *1896* *1897* *1898* *1899* *1900* *1901* *1902* *1903* *1904* *1905* *1906* *1907* *1908* *1909* *1910* *1911* *1912* *1913* *1914* *1915* *1916* *1917* *1918* *1919* *1920* *1921* *1922* *1923* *1924* *1925* *1926* *1927* *1928* *1929* *1930* *1931* *1932* *1933* *1934* *1935* *1936* *1937* *1938* *1939* *1940* *1941* *1942* *1943* *1944* *1945* *1946* *1947* *1948* *1949* *1950* *1951* *1952* *1953* *1954* *1955* *1956* *1957* *1958* *1959* *1960* *1961* *1962* *1963* *1964* *1965* *1966* *1967* *1968* *1969* *1970* *1971* *1972* *1973* *1974* *1975* *1976* *1977* *1978* *1979* *1980* *1981* *1982* *1983* *1984* *1985* *1986* *1987* *1988* *1989* *1990* *1991* *1992* *1993* *1994* *1995* *1996* *1997* *1998* *1999* *2000* *2001* *2002* *2003* *2004* *2005* *2006* *2007* *2008* *2009* *2010* *2011* *2012* *2013* *2014* *2015* *2016* *2017* *2018* *2019* *2020* *2021* *2022* *2023* *2024* *2025*



Program

1949
Lehigh Music Festival



GRACE HALL - LEHIGH UNIVERSITY
BETHLEHEM - PENNSYLVANIA

March 17-18-19, 1949



"The greatest production in the history of college festivals"

This is the goal of the 1949 LEHIGH MUSIC FESTIVAL. The greatest—in all years. By winning cooperation and unity among the members of the Lehigh family, faculty and students alike, the 1949 festival will surpass even its predecessor of 1948.

Lehigh men and women representing every college and department in Lehigh University will participate in the production.

The technology of Lehigh will present the audience in new techniques and dramatic innovations. "Open staging", wireless seating, three dimensional pictures, and the latest methods in dramatic lighting will be planned.

Designed and largely built by Lehigh's engineers, starting without a map, these Lehigh men will work together to bring to their audience the latest developments in theatrical presentation.

Much of the music in the festival will come from the pens of students, musicians of a school that has its own "musicians". These songs and melodies, as well as those of well-known composers, will be sung and played by Lehigh men and guest singers from nearby schools for women. The Lehigh Band, the Lehigh Glee Club, and the Collegium invite their donors to contribute with confidence that

SECTION I. EACH TO HIS

- | | | |
|---|---|-------------------|
| 1. GIBBON COUNTERPOINT | Drums | Drums |
| 2. BRASSING BY BELLS | Band, 2 Flutes (David Hyman, Ralph Schbert) | Clarinet |
| 3. LAMENTATION | Band, Orchestra, Glee Club, Women | Organ |
| 4. LET MY PEOPLE GO (Spiritual) | Glee Club, Tenor Solo (Douglas Adams) | Solo |
| 5. THE ANSWER IS "GOD" (Spiritual) | Glee Club | Baritone |
| 6. ALL THROUGH THE NIGHT (Wald Folk Song) | Glee Club, Women, Harp (Mrs. Humphrey Fry) | Guitar |
| 7. JESU, SOU OF MAN'S DESIRES | Band, Wood Chime | J. S. Bach |
| 8. ALL GARDEN, LAKE AND HONEY | Band, Orchestra, Glee Club, Women | Tenors |
| 9. BUCKLE UP, BUCKLE UP | Nife, Chimes, Glee Club, 2 Flutes (Ralph Schbert, Thomas Dowdell) | Chorus |
| 10. CHURCH BELLS | Chorus, Wood Chime, Organ | Various Ensembles |
| 11. HIT THE ROAD TO DREAMLAND | Glee Club, Women, Organ (George Gantz), Flute (Thomas Dowdell) | Alto Ensembles |
| 12. DREAMLAND LULLABY | Colligian, Soloist (Cady Anderson) | Drum Ensemble |
| 13. MALAYANA | Band | Ensemble |
| 14. TIME I HAVE WAITED SO LONG | Band, Glee Club, Soloist (Cady Anderson), Organ (George Gantz) | Harold |
| 15. MARCH FROM THE NOVOLAKIA RIVER | Band, Wood Chime | Tenors |
| 16. MARCH FROM LOVE FOR THREE ONIONS | Band | Probing |

- | | | |
|-------------------------------|--|-------------------|
| 17. PRELUDE | Colligian, Soloist (Cady Anderson) | Tenors and Flutes |
| 18. MARCHING AT DAWN | Colligian | Drums |
| 19. MY DREAMS HAVE | Band, Orchestra, Glee Club, Women, Organ (George Gantz), Soloist (Douglas Adams) | Alto Ensembles |
| 20. LOOK FOR THE BERRY LEAVES | Glee Club, Women, Harp (Mrs. Humphrey Fry), Organ (George Gantz) | Low Ensembles |
| 21. WELCOME TO THE GARDEN | Band, Orchestra, Glee Club, Women, Colligian, Organ (George Gantz) | Irish Soloist |

SECTION II. GLORY OF LEHIGH

- | | | |
|---------------------------|-----------------|-----------|
| 1. ARIA MATEA | Glee Club | Glee Club |
| 2. MARCHING OF OLD LEHIGH | Glee Club | Solo |
| 3. CANTATA DREAMS | Glee Club | Soloist |
| 4. LULLABY | Glee Club | Alto |
| 5. DREAM OUR DREAMS | Glee Club | Ensemble |
| 6. DISCOVERY ONE | Glee Club, Band | Probing |
| 7. HAIL TO LEHIGH | Glee Club | Ensemble |
| 8. DREAMS DREAMS | Glee Club | Soloist |
| 9. A TRIP TO LEHIGH | Glee Club | Probing |



"The greatest production in the history of college dramatics"

This is the goal of the 1935 LEHIGH MUSIC FESTIVAL. The greatest—in all ways. By increasing cooperation and unity among the members of the Lehigh faculty, faculty and students alike, the 1935 Festival will surpass even its predecessor of 1926.

2,000 men and women representing every college and department in Lehigh University will participate in the production.

The technology of Lehigh will present the utmost in new technique and dramatic in novations. "Open staging", wireless setting, three dimensional pictures, and the latest methods in dramatic lighting will be planned,

designed, and largely built by Lehigh's engineers. Starting without a sign, these Lehigh men will work together to bring to their audience the finest development in dramatic production.

Much of the music in the Festival will come from the pens of students, members of a school that has no music "major". Their songs and melodies, as well as those of well known composers, will be sung and played by Lehigh men and women singers from nearby schools for women. The Lehigh Band, the Lehigh Glee Club, and the Colligian (quadrant dance orchestra) will combine their at-



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF REVENUE
BUREAU OF HIGHWAY SAFETY
HARRISBURG

February 22, 1949

IN YOUR NEXT PLEASE
REFER TO O.S. 901

Mr. Herbert D. Egan, Jr.
219 North Laurel Street
Hazleton, Pennsylvania

Dear Sir:

This letter will permit you to drive while engaged
as Director of Still Photography and Motion Picture
Advisor for the 1949 Lehigh Music Festival of Lehigh
University, in addition to the restriction now typed
on your 1949 operator's license.

Your suspension period will terminate as of April
18, 1949.

Yours very truly,

T. E. Thorsen
T. E. THORSEN, DIRECTOR
BUREAU OF HIGHWAY SAFETY

1949 FESTIVAL 1948
1949 FESTIVAL
1949 FESTIVAL

4

1949 LEHIGH MUSIC FESTIVAL

DROWN HALL LEHIGH UNIVERSITY BETHLEHEM, PA

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Date _____

University Acct. No. 438-16

Quantity

1949 LEHIGH MUSIC FESTIVAL

DROWN HALL - LEHIGH UNIVERSITY

BETHLEHEM - PENNSYLVANIA

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Lehigh



ALUMNI BULLETIN

SPRING FESTIVAL

APRIL, 1919



Profits pull a big load

Have you ever stopped to think just how important the profits of a business really are . . . not only to the owners of that business, but to everybody who works there?

Profits mean job security. To the 70,000 men and women who work at Republic, profits mean that there will continue to be good jobs at Republic. Profits, in short, mean more jobs and better jobs all the time . . . a better chance to build a secure future for themselves and their families.

Profits mean better plants and equipment. Republic profits have a big load to pull . . . better equipment, better working conditions, a better future for the folks who work at Republic.

Profits mean a fair return to owners. The 60,000 stockholders who own Republic want to see their company make a profit, because they have put up the money that

made Republic Steel possible. They want to be sure that their savings are well invested—that they receive a fair return.

In 1948 Republic's profits amounted to 6¢ per dollar of sales. Although slightly higher than for 1947, last year's profits were nearly 1¢ per dollar of sales below 1946 profits. Since the war's end Republic has spent each year a larger share of its profits for new construction and equipment than it has paid to its stockholders.

The depression which the government permits industry to take on person plants and equipment is far less than that actually required to cover the current high replacement costs. Therefore, profits must also be used to replace worn-out equipment.

Only when profits are large enough to pull this heavy load can Republic employes feel assured that Republic will continue to be a good place to work, a good place to stay.

REPUBLIC STEEL

A GOOD PLACE TO WORK—
A GOOD PLACE TO STAY



[This advertisement is one of a series appearing in newspapers in cities and towns where Republic mills, mines and offices are located.]

THE Lehigh Alumni Bulletin

Published by the Alumni Association of Lehigh University, Inc.

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Bulletin Board

As the Bulletin goes to press word comes that Earl Godwin, Dean of Washington correspondents and nationally known radio commentator, will be the guest speaker at the annual banquet of the Alumni Association June 17th at Grace Hall. One of the most popular of present day newsmen Godwin has been awarded press and special notice for news analysis by several organizations and was decorated by the King of Norway for radio news coverage during the war.

Officers

President, ROBERT J. HATHORN, '31; Vice-president, EDWARD A. CHURCH, '23; Treasurer, HENRY S. TAYLOR, '35; Secretary, ARTHUR W. KLEIN, '39; Executive Secretary and Editor, Lehigh Alumni Bulletin, LEONARD H. SWANER, '32.

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Spring Song

It's apt to take hold of you on any bright day in early spring, the urge to get out in the sunshine, roll up your sleeves and start working in the warm earth.

To make a garden and carry it through the vicissitudes of change, insect pests and weeds, you'll need a lot of things made of steel. First, a spading fork to turn over the soil. Later, shears, rakes and hoes, trowels and cultivators and wheelbarrows, sprayers and watering cans—these are among the "must" items. And of course, a sickle and mower for

your lawn, and perhaps a spreader. And when you apply fertilizer to your yard along the grass in insect cans, the chains are the plant food you use. Insecticides, too, are made of steel.

People who till the soil for fun, as well as those who farm for a livelihood, rely heavily on the products of the steel plant. Whether you raise a patch of celery leaves, a few baskets

of tomatoes for your own kitchen, or 10,000 bushels of wheat, in every way you must have tools and equipment made of steel.

In Bethlehem plants we make steel for the full-time farmer as well as in producing his food crops. In addition, we are turning out steel that gives iron tools and equipment for the busy thousands of men and women who find gardening a fascinating hobby—men that supplement their food supply, enhance the beauty of their homes, and at the same time provide hours of healthful outdoor recreation.



BETHLEHEM STEEL

SERVES THE NATION

The Sheridan Dinner

FOR 17 YEARS Billy Sheridan has been developing great wrestling teams at Lehigh, but even more important he has been developing men capable of taking their place in the American way of life, and when on March 4 the Lehigh Home Club sponsored a seasonal banquet for the Great West, it was only natural that these men, Lehigh wrestlers and managers, should meet on having a part in the tribute to the dean of the nation's wrestling coaches.

So well did Sheridan's former pupils cooperate with the Home Club that not a vacant seat could be found in the Hall's ballroom the night of

the dinner, and all who were present were there because of their sincere fondness and admiration for the man being honored.

To withdraw the word highlight to any one phase of the program would be a misrepresentation because the entire affair was so well synchronized that it will long be favorably remembered by those present. Beginning with the presentation of an oil portrait of Sheridan to the University and ending with a new Chevrolet and purse for Billy as a gift from his fans, the party was a success and a splendid tribute to a great man.

The portrait, a full length picture of the champion, was painted by Fredrick Kuehn, internationally known artist, and was presented to Marion J. Kalkbrenner, '31, President of the Alumni Association, by its donors George Swartzell, '37 and Leon C. Mart, '35, both of whom wrestled for Billy during their undergraduate days. President Kalkbrenner then presented the painting to the University and it was accepted by Dr. Winkler who said,

(left) Billy gifts Robert C. Watson Lehigh's first graduated champion (right) The Sheridan portrait (below) The speaker table and some of Sheridan's former wrestlers who attended.

"It is a remarkable portrait of a very remarkable man."

Next gift a diploma of two wrestling championships in the coach's club was given to Billy by Don L. Bishop, '34, representing the Home Club, and then Robert C. Watson, '35, an alumnae trustee, and Lehigh's first graduate I.I.W.A. champion, presented Sheridan with the keys to a new automobile and a purse in behalf of Lehigh's former wrestlers and managers.

Completely overwhelmed by the gifts Billy quickly expressed his appreciation and after expressing his appreciation, he introduced those present with reminiscences about present and past Lehigh wrestling greats and by so doing added a strong climax to a wonderful evening.



Spring Music Festival

by
DAVID L. EDLIMAN, '49

WHEN the applause from the surprised and delighted audience died down in Grace Hall after the close of the Spring Music Festival in April 1948, Lehigh found that she had created more than just an evening's entertainment. She had also set a precedent, not only for herself, but for the American college theater as well.

Never before had an American school attempted a stage production of the magnitude of the Festival, and few who saw any of the performances thought it would be done again. But in the fall of 1948 Lehigh again began to lay the groundwork for an even greater all-school endeavor. Lehigh decided that she would not only equal the 1948 production, she would better it. With this in mind the Lehigh faculty began to call the class together for the stupendous job of producing the 1949 Lehigh Music Festival.

To plan the scenes and set as pilot, Ralph G. Schwarz, '48, the young man who had directed and produced the 1948 Festival, was again called upon. He was and played at the helm. Immediately Ralph began to gather his staff together. By mid-October 1,000 students and faculty had been listed in the lists of the Festival's personnel

directors and jobs were planned and assigned.

Since Lehigh has no stage available in the size needed to support a show of the Festival's proportions, it was decided to use the north tier of seats in Grace Hall in a fashion similar to that used in 1948. However, Schwarz and his planners had a few ideas of their own for improving the set. These ideas hinged around the revolutionary "stylized space staging" which had been used only on a much smaller scale and in a purely experimental manner, by the men of the "Great White Way."

At this point Lehigh's artists and staff members entered the scene. Drawings and models were made and discarded repeatedly before the designers arrived at the stage plan which they were seeking. Technical help from men of experience in show business could not be had for the simple reason that very few had the faintest idea of what "space staging" was. It was up to the Lehigh men to solve the problem for themselves, and solve it they did.

THE FINISHED product was composed of large structural masses with black horizontal surfaces and vertical faces of white translucent blue

glass. Behind the blue glass were placed 500-watt photofloods in the primary colors—red, green and blue. During the performances the set could be made to change to any color desired while the angles of its construction gave it the appearance of having almost limitless space.

The centerpiece of this beautiful setting consisted of an eight piece structural plastic projection screen made by Budda Screen Company of Los Angeles. Each section was three feet wide and eighteen feet high, thus giving a total area of 432 square feet when closed. When the screens were projected they formed door-like openings to be used by the "low" participants.

The motion pictures which were projected on this screen were made right on the Lehigh campus in a set constructed by the Festival staff on the second floor of Dreyfus Hall. Professor Albert A. Ripley of the Speech department gave a hand loan in a technical capacity.

He helped to devise a slide projection that could be used to project pictures on a large process screen which served as a background for the film sequences. The problem was in devising a lighting system in the projector in order to project the slide-watt bulb from inside the slide slide picture of the campus so it was in every scene by gave an authentic flavor to the period costumes worn

by the student actors who portrayed Lehigh figures of yesterday, including our own great, Alvin Packard.

In the meantime Lehigh men from the Physics and Electrical Engineering departments were working out some innovations of their own in the field of theater lighting. They used angle materials and handling methods until they had found just the combination required to set off the Festival in its arena here.

Students of the Chemistry department dressed inside, blue and liquid nitrogen special effects that were timed to blend with the rhythms and melodies of the various portions of the program. This was another part of the overall plan to harmonize color and motion with the music.

BY THIS time the program itself was approaching the stage of "limited death." It was to be divided into three separate and distinct parts. Part one would feature a variety of music ranging from Bach and Tchaikovsky to Gertrude and the latest "Top." Included in this diversified grouping were several selections written by members of the Lehigh faculty. There was a love song, a drinking song, a waltz from numbers, a lullaby and a "Top" routine. A whirling band of dancers, musicians, and shifting patterns of light accentuated the versatility of the substance as well as



Top (right) Albert A. Ripley and student Ralph Schwarz, director and William Stryker set for use during the third phase of the Festival. Center (left) Illumination during rehearsal. Right) Illumination during rehearsal. Bottom (left) Rehearsal. Bottom (center) Rehearsal. Bottom (right) Rehearsal.

the members of the band, give club and societies who rendered them.

The second part of the show appealed to the sons of Lehigh. It was composed of the songs and memories of days on South Mountain. The songs that will give Lehigh men its victory on the field of sports were accompanied by colored movies of athletes in action. Other Lehigh Links, including the class songs, were also presented with colored films in harmony with their sentiments, which recalled the days of glory in Lehigh's history.

The third and final portion of the program also dealt with history; the history of men; in the midst of the present conflict and "cold war" that exists between East and West, such confidence and uncertainty of values has arisen in the minds of men the world over. The 1940 Lehigh Mass Festival set itself the task of simplifying the conflict into the most basic facts. This would be a difficult task in any line of thought or endeavor. In the theater it was unobtainable.

However, Lehigh understood its

faith when it set its own standards. For Ernest William Adams of the History Department, began to work on a script based on Arnold Toynbee's "The Study of History." He wrote and rewrote, read and discarded, until he achieved a blank verse script that told the story with simplicity and force. Using Toynbee's theory that history is composed of themes offered to free people by class forces and the responses which these free people laid back, Dr. Adams personified these two elements in two characters: Free Man and Slaveholder. This transformed the seemingly deep problems learning ancient Judo and Greco, into living struggles comparable to those in which America finds herself today. The third part of the program was designed to be educational as well as entertaining. It proved that the theater is an excellent medium for instruction.

PROFESSOR William Schenck of the Music Department composed an original score to accompany the Adams script and to accentuate its powerful message. The finished product was first rehearsed by the band which had been organized to form an orchestra, the glee club, to which had been added female voices from Moravian College for Women, and several actresses from the ranks of Lehigh's actors.

On March 17, 18 and 19 the acclaim of the audience directly reward of the time and labor expended by the men of the University. The thrilling satisfaction that comes from public approval of a good job was felt by all who had participated in the building of the Festival. But the reward went deeper than the surface appearance.

The men of Lehigh had learned a lesson in cooperation and teamwork. They had found that each occupation has its appointed place in society and that each man functions with the rest if any measure of success is to be achieved.

Lehigh University and the men of steel, glass, plastics and photographic industries who aided in the production with materials and equipment, proved that even the seemingly unobtainable can be reached by concerted effort. This is the story behind the second production of Lehigh's annual Mass Festival. This is the end of this genre of all college theaters.

Philanthropy at Work

THE RETIREMENT of Earl F. "Covey" Johnson, 57 as chairman of Lehigh's Endowment Committee officially ended his 15-year administration of this very vital phase of University operation.



But his work and that of his successors will long be remembered by Lehigh men. For it was during this time that the University endowment increased from \$5,000,000 to its present figure of well over \$6,000,000, and it was during this time, too, that the initial phase of Lehigh's \$2,000,000 Progress Program was so successfully undertaken. Present figures indicate that the first phase goal of \$1,500,000 has been exceeded by almost half a million dollars.

But Johnson is a man who prides what he practices and his personal gifts to the University are on a par with his capable ad-

ministration of the Endowment Committee. During the early years of his regime he established the E. F. Johnson Endowment Fund to which he has been adding money ever since, until today they total \$405,000. Acknowledged as one of Lehigh's foremost benefactors, Mr. Johnson's greatest pleasure is derived from the satisfaction of seeing his philanthropy at work on the campus he loves.

Fifty-two years have passed since he left South Mountain to begin an industrial career that took him from an engineering position with the McClellan-Mansfield Construction Company to the vice-presidency of the General Motors Corporation, but in all this time he has never been too busy to devote his time and resources to his alma mater. In 1931 he was elected president of the Alumni Association and handled the activities of that office so expertly that a year later, in 1932, he was named as Alumnus Trustee for a six-year period. It was during this time that he was appointed chairman of the Endowment Committee of the University, and in 1934 when his term as Alumnus Trustee expired he was elected a Corporate Trustee of the University, a position he has held ever since.

And even now that he has retired as committee chairman, the Board of Trustees are reluctant to lose his services and have insisted that he remain a member of the committee, because the Board and all other Lehigh men know that Earl F. Johnson through the years has typified the best that Lehigh

Ups and Downs

(Continued from Page Three)

business cycle. To keep the decline in building construction from overbalancing the business expansion, it is necessary to guarantee support to the industry, so that housing construction will always proceed at least at levels to be expected at previous times. The mechanics of this program should be worked out by the building experts.

One possibility is the lowering of FHA interest rates with a decline in housing construction, reaching, if necessary, a point where payments would be made instead of interest charged. Lowering the interest rate might be effective because the interest rates are so large a part of payments on a new loan. The important point is to find a support which will be automatically adjusted in operation as possible, and as essential as can be achieved without reducing its effectiveness.

Modern government has to expand its area of operation that its expenditures represent a highly important part of the total. These expenditures must not be used irresponsibly if high stability is to be provided. As an example of what the government may do, the stability with which the federal government balanced its budget helped bring on the recession of 1937. A balanced budget is highly desirable, but changes in government expenditures must be viewed with regard to their effect on total expenditures. Perhaps even more important is responsibility for a long term perspective in supervising the economy. Relations in labor-management relations were badly needed in the New Deal period, with the equality with which they were made discouraged or ignored in the depression when unemployment was most needed. A long-range program of slow and responsible reform is the necessary solution.

WAGE RATES have had most of their flexibility. It is of first importance that we face this fact and adjust to it. Major wage-rate declines will be required so strongly that any attempt to effect them will merely make the depression worse. On the other hand, the persistence of abnormally high wage rates for individual

groups can lead to stagnation. What is needed is the guarantee of an average wage rate not too far below that in existence in prosperity. Such a guarantee would make possible readjustment in individual rates and, in the same time, lead to measures that are devastating declines could occur.

In line with the guarantee of an average wage rate, a guarantee should be afforded for the average price of raw materials. The best way of achieving a guaranteed average price for raw materials is to put a higher-than-plan price on operations. When the average price for raw materials falls to a pre-determined limit, purchases will be made for a government's account. The governmental industries are the worst hit in depression, and are the industries most likely to carry the recession into deep depression.

In any case, government will be given more as indicated by the guarantee of 90 per cent of parity prices for farm products even now in the midst of prosperity, and by governmental control agreements on the price of other raw materials. One advantage of guaranteeing an average price is that it decided prices are not frozen at unprofitable levels.

If guarantees of average raw-material prices are established, a limit to the decline in all other prices is indirectly achieved. Wage rates and raw materials are the most important costs. If they can decline only to a limited extent, decline in the prices of products into which they enter will be limited. Such a conclusion is important because business men have more to prove than to any other standard in judging the outlook. Probably the most intelligent development in depression is the loss of faith by consumers in future developments.

CREDIT has been an important stimulus to expansion in American industry, but on the other part of the credit's equity. With high prosperity incomes consumers further expand the prosperity by buying on credit. Depression is usually reversed by the paying off of this credit. Procedures are needed to discourage the over-accumulation of credit in prosperity and to encourage further its extension in depression.

Freedom of entry into most industries is the cardinal principle on which the free enterprise system is based.

Warren York Declared Dead

WARREN W. YORK, vice-president of the Lehigh Alumni Association and prominent Alumnus Investment banker, who disappeared more than four months ago during a plane flight, has been declared legally dead by Lehigh County authorities, and his will has been probated.

Alumnus York, his wife and nine-year-old son were reported missing last December 24 while flying from Houston to Waco, Texas in a small single engine plane owned by the Warren W. York Co. and despite an intensive search no trace of the plane or its occupants.

One of Lehigh's most active alumnus York served as chairman of the Alumnus Club, Alumnus Association and Undergraduate Council committees and two years ago was elected junior vice-president of the Alumnus Association. He also served as chairman of the Alumnus Division of the Progress Fund's Special Gifts Committee.

Ordinarily Pennsylvania law provides that a person is legally dead

after they have been missing seven years. However, a 1917 law gives the Register of Wills power to make such a declaration earlier if the missing persons have paid and the circumstances warrant.

In Mr. York's will which was dated eight days before the flight, he set up trust funds for some that fell his estate for his own daughter, and established a scholarship fund for the university.

1949 LEHIGH MUSIC FESTIVAL

LEHIGH HALL - LEHIGH UNIVERSITY
BETHLEHEM - PENNSYLVANIA



SECTION I. SACH TO DOE

1. Cuban Crumbertgeist - Dennis
Drums
2. Shaggy In Blue - Gerstein
Band, 2 Pianos (David Eyzerman, Rudolph Scholtz)
3. Landsighting - Grig
Band, Orchestra, Glee Club, Women
4. Let Ye People Go - Spiritual - Scott
Glee Club, Tenor Solo (Douglas Adams)
5. De Anima a-Coinc' - Spiritual - Bartholomew
Glee Club
6. All Through The Night - Welsh Folk Song - Courtart
Glee Club, Women, Harp (Mrs. Humphrey Frye)
7. Jesus, Joy of Man's Desiring - J.S. Bach
Band, Mixed Choir
8. All Glory, Laud and Honor - Teuchner
Band, Orchestra, Glee Club, Women
9. Polka Ruck - Mike Chirovolakos - Goss
Glee Club, 2 Pianos (Rudolph Scholtz, Thomas Dowdell)
10. Country Style - VanHusen - Stevens
Orchestra, Mixed Choir, Collegians

LEHIGH HOME IS THE FESTIVAL

In about five weeks one of the greatest college theatrical productions ever produced will be presented in Crane Hall - The 1949 LEHIGH MUSIC FESTIVAL.

It is primarily for you, the son of Lehigh - your songs, your college, your best efforts all combined in a great Lehigh production.

Basically it ranges from the score of Gerbetta and Tedalovsky, set with a background of brilliantly lighted color effects which will give the performance its glow.

TO GIVE YOU, THE LEHIGH FAMILY, AN OPPORTUNITY FOR 3% CHOICE SEATS AT EACH PERFORMANCE TICKETS WILL BE ON GENERAL SALE IN THE LOBBY OF CRANE HALL FROM 1:00 P.M. TO 5:00 P.M. DAILY FROM WEDNESDAY, FEBRUARY 16, THROUGH MONDAY, FEBRUARY 21.

PRICES FOR ALL EVENING PERFORMANCES ON THURSDAY, FRIDAY, AND SATURDAY, MARCH 17, 18, AND 19, WILL BE \$2.50 FOR RESERVED SEATS AND \$1.00 FOR GENERAL ADMISSION. FOR THE MATINEE PERFORMANCE ON SUNDAY, MARCH 20, PRICES WILL BE \$1.50 FOR RESERVED SEATS AND \$1.00 FOR GENERAL ADMISSION (IN ORDER TO AVOID THE SPECIAL PRICES OF THE MATINEE TICKETS AVAILABLE TO ALL LEHIGH MEMBERS OF THE LEHIGH FAMILY AS PASSES, ONLY TWO MATINEE TICKETS WILL BE SOLD UPON PRESENTATION OF AN ATHLETIC TICKET).

LEHIGH UNIVERSITY

DEPARTMENT OF PUBLIC RELATIONS



ALUMNI MEMORIAL BLDG.
BETHLEHEM, PENNA.

No. 18

November 30, 1948

FACULTY NEWS LETTER

Hope that the Music Festival now known a Lehigh tradition has been bolstered by a student decision to give another performance on March 17-18-19, this time with University backing and with complete organization aimed at avoiding the heavy personal demands of the last performance. Ralph Schwarz, student director whose skill sparked the initial Festival, will be available to provide a guiding hand and to attempt the formation of a self-perpetuating staff which will carry the Festival idea through the years.

Well aware that the second year will be a crucial one, Schwarz is already in the planning stage of a performance which will be varied in many respects from the first but will follow the same general format as to scope and ingenuity.

Lehigh
By JAMES A. SAUM

Entered on the list of the Lehigh Chapter of the Phi Gamma Delta Fraternity in 1892. The first Lehigh Chapter was organized in 1892. The first Lehigh Chapter was organized in 1892. The first Lehigh Chapter was organized in 1892.

THE PHI GAMMA DELTA 503

A change of local responsibility from the old one to the new. New members of the chapter are: Fred and James (President) Raymond, Cash, Treasurer, Douglas, Cashier, Recording Secretary, Charles, Editor, Corresponding Secretary, and James, Historian.

Of these events around the Lehigh campus this summer has been the spring convocation festival. The festival was a great extravaganza of music and song, light and color and social and serious, utilizing the various talents of over 1,000 students and alumni. Herb Kugel, '17, receiving such high praise for his musical talent, had composed songs of all descriptions. Leo VanDyke was chief singer, with many a beautiful voice to his credit, and Bill Thompson had charge of photography. Dave Fleming, Joe Blankenship, Doug Carlson, Ed Hennes, Jack Holligan, Dave Cummings, Dan Morrison and Hank Eady were all helping in the photo club and Martin Snyder was helping in the college dance orchestra. Charles Kellinger, Don Marston, Fred Thomas, Howard Cole, Jack Davidson, Bill Henderson and Joe Lennon and others aided these individual talents to the great success of the festival.

Harry Goodson, '16, is working for John A. Kuchling's Shoe Co. as a salesman. Harry is working the New England district, occasionally getting in on Boston to see Frank Douglas, '14, and Harold Yadd, '16, who are working around that area.

W. D. Anderson, '16, is in business with the Post Wine Co., San Francisco, Calif.

Dave Reed, '14, is employed by the American Royal Company of Illinois in Chicago.

Dave Doss, '16, is looking outposts at Brown University, Northfield, Vt.

Doug Carlson was elected captain of the society team for next year; he and Harris Gabe have three new ballad positions well filled. In addition, Bill Bell, as the variety, and Tom Haight, as the business man, were both given winners. Ted Brothers and Joe Eady were also chosen for junior variety and business writing, respectively. Variety holder found Harris Gabe and Edith Valenta better winners for the second year.

In the field of inter-collegiate sports, the Phi Gamma Delta team in the wrestling tournament, being placed second in the wrestling tournament, being a well-balanced Alpha Tau Omega team. In the basketball team game, Fritz Hart was the heavyweight winner; Joe Kinross and Dave Thomas were second place winners, while Paul Eddy and Dick Hale were our third place winners.

Sam Ol' has a new Purple Legionnaire. Doug Paul, '16, has taken over the job vacated by Ted Kugel, '14.

The Phi Gamma Delta chapter at the University of Vermont was very successful in their first year's operation. The new Alpha Tau Omega Chapter at Vermont.

May 1922
Phi Gamma Delta

1948 LEHIGH MUSIC FESTIVAL
DEPARTMENT OF PUBLIC RELATIONS

SPECIAL TICKET SALES

INFORMATION:

Special ticket sales for the Lehigh family
February 16 through February 22
Obtainable in the Green Hall lobby from 1:00 p.m. to 8:00 p.m. daily
Prices:

Night performances - \$ 2.00 reserved
\$ 1.00 unreserved
Saturday Matinee - \$ 1.00 reserved
\$ 1.00 unreserved
(with athletic book...two tickets per book)

General ticket sales to the public:

February 23 through the end of the show.
Obtainable by application to the 1948 Lehigh Music Festival office
either by phone or by letter with check enclosed. By appearing
in person at Green Hall, Lehigh University Campus, Bethlehem, Pa.
Available also at the door and at Huff's Music Store, 302 Main
Street, North Bethlehem, Pa.

Prices:

Night performances - \$ 2.50 reserved
\$ 1.50 unreserved
Saturday Matinee - \$ 1.00 reserved
\$ 1.00 unreserved

FOR FURTHER INFORMATION CALL THE MUSIC FESTIVAL OFFICE AT BETHLEHEM
3-6071, extension 347



The

Lehigh Fiji

Beta Chi Chapter of Phi Gamma Delta

1946-1947

BETHLEHEM, PENNSYLVANIA

June, 1947

FIJI GIRL CHOSEN QUEEN

HUT GOES WILD WEST



Miss Wanda Queen, Fiji, as queen, with her husband.

As the sun sank slowly behind South Mountain on the evening of May 24th, the Lehigh Fiji house lights turned to the glow of Spring illuminations. After a week of excited preparation, the time had finally come. All the guests had arrived, and all hearts as to the state of the husband was attracted.

The first big event of the weekend was the Senior Ball, Friday night, which was set in the theme of "Party in the Spring." However, as parties on the ball may have been a disappointment, the girl was crowned "Homecoming Queen" that night. She was Miss Thelma Weeks of York, Pennsylvania, who was escorted by Bentley Hill. The night quickly wore on as Fiji looked up their dancing shoes to the music of Jockey Harry and Hal McKelvie, and soon the festivities were centered about the Chapter House. The big dance was well in vogue.

By one o'clock Saturday afternoon the crowd was made unattractive, and the "romantic" moved out to the back for a picnic after a long session of musical recreation. Dinner was served, and everyone returned to the "hut" to get ready for the party that night.

Things started to pop around midnight when two girls, Fiji, arrived with cap-and-tails and went on stage and their "Madness and Honey" dance, wrapped through the revolving doors of the gate room in tribute to a "Mad-Eye." The atmosphere was greatly enhanced by the western decorations late which were given, Herb Christensen, and Don Taylor got considerable work. In the midst of all the festive atmosphere.

Continued on page 11

Fig Honored By Celebrities

Fiji's annual picnic gathering and dinner was held on Saturday afternoon, April 26, with the Thelma Weeks as queen. The picnic was held through the woods of the State Park. This was the first time since the war that the picnic was held in the woods.

The girls' last year was and after lunch a dance and a ball and ball. The three "young men" gathered on their backs (the last in the line) and returned to South Mountain.

They were out in time for the first scheduled activity, which was the presentation of the Society of the University of P. G. D.

PASSING PARADE

November 21, 1946—Hawaii had the first Phi G. D.

Jan. 25, 1947—C. S. Worsley was the first to be elected as the first president.

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Continued on page 11

(See page 11)

The Lehigh Fiji

Published each semester by Beta Chi Chapter, Phi Gamma Delta, at its annual and triennial.

Book Binding '36 Editor
Dave Cummings '36 Asst. Editor

STAFF

John Smith, Vice Chairman
Jack McIlwain

NEWS AND MATERIAL
are solicited at all times. Address mail to Editor, Phi Gamma Delta, Lehigh University, Bethlehem, Pa.

EDITORIAL

As I look over editorial in some of the old Lehigh Fijis, they seem to me to have pretty much a pattern. Almost every editor has the writing level low, asking you almost to respond to our requests for almost none. Apparently their methods weren't too effective since we received only twenty-five copies out of five hundred mailed, about a 5% hit rate response. I advise you accordingly, and hope you will make an effort to support us the next time we send a request for almost none.

Somebody suggested we bring out our little magazine here or the backside of the semester, so that it could be built around a schedule of regular events, and not be a history. I think this is a good idea, and I'm sorry we haven't been able to picture this issue along some determinate lines. However, it is my hope that we will be able to modify this in the future.

In closing I'd like to thank the publishers M&E and other contributors for their help in making this Lehigh Fiji a reality.

The Editor

Notice

Advertisements of the Lehigh chapter from this year's editorial are now being prepared and will be available to you in the near future.



THE NEW CHAIRMAN, Dr. W. W. WILSON, Phi Gamma Delta, and other members of the Beta Chi Chapter, Phi Gamma Delta, at the annual meeting.

The "E" Speaks

As the Spring term of the Lehigh Fiji goes to press, I am happy to report that the staff of Beta Chi is good. During the semester we have housed a regular group here on South Mountain in order to insure ourselves of a steady chapter in the Phi. It was our duty in the house, and those of our brothers are here now.

Deferred rushing is being introduced at Lehigh next semester, and all freshmen will be required to live in the dorm during their entire first year. Rushing will be carried on only on weekends during the Fall semester, and photographing will take place at the beginning of the Spring semester. With 11 men leaving on Spring's graduation, and two others taking their "Tide ship" this summer, the Phi will be reduced to a skeleton crew of 51 men to carry out this fall semester rushing program.

About the campus our round news Fiji are participating in practically every activity and our editorial coverage runs high among the fraternities. Our freshmen class is being more than

made clear to keep Beta Chi high in the eyes of all Lehigh men.

I want to take this opportunity to thank all the active leaders of the organization and help that have given us. With so many problems taking us, interest in the house it is well fitting that Beta Chi be mentioned in high places here at Lehigh. This semester we expect to have a list of social events available for the fall semester. All that we will be well met to all activity. With this information at your disposal, we sincerely hope that the "old-timers" will wish us well.

Bob Smith

NEW BROTHERS AND NEOPHYTES

The Triennial meeting, Beta Chi's traditional convention, was held at Beta Chi, and about 1000 men were received into the fold of Phi Gamma Delta.

They were: Thomas W. Hurl, Irving P. Smith, John A. Smith, Jr., Thomas W. Cummings, Bruce S. Hill, Jr., John T. Smith, Martin L. Smith, and Charles W. White.

(Continued by G. H. H.)

Dean Warnock At Birthday Party

The Phi Gamma Delta Chapter celebrated its 21st Annual Birthday Party here in the Chapter House, 44 in the usual custom, representative from the Chapter Phi, from each fraternity here at Lehigh, and from the chapters in the vicinity were invited to attend an open house and discussion on fraternity and fraternity problems. Among the guests from the vicinity were: Wiley C. Clark, Dean of Men, Charles Smith, Associate Dean, Charles Smith, and Professor Hartfield, faculty adviser to the Beta-Phi Gamma Delta.

Following a very excellent luncheon supper, the group adjourned to the living room for the triennial dinner. The dinner, presided over by Dean Warnock, Dean of Men at Lehigh, and chief speaker of the evening. His theme for the evening was "Trends of Fraternity at the National Level." Major emphasis was placed on scientific study of fraternities and also on the racial and religious discrimination. The dinner was then open for discussion of local problems. Greek Week, rushing, and other were some of the topics that were discussed. The evening discussion, as in the past, proved very profitable to all who attended.

With adjournment of the annual meeting, the representatives met in the game room for a most enjoyable evening. The party was especially lively. The dinner at a birthday party, an interesting and best of the Beta-Phi Gamma Delta, was the order of the day.

Shortly at twelve, our 21st Annual Birthday was brought to a close. It was hoped that all houses would benefit from both the informal and formal discussion, that the problems discussed would be taken back and discussed within each fraternity house. By bringing present fraternity problems into the open for discussion under expert guidance, Beta Chi is convinced that through these educational services, the Association at Lehigh can be made the best in the fraternity world. This is the chief aim of the Beta Chi Birthday Party.

"FOR GOD AND COUNTRY"



Dr. W. W. Wilson, Chairman, Robert Smith, and the Secretary present before the Beta Chi Chapter, Phi Gamma Delta, at the annual meeting.

REPORT OF THE ROUSE COMMITTEE

During the past few months the members of Beta Chi have been working diligently to make improvements about the house. The parking facilities were greatly improved by the addition of a parking lot in the wooded area to the left of the house. With the help and advice of the present Phi Gamma Delta House, the driveway was covered with a beautiful tilling.

Once again Mr. E. W. Hartman, Jr. has been so kind as to present several more tables in the house. These tables have done a great deal to enhance the beauty of the living room.

The Beta Chi Association organized for the repair of the hall, which had deteriorated during the past several years. A new ceiling was put in the guest room for the Association, and a radiator here in the second floor during the well-remembered term.

Through the work of the House Committee and the support of the brothers, we are able to report that the house is in good condition.

PIG DINNER

Remembered from Phi Gamma Delta's 21st Anniversary in memory of the Beta Chi Phi who died in World War II.

This year's was planned for the Beta-Phi Gamma Delta, and our largest of those invited to the members. Just inside the door they ran into Bill Hartman, Bob Smith, Sam Gordon, and the Whigton brothers. The group was then expanded as Bob Smith, Bill Hartman, Clark Smith, and Frank Hartman arrived. He had not yet had any "pig" but the "pig" of his own and his own.

As Dr. Smith, Carl Hartman, Herb Smith, George Hartman, Fred Smith, and M. John Smith were at the "pig" table, and Bill was ready to be served, the dining room was beginning to buzz. The laughter, Bill Smith, Bill Hartman, Wood Langston, Steve Hill, and Doug Hart, and Steve Hart had all arrived.

The ceremony of about talks by Carl Hartman and Herb Smith and remarks by the other speakers had hardly in the nation's history of the Triennial held in Pennsylvania last summer. The program also included several members by the House Phi Gamma Delta, the evening "E" Fiji, and a brief address of the Beta Chi Association's officers.

BMOC'S

This summer has been a busy one for the BMOC in its various activities. Practically every club, society, or organization has at least one BMOC in their midst.

Don't Caution took the highest score by being elected to Executive Delta Kappa, National Student Assembly, and to Tau Beta Pi. Other clubs where BMOCs include Delta Sigma and Jack McQueen. They are also our best representatives in Pi Tau Sigma, while Fred is our only representative in Eta Kappa. The Division of Studenting, Studentary Faculty, We should have a number in Gamma, Delta, Epsilon, with Joe Smith, President, John Woodard, Secretary, and Harold vs. Betty, Captain, and The Delta Sigma Kappa Phi. Students Society, led by its representative in the ranks of Brothers, Epsilon, Gamma, and Phi. President, Fred, Secretary, John Woodard, and Vice President, Carl.

Bob Mattingly is president of Gamma Beta Kappa, W. L. K. and the Delta Kappa. In the right hand are, Northwest and Beta, Secretary, Military Faculty, and Beta Committee as Vice President, Fred, Fred and Dick Quillan are both members of the Spanish Club, with Fred being its newly elected president of the club. The school's honor societies, The Honor, the John Woodard, as well as, John also served as honor and society officer for the IAS. Officers also serving in the IAS were Don Bishop, John Woodard, Jim Smith, Secretary, and Don Stone, Treasurer, and Mark White as secretary. Don was also elected to Pi Delta Epsilon, honor of Academic Society.

The Chapel Choir is almost a BMOC. It's singing group. Don Caution is President, and Bill Reed, Tom Baker, Don Baker, Jim Smith, Mark Smith, and Dick McQueen are our "singers."

Brothers Sam, Warren, and Helen were elected to the newly formed House Key Society. This society takes care of students with help some while they are here at Lehigh. The members, Len Van Dorn, and Dick Stone are members of the Student Chapel Society.

John Smith is in the French Club with an eye toward winning French membership in the future. Jim Lawrence is the French Key Society.

In Alpha Phi Omega, The Brown and White teams are excited to have members Don Bishop, George Eberhart, and Bob Marshall. Our future officers, Bill Hamilton and Dave Thomas, have been active in working Alpha Omega toward the BMOC. In Beta Phi and Gamma Phi, the members are excited to have members Don Caution, Jim Smith, Tom Baker, and Dick Stone. They are members of the BMOC.

FIJI MUSCLEMEN TOPPED BY 1 PT.

Our fitness program just closed taking a 5th place in our game in the International Wrestling Championships this past summer. Former team secured a first place in the heavyweight class, the 215 lbs. in the 175-pound class and Dave Thomas in the 140-pound class had to be mentioned with awards, while the second place winners were Tom Allen, Dick Stone, and Bill Baker. Considering the strong resistance and the stiff competition involved in all wrestling at Lehigh, our wrestling club did extremely well.

SAFARI TO THE SHORE

On Saturday afternoon, May 21, eleven freshmen set out from the Phi Kappa to seek their fortunes at the Jersey shore. The trip to Great City was made, the Philadelphia with Jack Quillan and Dr. Smith as their respective coaches.

After finding lodgings for the night, there was a wild time in the beach to catch the last of the afternoon sun. That night, the boys who were familiar with the beach conducted a slight beach tour which overlooked Lehigh. There was an endless array of activities that night, and a few students didn't get up until dawn.

Monday found a rather large group on the beach, but a few short days in the very hot sun did a lot to break up the expanded party. It was soon time to head back to Bethlehem and, as they pulled out of Ocean City, and through Jersey Point, there, all had had just enough of a glimpse of Pennsylvania to make an enthusiastic return for summer vacation.

BROTHERS SPARK MUSIC FESTIVAL

The 1941 Music Festival is now history. On March 27, 28, 29, Gamma Beta was the scene for the music production, and other groups witnessed each performance. At least four audiences had to be turned away at the door, giving us some indication of its immense success.

In the past, interpretation of the music and the story of music have been confused with the narrow limits of notes and rests. In conducting music, we should utilize every degree and degree change in tempo, mood, a fast and stirring effect, was given much to the satisfaction of the ever-ready audience.

The three members of the group who participated in the festival were looking at this responsibility with great confidence and interest. They had in preparing the music. The Gamma Beta club prepared for long and hard work, but were rewarded by the well-received performance. Likewise the Beta and Phi Kappa groups were well liked and appreciated their success and they are well satisfied.

On Monday, the Phi Kappa was well represented in making the honor of a special Phi Kappa. The Phi Kappa was given a woman's job as best conductor. To him went the task of lighting the stage production, and he accomplished this only at the expense of many a sleepless night, as many as last that he was frequently referred to as the "Dynamo." We are happy to report that Len is making rapid strides in as well as physical improvement. Mark Kiser, conductor from Phi Kappa, where he is working in order to direct all and music picture photographs.

Bill Thompson was chief choreographer and talent pool for the Gamma Beta production. Fred Caution and Bruce Nelson.

Others who participated in the festival were Raymond, Richard, William, Marvin, Sam, Jimmie, Betty, Carolyn, Glen, Tom, Thomas, Henderson, Gene, Alan, Mike, Jerry, Billy, Bill, Jim, Raymond, Tyler, Warren, Bill, Allen, Walter, Harold, Ed, and Bruce. They were all very successful in their respective parts. The festival was a success and we are proud of the success.

ROUND-UP TIME



Honor Party . . .

celebrated from 7 to 9 p. m. in the Phi Kappa. A number of small groups of "musicians" were planning the singing of another set of the old songs of "Dark the Water" and "Dark the Wind" and "Dark the Sun" which are the favorite songs which were performed during the last year. At the same time, "My Star" was also performed in the Phi Kappa. The Phi Kappa was well represented in the singing of the old songs. The Phi Kappa was well represented in the singing of the old songs.

Initiate Phloges . . .

celebrated from 7 to 9 p. m. in the Phi Kappa. The Phi Kappa was well represented in the singing of the old songs. The Phi Kappa was well represented in the singing of the old songs.

arrived when the good time had to be said, and at 10 o'clock, the Phi Kappa was well represented in the singing of the old songs. The Phi Kappa was well represented in the singing of the old songs.

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and G. Ham, Madison, N. J., Arts and Science, June 22, 1941, at Madison High School.

With the addition of Dick we now have twelve members in the team. While Fred and Jim, in turn, the replacement class is finished.

These brothers and pledges show great promise, and they are a credit to the efforts of our coaching committee.

THANKS TO KYRON

In the last year issue of the Lehigh Phi Kappa we had indeed had of our better players and readers in "Kyon." For the information of those of you who don't know, Mark Kiser is one of the most active players we have the pleasure of knowing.

We are especially proud every edition of the Lehigh Phi Kappa in photography, regardless of the fact that he produced two years ago.

Dick, we just want to take this opportunity to sincerely thank you for all you have done for our past and present publications, and we know the pleasure you get out of reading over to see to take in the "hot" information with the benefit, we receive by the strength of your support.



Engineering influence was reflected in the use of photographs of crystalline structures for this setting. A chorus performed while the band and glee club interpreted Tchaikovsky's "Waltz of the Flowers." Scene curtain is beginning to rise.

IF YOU WENT around looking for a spot where a collegiate music festival had the best chance of success, you might well pick Lehigh University as Bethlehem, Pennsylvania.

The conclusion is made by professionals of engineering problems. The study requires much art so demanding that the time is at a premium. A new director of music has come to the campus to face the usual problems that confront new music directors. Finally, the only space available for a large-scale production is an athletic pavilion that is almost as suitable for the purpose as a football stadium.

But all this would be figured without Professor William H. Schwan, the new director of music at Lehigh, and Ralph G. Schwan, a senior with ideas. The conclusion resulted in a Spring Music Festival that can be an exception to any previous thing

Somebody Said "It Couldn't Be Done..."

or other problem and the methods employed on a new basis that could be applied in most colleges.

For years Lehigh University glee clubs had watched onto the stage of a small, local institution, and settled at the wings. But Ralph Schwan of Bethlehem, Pa., had returned to the campus from business in seeing several Army shows and he dreamed of the type of production which would ap-

pear in the creative genius of the engineering students while calling on the talents of men from the colleges of Arts and Science and Business Administration as well. Green Hall, inappropriate though its design might be for musical presentations, was an outstanding sports palace and in its list of theater uses, Schwan saw what no one else had imagined — staging productions. He took up a sheet of drawing paper and sketched his plan. Next he approached Pro-

fessors who permitted glee groups to work out formations which appeared in silhouette against the huge backdrop. Flood lights permitting modeling of scenes on backdrop.



fessors of physics was loaned behind the 1,200 sq. ft. translucent screen. Here operators of projectors stood by for orders.



There were those who pointed out that Green Hall had not so much as one spotlight

and that the wiring was adequate only for the house lights but, undaunted, Schwan, with the help of a cadre of students who were already working his mechanism, began the search for some industrial firm to be able to explain his plan and ask for technical help. The project had become virtually a hobby ground for new electrical effects and careful industrialists found themselves meeting enthusiastically as the young man outlined his proposal.

Only 1,200 Square Feet!

They Schwan dropped the \$24 suggestion. "Let's have a translucent screen behind the entire set," he proposed. "We can project full color scenes on it from back-stage or keep with the main." Even the most optimistic of his friends shook their heads. "It would take 1,200 sq. ft. of translucent material, that's passed out. It would be the largest in the world. We can't find even one in the world. It was even rumored that the Radio City Music Hall had discarded such a scheme. But Schwan persisted and soon the paper making mills of a nearby town were selling out a special type of 'translucent' with two-ply paper and dyed with a fluorescent material. They in promise to cover the 1,200 sq. ft. area, it weighed but 15 pounds.

A series of local appearances were scheduled for the glee club, each one to raise that new group of financial numbers could be accumulated for the occasion. But the men's glee club show did not permit a great enough variety. A long tradition of co-operation with the Mountain College by Warren, also in Bethlehem, resulted in the night that four thousand dollars being added to the Lehigh Glee Club. Schwan's own Mission as well as Beaver College and a desire from Lehigh University to add an anniversary show to the production.

It was now a few days before the date is entered and as yet no one had seen the complete Festival. Green Hall was already being transformed for its purpose but there was a long way to go. Directed heavy duty lighting units brought in an added 50,000 watts of available power from outside lines. Thousands and thousands came in on their own surrounding colleges and local towns. Hundreds of feet of music piping were purchased and brought in from New Jersey for a "music service" which Schwan had considered.

As the structure rose on either side of the pavilion were divided into upper and lower tiers, the walkway between the tiers was closed in a dividing line and the translucent screen suspended from the ceiling at the point to cover a translucent backdrop (held

(Continued on page 42)



Stately experimental and definitely obscure was this interpretation of "St. Louis Blues" in which military groups performed the Queen Anne ball in tempo. Silhouettes on backdrop and song lyrics were projected on translucent screen.

When Lehigh University students planned a musical extravaganza on a showing there were a dozen reasons why it couldn't succeed. This is the story of why it did.

By ROBERT F. HERRICK

Lehigh University
Bethlehem, Pennsylvania

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(Continued on page 42)

Illustrated Music Magazine, January-February, 1940

Illustrated Music Magazine, January-February, 1940



Music From the Mountain



Above: The Best of us Artists directed the Music Festival. Below: Student technicians catch a glimpse of the production during rehearsal.



COLOR, action and mood each played its part last month in the first annual presentation of Lehigh's Spring Music Festival which saw more than 400 undergraduates and faculty members united to produce a new and a half hour showpiece, considered by many as the most extravagant in the University's musical history. Sponsored by the combined music clubs, the Festival was held in Green Hall which was transformed by student-studio designers into a music hall and featured a 100 foot stage with full color background scenes projected onto a transparent screen 1800 feet in size.

A 48 piece band and a drama orchestra accompanied 77 voices of the combined glee clubs of Lehigh and the Mountain College for Women. The program of more than 10 selections ranged from folk songs and spirituals to more modern compositions and was supplemented by musical scenes and piano arrangements.

Other unusual features included a curtain of live music to mark musical transitions, gypsies interpreting numbers and as the illumination shifted to "black light" appearing as skeletons being pursued by a white area, military drill teams marching in formation, and dancers appearing in silhouette.



They received no curtain calls but the lighting experts played a vital role in the visual effects achieved during the Festival.



The Lehigh Collegians and Mount College's Phi Lambda Theta, the featured chorus for the Festival, received their share of applause.



Back of it all were Everett Haysch, who supervised the scenes; Ralph Schuman, Festival Director; and William Schenck, who directed the music for the show.



The audience was enthralled with scenes as Queen Anne's doll followed by members of R.O.T.C.



Splendid teamwork of men behind the scenes was necessary to assure the success of the production.



Weeks of hard work went into the preparation of the Festival, but members of the University Glee Club agreed that the results achieved were worthwhile.



Below: A Musical Festival feature was the "smoke," a huge sheet of smoked paper spread with glycerol paste to produce a surface which was transparent when illuminated from behind, but which became a projection screen when the stage was darkened. Right: Director William H. Schrupf directs the production along the final dress rehearsal.

Business Books with 25 years on the staff.

Bulletins for 1957

It was a blessed Valentine Day for 822 undergraduates last month, but some of the recipients were particularly happy because the messages they received were of scholarly value rather than of love. It was just the University's way of notifying students who were taking in one or more subjects in the spring semester reached the half-way mark.

Figures released by the Dean's office disclosed that 31% of the students produce involvement; of 3,004 found the path slips in their mail boxes shortly after the spring vacation ended. Business majors topped the list by controls of valentine recipients with 335 getting the warning message. However, this number can be attributed in part to the fact that the Business College has more students registered than any other institution.

Book Service for Alumni

Lehigh alumni desiring to borrow books from the general collection of the University Library may now do so by requesting the book, giving the author and title on a post card addressed to the Circulation Department, Lehigh University Library, Bethlehem, Pennsylvania. These books can be borrowed at one time.

For current purposes the following

conditions must be required: (1) Initial borrowing period of two weeks; (2) two renewals of two weeks each may be had by request on a post card; (3) All books circulate on a first come, first served basis, and a book is subject to recall at the end of the first two-week period if it has been requested by another person; (4) Bound periodicals circulate for one week instead of two; (5) Books are to be returned by parcel post—see book size—in reader's expense; and (6) Care must be used in wrapping volumes to insure against damage in the mails.

Garth Howland Dies

Widely recognized as an artist, Garth A. Howland, professor and head of Lehigh's department of fine arts, died April 21 after a short illness. He was 82 years old.

Professor Howland, who turned his art hobby into a profession when the first World War gave him an opportunity to study at the Sorbonne in Paris, came to Lehigh in the fall of 1927 as assistant professor of fine arts. Six years later he was promoted to associate professor and was made head of the department. He received the rank of full professor in 1945.

Music Festival

Not so spectacular as those of the past two years, Lehigh's third annual Music Festival opened last week in

excess of sixteen last month as it was presented three times in rapidly succession. The 1956 festival was more in keeping with the theme of music than its predecessors.

With emphasis on a glorified glee club concept, the two-hour program ranged from Rodgers to Cole Porter and included the voices of 172 members of the Berry College, Moravian College for Women, and the Lehigh glee clubs. The entire festival was presented on a specially built 45-foot stage flanked by six translucent columns, each 25 feet in height and lighted internally to lend variety to the background.

The festival opened on a serious note with Lehigh's glee club and symphony orchestra performing Randall Thompson's dramatic choral work, "The Testament of Freedom." This is a musical setting based on four passages from the writings of Thomas Jefferson.

The second section was devoted to four contemporary and classical numbers, while the third entitled "Talk to Fantasy" placed emphasis on songs of the sea and Lehigh collegiate numbers.

Blossom Time

It was "Blossom Time" in South Mountain last month as 1000 undergraduates and their dates enjoyed the scenery supplied by Lehigh's Spring Hoopoe weekend, Fantasy attraction, the Blossom Time Formal Friday evening offered four hours of continuous

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1 — Steam curtain begins to rise before glee club in Lehigh University Spring Music Festival.
2 — As lighting is curtain is illuminated with a sky effect and project of masts of a ship on water temperatures.

Francis Scott Key in "The Birth of an Anthem." Steam and flash powder bombs were used behind projector in rear corner stage.

3 — Side view of same set.

4 — Members of Lehigh Radio Club teams look on from end view of mainstage curtain in performance of scene in "St. Louis Blues" as Army airplanes were projected on entire backdrop.

LEHIGH UNIVERSITY SPRING MUSIC FESTIVAL

The timing of music, color, light, and motion into one creative production has ordinarily been considered the province of the professional stage but students of Lehigh University in Bethlehem, Pa., have completed a Spring Music Festival that combined these elements and featured the world's largest translucent screen in the foreground.

Working with no equipment and an audience inadequate to their purpose the students, with the help of eleven industrial firms, made use of such professional effects as steam curtains, "black" light with fluorescent media, and an elaborate, 45-foot-deep "Transcendence" in which were projected both single and multiple scenes from Elizabethan studies.

Coordinating spirits for the project were Prof. William H. Schrupf,

well-appointed director of music at Lehigh, and Ralph L. Schreier of Rutherford, N. J., a senior student back on the campus after service in the production of several large-scale Army shows.

The festival, divided into three sections, was designed to make use of 75 singers, 75 musicians, 10 glee clubs, and 25 members of military drill teams; the choral work being undertaken by the glee club of Lehigh University, augmented by the triple trio of the Moravian College for Women, also of Bethlehem, Pa.

\$75,000 worth of equipment was borrowed or rented for the two and a half hour production and over 100 students participated. Staging was effected on a welded tier of bleacher seats 100 ft. in width, those portions of seats not used by singers and musicians being masked by a theatrical set designed around

two 40 ft. pylons. Over ten inches of wire cable and several hundred feet of screen pipe were required for the final installation.

The abundance of youth prompted the Lehigh students to try almost everything from a military drill set to an unorthodox "St. Louis Blues" in an heroic "Birth of an Anthem" based on the idea of the Radio City Music Hall production but with only local narrative and some borrowed by a student, Dr. Maurice DeWitt. That the scope of the production achieved its effect was evidenced by audiences of 1,000 and 2,000 on the two-night presentation, with the festival deemed to have become a campus tradition.

Of the three writers of the production, the first was the more traditional with a selection of numbers ranging from Kern's "Smoke Gets on Your Eyes" to a

group of Negro quartets in which the leader never used basses were made up and appeared as a musical box under "black" lights. The second section was largely a chorus (over), interspersing the scenes of the two leads in full voice projection on the luminous screen as well as in seasonal collegiate songs. Vigorously performed, in silhouette, behind the backdrop and with basses in uniform before the various under "black" light.

In the final section, expansion continues to lead in height. In the music of energetic brass "The Red Poppy" gloriously inspired and embodied in silhouette against a projected pattern of hand and eye and inspired lines to suggest a visual third dimension to the music. A color abstract on projection on the "Lost Child" was an attempt to dramatize graphically and audibly man's eternal search for peace. Music was by William Marlin Lane of Marquette College, the combined glass chime and the electronic organ with George Lane in the console.

Again a setting of Scriabin's "Fire Bird," played by the 17-piece band, an interpretation of good and evil was symbolized in a variety of total colors. A unique combination was achieved in the presentation of a solo dramatic exhibition in close motion on stage while a dance appeared in silhouette, both accompanied by the band and combined glass chime in Tschickow's "Dance of the Flowers."

The spectacular "Birth of an Anthem" utilized narrative technique to set the mood for the "Stage of P. McHenry" in the past where a narrator representing Francis Scott Key appeared on the program in costume stage, backed by a night sky scene. In the foreground, a virtual model of a ship's stern was blended with a projected Etchings of a

deeply man. From that point, the narrator revealed the birth while flash powder flashes, a more certain and rounded sound effects added realism. The musical score continued throughout, concluding with the National Anthem after a recital of P. McHenry had been revealed, backed by a rising sun effect on the projection screen.

Of a number of technical problems overcome by the Lehigh students in creating the festival, perhaps the greatest was the construction of the three by six translucent screen especially fabricated for improved properties and impregnated with fluorescent dyes. Delivered in roll slightly wide it was held together with Scotch tape and weighed only six pounds on completion. One hour projection coverage was achieved through the handling of two matched projections, using 2 in. x 6 in. lenses each employing slides, corrected in position also in degrees. To provide transitions between various projects of effects, the students installed behind the translucent screen, mats of colored blinds in red, blue, and green which into a distance, missing scenes to serve as a "color organ." Thin semi-blinds of basic colors were possible, while phone outlets alerted the projective operators in their next sequence. Cooperation of both the Eastman Kodak Company were especially valuable in creating these effects.

Of the non Etchings slides used, about half were prepared in white by the Department of Fine Arts of Lehigh University and telephotographed. The remainder were full color prints of the University buildings and general outdoor scenes used in past seasons effect across the entire six by six.

In spite of the enthusiasm with which the production was

received, student leaders of the Festival state that the greatest dividend was not its success but the cooperation attained among undergraduates of Lehigh's three colleges in a past year period when college spirit has been noticeably difficult to rekindle.

ARGO THEATRE CLUB, INC.

The third anniversary luncheon of the Argo Theatre Club, Mrs. A. George Mast, president, was held at Hotel Plaza, April 20. Mildred G. Cooper, dramatic secretary, chairman of the club's program, and her assistant provided a delectable lunch and an afternoon of music, dancing and a presentation by Paul Lacey who composed the Argo March. The program was given by Mildred G. Cooper singing "Malabar's The Lord's Prayer," accompanied by Paul Lacey, Edmund Westmeyer, violins, Anna Richards, pianist, dancer with the Metropolitan Opera Ballet, Donald Richards, tenor and Devonia Clark, soprano of "Fanny's Rhapsody," and Donald Roberts.

The Argo Theatre Club presented its second to the Actors Fund of America, whose president, Walter Vincent, accepted it for the superb acting in the "The Highway." Paul Richards and Patricia Collage were present. The Scroll was awarded to "Fanny's Rhapsody" as a notable production of 1937. Grants of honor included theatrical managers, actors and actresses of Broadway shows, representatives of the Metropolitan Opera Association, the New York City Grand Opera Co., the State and City Federation of Women's Clubs of New York, including: Vivian Truitt, Vivian Northrup, Alfred Beyer, Kim Hunter, Mrs. LeRoy Sherman, Edwanda Ludo Helms, Jack Kelly, Mrs. Kenneth S. Meares, Mrs. Luther E. Bowles and M. Lucille Barber of Musical Advance.

a change of home responsibility from the old men to the new. New members of the night are Donald Jones, President; Sherman Cox, Treasurer; Douglas Carter, Recording Secretary; Charles Knappe, III, Corresponding Secretary; and James Stone, Historian.

Of major interest among the Lehigh members the subject has been the party given last night. The festival was a great extravaganza of music and song, light and color and sound and motion, utilizing the various talents of over 1,000 students and alumni. Hank Kyrle, '37, traveling each night from nearby Lehigh Valley, had complete charge of all photography. Len Vandoren was chief electrician, with more a sleepless night in his credit, and Bill Thompson had charge of photography. Dean Hartman, Jim Heston, Doug Carter, Jim Himes, Jack Mulligan, Duke Cummings, Jim Hamilton and Hank Kyrle were all helping in the glow and Martin Broder was playing in the other same orchestra. Charles Knappe, Jim Karyns, Dave Thomas, Sherman Cox, Jack Kyrle, Bill Hamilton and Jim Loomis and others added their splendid talents to the great success of the festival.

Doug Carter was tapped into Omega Delta Kappa, Kappa Kappa Gamma, Phi Kappa Phi and Phi Gamma Delta, while Jim Stone was elected to the presidency of Omega. Jack Mulligan was admitted into Phi Delta Theta, James Cummings into Kappa Kappa Gamma and Hank Kyrle into Phi Kappa Phi. Dave Cummings was membership, while Fredrick Ellis, Academic Secretary, passed Bill Henderson for membership. Sherman Cox, Hank Kyrle and Gordon Gilchrist has been admitted into the business society of Alpha Kappa Psi.

Doug Carter was elected captain of the water polo and water polo, while Harry Galt, long time water polo player, was elected captain. In water polo, Bill Kyrle, on the variety and Tom Houghton, on the freestyle team, were both honor members. Ted Brothers and Joe Spady were state letters for water polo and Graham, respectively. Yarns hockey found Harry Galt and Delph Walker letter winners for the second year.

In the field of intercollegiate sports, the Phi Gamma Delta in the wrestling tournament, being in a well-behaved Alpha Tau Omega team in their junior. Fanny's Rhapsody was the heavyweight member, Bill Kyrle and Jim Thomas were our second place winners, while Bill Kyrle and Dick Hays were our third place winners.

Phi Gamma Delta is now Phi Gamma Delta. Doug Paul, '36, has taken over the job vacated by Ted Smith, '36.

The big dinner was held at the Hamilton Club. We were very fortunate to have as our guest speakers the year Arthur Treasurer Herbert W.

Smith (Chicago '35) and Junior Counselor Carl E. Dawson (Willow Grove '32).

On the social calendar for May was our annual luncheon party. At this event we utilized two representatives from each of the fraternities at Lehigh. Topics of interest to all fraternities were discussed here. A. Ray Wraswell, Beta Theta Pi, dean of men at Pennsylvania State, was our guest.

ALPHA SIGMA

Paul's Stone, a four-year student both in science at Peter G. Lehman, '36, was elected to Phi Gamma Delta in the Harry Stone settlement, New York, N. Y. Peter Lehman, son of Herbert H. Lehman (William '37), former governor of New York, was a brother of Beta Gamma Beta, with the Royal Canadian Air Force before the United States entered the war. He was previously killed in 1918 while completing 22 missions.

Harry Gorman, '36, is working for John A. Kurling's Fire Co. as a salesman. Harry is working for the New England district, occasionally working in his home in the Fishkill Division, '36 and Glenn Yadd, '36, who are working around that area.

W. D. Bouchard, '36, is in business with the Ford Motor Co., San Francisco, Calif.

Dave Reed, '36, is employed by the American Motor Company at Illinois in Chicago.

Steve Dean, '36, is having insurance at Newark University, Newark, N. J.

Brown and White

Lehigh University

Volume 59—Number 15 Friday, April 14, 1950 Bethlehem, Pa.

MUSIC FESTIVAL OPENS TONIGHT



Prof's Report
 The first of the...
 Dr. Richard...
 The first of the...
 Dr. Richard...



Noted Lecturer Here April 18
 Attention was given to...
 The first of the...
 Dr. Richard...

Friday, April 14, 1950

BROWN AND WHITE

page three

We're All Arriving For The Music Festival

From ... New York From ... The South From ... The North From ... Heaven From ... Lehigh!



Heritage of Freedom Is Festival Theme

WHEN THE CERTAIN SIZES on the 1950 Lehigh Music Festival tonight, the subjects will include a musical program similar and other ones presented at Lehigh. The musical heritage of freedom is the program theme of the production, which has been chosen to illustrate the festival theme.

Theresa Jefferson, the director of the festival, "The Heritage of Freedom," is the festival's theme, which will be presented by the Lehigh Glee Club and the festival orchestra. The festival's theme is the festival's theme, which will be presented by the Lehigh Glee Club and the festival orchestra.

Continued on next page...

Director Ill, Cannot Attend Music Festival

AFTER devoting months of effort to coordinating the musical and technical aspects of the 1950 Lehigh Music Festival, Theresa Jefferson, festival director, is unable to attend the festival because of illness.

Continued on next page...

Films, Lights, Slides Blend Color, Music

EXHIBITION, technical skill and instruction, student judgment have produced a unique setting for the 1950 Lehigh Music Festival. The festival's theme is the festival's theme, which will be presented by the Lehigh Glee Club and the festival orchestra.

Continued on next page...

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