



FRONT ROW (left to right): James Moon, Jack Kocher, Norma Jean Gordon, Aldora Tobin, Ruth Morrison, Jack Lawrence, Norma Jean Myers, Emerita Schroer. SECOND ROW: Robert Berry, Marilyn Hagg, Doris Fischer, Kathryn Keough, Merritt Searfoss, Wilma Brewer, Ruth Kimmel, Alfred Adelman, Estella Walter, Gerald Rees, Gertrude Zimmer, Helen Harmon. BACK ROW: Joseph Nordmann, Lillian Dudley.

CONCERT BAND *with ranks* *depleted, ends year under student director.*

SPRING fever, the draft, and flat notes all played their part in shaping the program of the concert band this year. Forty-five men under the direction of Mr. Robert Getchell gradually changed until the group that provided the music for the May Day program included a mixed group of twenty-five members playing under the baton of Prof. Charles Church.

Jack Lawrence, student director, helped swing the baton after Mr. Getchell left at Thanksgiving, while Al Adelman, the one and only bass player, reigned as president. By his side was Vice President Joe Nordmann, drummer extraordinaire.

Norma Jean Myers, manager, laid aside her music to worry about the meeting time and finally decided that five o'clock on Monday, Wednesday, and Thursday was THE time.

As April approached, spring added another problem in the form of spring fever. During the first warm days, rehearsals were nearly nil but with the passing of the first attack the victims returned to practice earnestly in preparation for the Commencement and May Day exercises.

Recognition after a year of service is a gold key engraved with a french horn, the emblem of the organization.

In line with the war effort, the 1943 spring tour and concert were canceled and replaced with an afternoon concert. Working with the Marching Band, the two groups cooperated in expanding and coordinating their local programs.

MARCHING BAND . . . *takes women* *into ranks for first time*

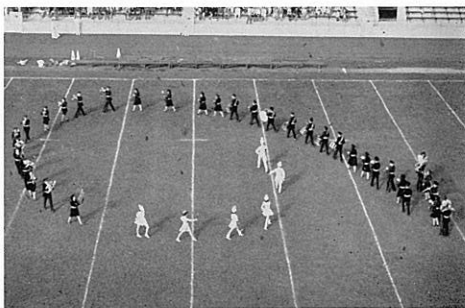
“OH, SAY can you see—” the marching band playing the national anthem as the V-5's raise “Old Glory” just before a football game? Real debut comes at the half when, to the tune of a snappy march, the band goes into one of its tricky formations.

Woman suffrage at last won its fight this year as far as the marching band was concerned. For the first time in the history of the organization girls were admitted to membership.

Four high-stepping, nimble-fingered twirlers lead the band across the field under the leadership of head drum major, Max Ihrig, one of the outstanding majors in the state.

B.G.U., B.G.U., rah, rah, rah! That should remind you of pep rallies and snake dances, events which could not have done without the rhythm which the band beat out.

The band did its part in the war effort this year. At the end of the season band members gave up their director, Mr. Robert Getchell, to the draft board.



Behind four strutting twirlers, the band uncoils from a between-halves formation.



FIRST ROW (left to right): Clara Walsh, Helen Strobel, Wilma Brewer, Merritt Scarfoss, David Thompson, Joseph Nordmann, James Moon, Jack Kocher, Jeanne Powell. SECOND ROW: Ruth Kimmel, Kathryn Keough, Doris Fischer, Norma Jean Myers, Marilyn Hagg, Robert Thomas, Emerita Schroer, Gertrude Zimmer, Jack Lawrence. BACK ROW: Estella Walter, Lee Baldauf, Gerald Rees, Robert Smithers, Alfred Adelman, Aldora Tobin, Jean Gordon, Ruth Morrison, Charles F. Church, Director.

- LEON E. FAULEY.....Assistant Professor of Music
A.B., Wichita University; B.M., Kansas University; A.M., Columbia University.
(1930)
- LEROY CRAIG FERGUSON.....Assistant Professor of Political Science
A.B., Miami University; A.M., Ohio State University. (1942)
- ROBERT W. GETCHELL.....Instructor in Music
B.S., Iowa State Teachers College; M.M., Eastman School of Music of the University of Rochester. (1942)
- JOSEPH H. GLANDER.....Athletic Trainer
B.S., Ohio University. (1940)
- ANNA N. GRITTING.....Assistant Professor of Mathematics
B.S., University of Minnesota; A.M., Columbia University. (1927)
- W. HEINLEN HALL.....Assistant Professor of Chemistry and Physics
A.B., Muskingum College; Ph.D., Ohio State University. (1936)
- FLORENCE LAGANKE HARRIS.....Coordinator in Restaurant Training
B.S., Columbia University. (1941)
- RALPH G. HARSHMAN.....Professor of Business Administration
Dean of the College of Business Administration
B.S. in Education, Ohio Northern University; A.M., Ph.D., Ohio State University.
(1936)
- EMILIE HARTMAN.....Assistant Professor of Physical Education
B.S., University of Iowa; A. M., Columbia University. (1930)
- ALBERT MCHARG HAYES.....Assistant Professor of English
A.B., Dartmouth College; Ph.D., Princeton University. (1938)
- LLOYD A. HELMS.....Associate Professor of Economics
A.B., DePauw University; A. M., Ph.D., University of Illinois. (1938)
- HELEN W. HENDERSON.....Associate Professor of Home Economics
Ph.B., University of Chicago; A.M., Columbia University. (1925)
- MORRIS HENDRICKSON.....Instructor in Mathematics
B.S., Birmingham-Southern College; M.A., Ph.D., Ohio State University. (1940)
- LAURA E. HESTON.....Professor of Home Economics
B.S., Ohio State University; M.S., University of Chicago. (1918)
- CLYDE HISSONG.....Professor of Education
Dean of the College of Education
B.S. in Education, Miami University; A.M., Columbia University; Ph.D., Ohio State University. (1923)
- WILLIAM C. HOPPE.....Associate Professor of Education
B.S., University of Oregon; A.M., University of Michigan; Ph.D., University of Chicago. (1931)
- WAYNE SHAFTER HUFFMAN.....Extension Instructor
A.B., Findlay College; A.M., University of Michigan. (1938)
- ELIZABETH INGLEY.....Instructor in Art
B.F.A., University of Colorado; M.A., Ohio State University. (1942)
- MYRTLE JENSEN.....Instructor in Music
B.Music, St. Olaf College; B.Music, American Conservatory; M.Music, Eastman School of Music of the University of Rochester. (1938)

- MADGE E. JOHNSON.....Instructor in Home Economics
B.S., University of Arkansas; A.M., Columbia University. (1937)
- PAUL W. JONES.....Director of News Bureau
A.B., Ohio Wesleyan University. (1941)
- HAROLD M. JORDAN.....Instructor in Speech
B.S., South Dakota State College; A.M., University of Iowa. (1942)
- WILLIAM C. JORDAN.....Director of Extension Service
B.S. in Education, A.M., Ohio State University. (1925)
- JAMES PAUL KENNEDY.....Associate Professor of Music
A.B., Penn College; B.M.Ed., M.M., Northwestern University; Ph.D., University of Iowa. (1936)
- LORLIE VIRGINIA KERSHNER.....Instructor in Music
B.A., University of Texas; M.A. in Music and Music Education, Columbia University. (1941)
- RUBY LEORA KING.....Assistant Librarian
A.B., Hillsdale College; A.B. in L.S., University of Michigan. (1928)
- EDWIN G. KNEPPER.....Professor of Business Education
A.B., B.S. in Education, Ohio State University; Ed.D., Harvard University. (1923)
- PAUL F. LEEDY.....Assistant Professor of English
A.B., A.M., Ph.D., University of Michigan. (1938)
- HERSCHEL LITHERLAND.....Director of Student Teaching
A.B., Greenville College; A.M., University of South Dakota; Ph.D., University of Cincinnati. (1941)
- SAMUEL HARMAN LOWRIE.....Professor of Sociology
A.B., Rice Institute; A.M., Ph.D., Columbia University. (January, 1939)
- REA MCCAIN.....Professor of English
A.B., National Normal University; A.B., Antioch College; A.M., Columbia University; Ph.D., New York University. (1914)
- MERRILL C. MCEWEN.....Associate Professor of Music
B.S. in Education, Columbia University; A.M., Ohio State University. (1921)
- LEWIS F. MANHART.....Assistant Professor of Business Administration
B.S. in Education, Bowling Green State University; A.M., Ohio State University. (1937)
- CLARE S. MARTIN.....Professor of Chemistry
B.S., A.M., Ph.D., Ohio State University. (1923)
- HARRY R. MATHIAS.....Assistant Professor of Mathematics
A.B., Indiana Central College; A.M., Indiana University. (1931)
- SAMUEL M. MAYFIELD.....Associate Professor of Geography and Geology
B.S., A.B., Berea College; Ph.D., University of Chicago. (1936)
- EDWIN L. MOSELEY.....Professor Emeritus of Biology
Curator of University Museum
A.M., University of Michigan. (1914)
- GEORGE MUELLICH.....Instructor in Physical Education
B.S. in Education, Michigan State Normal College. (1942)
- PAUL F. MUSE.....Assistant Professor of Business Education
B.S. in Education, Ohio University; M.A., Ohio State University. (1939)

- 241—ELEMENTARY MATHEMATICS (3) *Gryting*
Elementary mathematics as a part of human culture and of modern society, as the science of numbers, as a mode of thinking, and as a tool. (1)
- 242—ELEMENTARY MATHEMATICS (3) *Gryting*
A continuation of Mathematics 241. Prerequisite: Mathematics 241. (S, 2)
- *302—PLANE AND SOLID ANALYTIC GEOMETRY (3) *Ogg*
The general equation of the second degree and solid analytic geometry. Prerequisites: One half unit of solid geometry; and Mathematics 102, 104. Offered in 1943-44 and in alternate years. (N)
- *304—COLLEGE GEOMETRY (3) *Ogg*
Advanced topics in plane synthetic geometry and elementary topics treated from an advanced standpoint. Prerequisites: Mathematics 102, 104. Offered in 1943-44 and in alternate years. (N)
- *311—HISTORY OF MATHEMATICS (2) *Gryting*
History of mathematics through the calculus. Prerequisite or parallel: Mathematics 201. (1)
- 352—METHODS IN SECONDARY MATHEMATICS (2) *Overman*
Aims, organization, and methods of teaching mathematics in the junior and senior high school. Prerequisites or parallels: Education 301, Mathematics 201, 202. (2)
- *401—DIFFERENTIAL EQUATIONS (3) *Hendrickson, Ogg*
Ordinary differential equations with applications. Prerequisite: Mathematics 202. Offered in 1942-43 and in alternate years. (1)
- *402—ADVANCED CALCULUS (3) *Hendrickson, Ogg*
Selected advanced topics with applications. Prerequisite: Mathematics 202. Offered in 1942-43 and in alternate years. (S, 2)
- *403—THEORY OF EQUATIONS (3) *Ogg, Overman*
Selected advanced topics in algebra. Prerequisite: Mathematics 202. (1)
- *404—NON-EUCLIDEAN GEOMETRY (3) *Ogg*
Foundations of geometry. History of parallel postulate. Principal theorems. Prerequisite: Mathematics 202. Offered in 1942-43 and in alternate years. (S, 2)
- *405—ELEMENTARY PROJECTIVE GEOMETRY (3) *Ogg*
Fundamental theorems of projective geometry. Euclidean geometry as a portion of the larger field. Prerequisite: Mathematics 202. Offered in 1943-44 and in alternate years. (N)
- †510—FUNCTIONS OF A COMPLEX VARIABLE (3) *Hendrickson*
An introductory course in higher analysis. Offered in 1943-44 and in alternate years. (N)
- †511—FUNCTIONS OF A COMPLEX VARIABLE (3) *Hendrickson*
A continuation of Mathematics 510. Prerequisite: Mathematics 510. Offered in 1943-44 and in alternate years. (N)

† Courses 510, 511, 520 and 521 are required of all candidates for the Master's degree who major in mathematics. At least three of these courses must be presented for a minor.

- †520—MODERN ALGEBRA (3) *Ogg*
An introductory course in higher algebra. Offered in 1942-43 and in alternate years. (1)
- †521—MODERN ALGEBRA (3) *Ogg*
A continuation of Mathematics 520. Prerequisite: Mathematics 520. Offered in 1942-43 and in alternate years. (2)
- 530—ALGEBRAIC GEOMETRY (3) *Ogg*
Plane algebraic curves, transformations, and invariants. Offered in Summer only. (N)
- 531—ALGEBRAIC GEOMETRY (3) *Ogg*
Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only. (S)
- 540—THEORY OF GROUPS (3) *Ogg*
Finite groups. Applications to algebra and geometry. Offered in Summer only. (S)
- 541—THEORY OF GROUPS (3) *Ogg*
A continuation of Mathematics 540. Prerequisite: Mathematics 540. Offered in Summer only. (N)
- 599—MASTER'S THESIS (2-5) *Graduate Staff*
Students working upon their Master's theses in Mathematics are required to register for this course. (S, 1, 2)

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Fauley; Instructors Jensen, Kershner, Mooers, Smith.

COURSES IN THEORY, HISTORY, AND APECIATION

- *101—SIGHT SINGING AND EAR TRAINING (2) *Kershner*
Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. (1)
- *102—SIGHT SINGING AND EAR TRAINING (2) *Kershner*
A continuation of Music 101. Four hours a week. Prerequisite: Music 101. (2)
- *103—NOTATION AND THEORY (2) *Kershner*
Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. (1)
- *104—MELODY WRITING AND ELEMENTARY FORM (2) *Kershner*
Tone tendencies. Melodies in the smallest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel. (2)

† Courses 510, 511, 520 and 521 are required of all candidates for the Master's degree who major in mathematics. At least three of these courses must be presented for a minor.

- *201—SIGHT SINGING AND EAR TRAINING (2) Kershner
Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisites: Music 102. (1)
- *202—SIGHT SINGING AND EAR TRAINING (2) Kershner
A continuation of Music 201. Four hours a week. Prerequisite: Music 201. (2)
- *205—HARMONIC ANALYSIS (2) Jensen
Analysis of Bach Chorales and pianistic writing. Keyboard. Eye and ear approach. Prerequisites: Music 104. (1)
- *206—ADVANCED FORM AND ANALYSIS (2) Jensen
Song-form with trio, rondo, and variation forms, the fugue and the sonata through study of standard masterpieces. Prerequisite: Music 104. (2)
- 241—GENERAL MUSIC (2) Staff
Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. (S, 1)
- 242—GENERAL MUSIC (2) Staff
A continuation of Music 241. Four hours a week. Prerequisite: Music 241. (2)
- *301—CHORAL LITERATURE (1) Kennedy
Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisites: Music 202. (1)
- *302—CHORAL LITERATURE (1) Kennedy
A continuation of Music 301. Two hours a week. Prerequisite: Music 202. (2)
- *303—HARMONY (2) Kennedy
Chord structure and relations. Principal and subordinate chords, inversions, nonchordal tones, modulation, elementary contrapuntal harmony. Prerequisite: Music 205. (1)
- *304—HARMONY (2) Kennedy
A continuation of Music 303. Prerequisite: Music 303. (2)
- *305—HISTORY AND APPRECIATION (2) Jensen
General course. Readings, reports, recorded music. Survey of all periods. (1)
- *306—HISTORY AND APPRECIATION (2) Jensen
A continuation of Music 305. Prerequisite: Music 305. (2)
- *307—CONDUCTING (1) Smith
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. (1)

- *311—CHORAL LITERATURE (1) Kennedy
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. (1)
- *312—CHORAL LITERATURE (1) Kennedy
A continuation of Music 311. Two hours a week. Prerequisite: Music 202. (2)
- *315—INSTRUMENTATION (2) Smith
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. (1)
- *316—ADVANCED HARMONY AND ORIGINAL COMPOSITION (2) Kennedy
Dissonant chords, altered and mixed chords, modulation. Original composition in songs and small instrumental forms. Keyboard improvisation. Prerequisite: Music 304. (2)
- *317—MUSIC APPRECIATION (2) McEwen
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. (S, 1)

COURSES IN MUSIC EDUCATION

- 203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEwen
Purpose and place of music in the general scheme of education. Two hours a week. (1)
- 204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEwen
A continuation of Music 203. Prerequisite: Music 203. (2)
- 313—SPECIAL PROBLEMS (1) Fauley
Choice of various problems in music education. Conducted under supervision. (1)
- 314—SPECIAL PROBLEMS (1) Fauley
A continuation of Music 313. (2)
- 351—TEACHING OF MUSIC (2) Fauley
Methods in music for the elementary teacher. Four hours a week. Prerequisite: Music 242. (S, 1)
- 352—METHODS IN MUSIC APPRECIATION (2) McEwen
The basis of music appreciation. Subject matter and methods. Preparation and teaching typical lessons. Prerequisite: Education 309. (2)
- 353—METHODS IN ELEMENTARY MUSIC (2) McEwen
The general problems of music education in the elementary grades. Prerequisites: Education 309, 310. (1)
- 355—METHODS IN SECONDARY MUSIC (2) Fauley
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310. (1)

COURSES IN APPLIED MUSIC

FEES—A fee of \$20.00 per semester is charged for each course in Applied Music except Courses 281, 282, 381, and 382. A fee of \$3.00 per semester for use of a piano six hours a week, and a fee of \$5.00 each per semester for brass wind, wood wind, and stringed instruments is charged when provided by the University.

CREDIT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music when accompanied by an equal number of hours in music theory.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

*161—PIANO (1) Jensen, Kennedy (1, 2)	*171—VOICE (1) Fauley, Mooers (1, 2)
*162—PIANO (1) Jensen, Kennedy (1, 2)	*172—VOICE (1) Fauley, Mooers (1, 2)
*261—PIANO (1) Jensen, Kennedy (1, 2)	*271—VOICE (1) Fauley, Mooers (1, 2)
*262—PIANO (1) Jensen, Kennedy (1, 2)	*272—VOICE (1) Fauley, Mooers (1, 2)
*361—PIANO (1) Jensen, Kennedy (1, 2)	*371—VOICE (1) Fauley, Mooers (1, 2)
*362—PIANO (1) Jensen, Kennedy (1, 2)	*372—VOICE (1) Fauley, Mooers (1, 2)
*363—PIANO (1) Jensen, Kennedy (1, 2)	*373—VOICE (1) Fauley, Mooers (1, 2)
*364—PIANO (1) Jensen, Kennedy (1, 2)	*374—VOICE (1) Fauley, Mooers (1, 2)
*281—BRASS WIND (½)	Smith (1)
*282—WOOD WIND (½)	Smith (1)
*381—STRINGED INSTRUMENTS (½)	Kershner (1)
*382—STRINGED INSTRUMENTS (½)	Kershner (2)
*383—VIOLIN (1)	Kershner (1, 2)
Not open to beginners.	
*384—VIOLIN (1)	Kershner (1, 2)
A continuation of Music 383.	
*385—VIOLIN (1)	Kershner (1, 2)
A continuation of Music 384.	
*386—VIOLIN (1)	Kershner (1, 2)
A continuation of Music 385.	
*387—TRUMPET OR OTHER VALVE INSTRUMENT (1)	Smith (1, 2)
Not open to beginners.	
*388—TRUMPET OR OTHER VALVE INSTRUMENT (1)	Smith (1, 2)
A continuation of Music 387.	

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two semesters of participation in any organization.
2. Credit thereafter shall be one half (½) hour per semester for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band	Smith
Chorus	McEwen
Men's Glee Club	Fauley
Orchestra	Smith
Treble Clef Club	Kennedy

Orientation

101—ORIENTATION (0)

Conklin, Wilder

Personality development and personal adjustment to college environment. The college curriculum, study methods, time and expense budgets, mental and physical hygiene, etiquette, extra-curricular activities, and vocational interests. Required of all freshmen during their first semester. Laboratory fee, 50 cents. (1, 2)

Philosophy

(See Psychology and Philosophy)

Physical Education

(See Health and Physical Education)

Physics

(See Chemistry and Physics)

Political Science

(See History and Political Science)

Psychology And Philosophy

Associate Professor Slater (Chairman); Professors Hissong, Zaugg.

COURSES IN PSYCHOLOGY

*201—GENERAL PSYCHOLOGY (3)

Introduction to psychological problems.

Staff
(S, 1, 2)

- *405—ELEMENTARY PROJECTIVE GEOMETRY (3) Ogg
 Fundamental theorems of projective geometry Euclidean geometry as a portion of the larger field. Prerequisite: Mathematics 202. Offered in 1943-44 and in alternate years. (1)
- †510—FUNCTIONS OF A COMPLEX VARIABLE (3) Hendrickson
 An introductory course in higher analysis. (N)
- †511—FUNCTIONS OF A COMPLEX VARIABLE (3) Hendrickson
 A continuation of Mathematics 510. Prerequisite: Mathematics 510. (N)
- †520—MODERN ALGEBRA (3) Ogg
 An introductory course in higher algebra. (N)
- †521—MODERN ALGEBRA (3) Ogg
 A continuation of Mathematics 520. Prerequisite: Mathematics 520. (N)
- 530—ALGEBRAIC GEOMETRY (3) Ogg
 Plane algebraic curves, transformations, and invariants. Offered in Summer only. (N)
- 531—ALGEBRAIC GEOMETRY (3) Ogg
 Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only. (N)
- 540—THEORY OF GROUPS (3) Ogg
 Finite groups. Applications to algebra and geometry. Offered in Summer only. (N)
- 541—THEORY OF GROUPS (3) Ogg
 A continuation of Mathematics 540. Offered in Summer only. (N)
- 599—MASTER'S THESIS (2 to 5) Graduate Staff
 Students working upon their Master's theses in Mathematics are required to register for this course. (S, 1, 2)

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Fauley; Instructors Getchell, Jensen, Kershner; Mrs. Mooers.

COURSES IN THEORY, HISTORY, AND APPRECIATION

- *101—SIGHT SINGING AND EAR TRAINING (2) Kershner
 Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. (1)
- *102—SIGHT SINGING AND EAR TRAINING (2) Kershner
 A continuation of Music 101. Four hours a week. Prerequisite: Music 101. (2)

† Courses 510, 511, 520 and 521 are required of all candidates for the Master's degree who major in mathematics. At least three of these courses must be presented for a minor.

- *103—NOTATION AND THEORY (2) Kershner
 Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. (1)
- *104—MELODY WRITING AND ELEMENTARY FORM (2) Kershner
 Tone tendencies. Melodies in the smallest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel. (2)
- *201—SIGHT SINGING AND EAR TRAINING (2) Kershner
 Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisites: Music 102. (1)
- *202—SIGHT SINGING AND EAR TRAINING (2) Kershner
 A continuation of Music 201. Four hours a week. Prerequisite: Music 201. (2)
- *205—HARMONIC ANALYSIS (2) Jensen
 Analysis of Bach Chorales and pianistic writing. Keyboard. Eye and ear approach. Prerequisites: Music 104. (1)
- *206—ADVANCED FORM AND ANALYSIS (2) Jensen
 Song-form with trio, rondo, and variation forms, the fugue and the sonata through study of standard masterpieces. Prerequisite: Music 104. (2)
- 241—GENERAL MUSIC (2) Staff
 Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. (S, 1)
- 242—GENERAL MUSIC (2) Staff
 A continuation of Music 241. Four hours a week. Prerequisite: Music 241. (2)
- *301—CHORAL LITERATURE (1) Kennedy
 Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisite: Music 202. (1)
- *302—CHORAL LITERATURE (1) Kennedy
 A continuation of Music 301. Two hours a week. Prerequisite: Music 202. (2)
- *303—HARMONY (2) Kennedy
 Chord structure and relations. Principal and subordinate chords, inversions, nonchordal tones, modulation, elementary contrapuntal harmony. Prerequisite: Music 205. (1)
- *304—HARMONY (2) Kennedy
 A continuation of Music 303. Prerequisite: Music 303. (2)
- *305—HISTORY AND APPRECIATION (2) Jensen
 General course. Readings, reports, recorded music. Survey of all periods. (1)

- *306—HISTORY AND APPRECIATION (2) Jensen
A continuation of Music 305. Prerequisite: Music 305. (2)
- *307—CONDUCTING (1) Getchell
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. (1)
- *311—CHORAL LITERATURE (1) Kennedy
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. (1)
- *312—CHORAL LITERATURE (1) Kennedy
A continuation of Music 311. Two hours a week. Prerequisite: Music 202. (2)
- *315—INSTRUMENTATION (2) Getchell
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. (1)
- *316—ADVANCED HARMONY AND ORIGINAL COMPOSITION (2) Kennedy
Dissonant chords, altered and mixed chords, modulation. Original composition in songs and small instrumental forms. Keyboard improvisation. Prerequisite: Music 304. (2)
- *317—MUSIC APPRECIATION (2) McEwen
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. (S, 1)

COURSES IN MUSIC EDUCATION

- 203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEwen
Purpose and place of music in the general scheme of education. Two hours a week. (1)
- 204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1) McEwen
A continuation of Music 203. Prerequisite: Music 203. (2)
- 313—SPECIAL PROBLEMS (1) Fauley
Choice of various problems in music education. Conducted under supervision. (1)
- 314—SPECIAL PROBLEMS (1) Fauley
A continuation of Music 313. (2)
- 351—TEACHING OF MUSIC (2) Fauley
Methods in music for students in Elementary Education Curriculum. Four hours a week. Prerequisite: Music 242. (S, 1)
- 352—METHODS IN MUSIC APPRECIATION (2) McEwen
The basis of music appreciation. Subject matter and methods. Preparation and teaching typical lessons. Prerequisite: Education 309. (2)

- 353—METHODS IN ELEMENTARY MUSIC (2) McEwen
The general problems of music education for students in Public School Music Curriculum. Prerequisites: Education 309, 310. (1)
- 355—METHODS IN SECONDARY MUSIC (2) Fauley
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310. (1)

COURSES IN APPLIED MUSIC

FEES—A fee of \$20.00 per semester is charged for each course in Applied Music except Courses 281, 282, 381, and 382. A fee of \$3.00 per semester for use of a piano six hours a week, and a fee of \$5.00 each per semester for brass wind, wood wind, and stringed instruments is charged when provided by the University.

Fees for practice on the University Organ are \$10 per semester for 6 hours a week for University students taking organ for credit, 25c per hour of practice for all others.

CREDIT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

- *161—PIANO (1) Jensen, Kennedy (1, 2)
- *162—PIANO (1) Jensen, Kennedy (1, 2)
- *261—PIANO (1) Jensen, Kennedy (1, 2)
- *262—PIANO (1) Jensen, Kennedy (1, 2)
- *361—PIANO (1) Jensen, Kennedy (1, 2)
- *362—PIANO (1) Jensen, Kennedy (1, 2)
- *363—PIANO (1) Jensen, Kennedy (1, 2)
- *364—PIANO (1) Jensen, Kennedy (1, 2)
- *171—VOICE (1) Fauley, Mooers (1, 2)
- *172—VOICE (1) Fauley, Mooers (1, 2)
- *271—VOICE (1) Fauley, Mooers (1, 2)
- *272—VOICE (1) Fauley, Mooers (1, 2)
- *371—VOICE (1) Fauley, Mooers (1, 2)
- *372—VOICE (1) Fauley, Mooers (1, 2)
- *373—VOICE (1) Fauley, Mooers (1, 2)
- *374—VOICE (1) Fauley, Mooers (1, 2)
- *281—BRASS WIND (½) Getchell (1)
- *282—WOOD WIND (½) Getchell (1)
- *381—STRINGED INSTRUMENTS (½) Kershner (1)
- *382—STRINGED INSTRUMENTS (½) Kershner (2)
- *383—VIOLIN (1) Kershner
Not open to beginners. (1, 2)

*384—VIOLIN (1)
A continuation of Music 383.

*385—VIOLIN (1)
A continuation of Music 384.

*386—VIOLIN (1)
A continuation of Music 385.

*387—TRUMPET OR OTHER VALVE INSTRUMENT (1)
Not open to beginners.

*388—TRUMPET OR OTHER VALVE INSTRUMENT (1)
A continuation of Music 387.

390—ORGAN (1)
For those with keyboard proficiency with the approval of the chairman of the department and the university organist.

391—ORGAN (1)
A continuation of Music 390.

392—ORGAN (1)
A continuation of Music 391.

393—ORGAN (1)
A continuation of Music 392.

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two semesters of participation in any organization.
2. Credit thereafter shall be one half (½) hour per semester for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band	Getchell
Chorus	McEwen
Men's Glee Club	Fauley
Orchestra	Getchell
Treble Clef Club	Kennedy

Orientation

101—ORIENTATION (0)

Personality development and personal adjustment to college environment. The college curriculum, study methods, time and expense budgets, mental and physical hygiene, etiquette, extra-curricular activities, and vocational interests. Required of all freshmen during their first semester. Laboratory fee, 50 cents. (1, 2)

Kershner
(1, 2)

Kershner
(1, 2)

Kershner
(1, 2)

Getchell
(1, 2)

Getchell
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

Jensen
(1, 2)

Conklin, Wilder

Philosophy

(See Psychology and Philosophy)

Physical Education

(See Health and Physical Education)

Physics

(See Chemistry and Physics)

Political Science

(See History and Political Science)

Psychology And Philosophy

Associate Professor Slater (Chairman); Professors Hissong, Zaugg.

COURSES IN PSYCHOLOGY

- *201—GENERAL PSYCHOLOGY (3) Staff
Introduction to psychological problems. (S, 1, 2)
- *202—ADVANCED GENERAL PSYCHOLOGY (3)
Continuation of Psychology 201. Prerequisite: Psychology 201. (N)
- *301—BUSINESS AND INDUSTRIAL PSYCHOLOGY (2)
Treatment of psychological problems in market and factory. Prerequisite: Psychology 201. (N)
- *302—PSYCHOLOGY OF THE ABNORMAL (2)
A study chiefly of recent investigations. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years. (N)
- *303—PSYCHOLOGY OF RELIGION (2)
A study of ecclesiastical practice and religious thinking. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years. (N)
- *304—GENETIC PSYCHOLOGY (2)
An examination of developmental problems in lower animals and in the human. Prerequisites: Two psychology courses. Biology 101, 102 recommended. (N)

COURSES IN PHILOSOPHY

- *201—INTRODUCTION TO PHILOSOPHY (3)
A beginning study of typical ways of thinking. (N)
- *202—INTRODUCTION TO PHILOSOPHY OF SCIENCE (3)
An examination of thinking as done in speculative and investigative sciences. Prerequisite: Permission of instructor. (N)

BOWLING GREEN STATE UNIVERSITY

- MELVIN BUDD COX.....*Instructor in Physical Education*
B.S. in Education, Ohio State University. (1939)
- DANIEL J. CROWLEY.....*Professor of Industrial Arts*
B.S., Columbia University; Ph.M., University of Wisconsin. (1919)
- JESSE J. CURRIER.....*Assistant Professor of Journalism*
A.B., Ohio Wesleyan University; A.M., Ohio State University. (1940)
- E. EUGENE DICKERMAN.....*Assistant Professor of Biology*
A.B., Grand Island College; A.M., Ph.D., Northwestern University. (1936)
- GRACE DURRIN.....*Associate Professor of English*
A.B., Hope College; A.M., University of Michigan. (1925)
- NORMAN R. EGGIMANN.....*Assistant Professor of Business Administration*
B.S. in Education, State Teachers College, Cape Girardeau, Missouri; M.S., University of Illinois. (1941)
- GERTRUDE EPPLER.....*Associate Professor of Physical Education*
B.S., Michigan State Normal College; M.S., University of Michigan. (1941)
- LEON E. FAULEY.....*Assistant Professor of Music*
A.B., Wichita University; B.M., Kansas University; A.M., Columbia University. (1930)
- JOSEPH H. GLANDER.....*Athletic Trainer*
B.S., Ohio University. (1940)
- ANNA N. GRYTING.....*Assistant Professor of Mathematics*
B.S., University of Minnesota; A.M., Columbia University. (1927)
- W. HEINLEN HALL.....*Assistant Professor of Chemistry and Physics*
A.B., Muskingum College; Ph.D., Ohio State University. (1936)
- FLORENCE LAGANKE HARRIS.....*Coordinator in Restaurant Training*
B.S., Columbia University. (1941)
- RALPH G. HARSHMAN.....*Professor of Business Administration*
Dean of the College of Business Administration
B.S. in Education, Ohio Northern University; A.M., Ph.D., Ohio State University. (1936)
- EMILIE HARTMAN.....*Assistant Professor of Physical Education*
B.S., University of Iowa; A. M., Columbia University. (1930)
- ALBERT MCHARG HAYES.....*Assistant Professor of English*
A.B., Dartmouth College; Ph.D., Princeton University. (1938)
- LLOYD A. HELMS.....*Associate Professor of Economics*
A.B., DePauw University; A. M., Ph.D., University of Illinois. (1938)
- HELEN W. HENDERSON.....*Associate Professor of Home Economics*
Ph.B., University of Chicago; A.M., Columbia University. (1925)
- MORRIS HENDRICKSON.....*Instructor in Mathematics*
B.S., Birmingham-Southern College; M.A., Ph.D., Ohio State University. (1940)
- LAURA E. HESTON.....*Professor of Home Economics*
B.S., Ohio State University; M.S., University of Chicago. (1918)
- CLYDE HISSONG.....*Professor of Education*
Dean of the College of Education
B.S. in Education, Miami University; A.M., Columbia University; Ph.D., Ohio State University. (1923)

FACULTY

- WILLIAM PEARCE HOLT.....*Professor of Geography and Geology*
A.B., Oberlin College; A.M., University of Michigan. (1915)
- WILLIAM C. HOPPE.....*Associate Professor of Education*
B.S., University of Oregon; A.M., University of Michigan; Ph.D., University of Chicago. (1931)
- WAYNE SHAFTER HUFFMAN.....*Extension Instructor*
A.B., Findlay College; A.M., University of Michigan. (1938)
- MYRTLE JENSEN.....*Instructor in Music*
B.Music, St. Olaf College; B.Music, American Conservatory; M.Music, Eastman School of Music of the University of Rochester. (1938)
- MADGE E. JOHNSON.....*Instructor in Home Economics*
B.S., University of Arkansas; A.M., Columbia University. (1937)
- PAUL W. JONES.....*Director of News Bureau*
A.B., Ohio Wesleyan University. (1941)
- WILLIAM C. JORDAN.....*Director of Extension Service*
B.S. in Education, A.M., Ohio State University. (1925)
- JAMES PAUL KENNEDY.....*Associate Professor of Music*
A.B., Penn College; B.M.Ed., M.M., Northwestern University; Ph.D., University of Iowa. (1936)
- LORLIE VIRGINIA KERSHNER.....*Instructor in Music*
B.A., University of Texas; M.A. in Music and Music Education, Columbia University. (1941)
- RUBY LEORA KING.....*Assistant Librarian*
A.B., Hillsdale College; A.B. in L.S., University of Michigan. (1928)
- EDWIN G. KNEPPER.....*Professor of Business Education*
A.B., B.S. in Education, Ohio State University; Ed.D., Harvard University. (1923)
- PAUL E. LANDIS.....*Associate Professor of Physical Education*
A.B., Oberlin College; A.M., Columbia University. (1925)
- PAUL F. LEEDY.....*Assistant Professor of English*
A.B., A.M., Ph.D., University of Michigan. (1938)
- HERSCHEL LITHERLAND.....*Director of Student Teaching*
A.B., Greenville College; A.M., University of South Dakota; Ph.D., University of Cincinnati. (1941)
- SAMUEL HARMAN LOWRIE.....*Professor of Sociology*
A.B., Rice Institute; A.M., Ph.D., Columbia University. (January, 1939)
- REA MCCAIN.....*Professor of English*
A.B., National Normal University; A.B., Antioch College; A.M., Columbia University; Ph.D., New York University. (1914)
- MERRILL C. MCEWEN.....*Associate Professor of Music*
B.S. in Education, Columbia University; A.M., Ohio State University. (1921)
- LEWIS F. MANHART.....*Assistant Professor of Business Administration*
B.S. in Education, Bowling Green State University; A.M., Ohio State University. (1937)
- FRED E. MARSH.....*Instructor in Physical Education*
B.S. in Education, Bowling Green State University; A.M., Columbia University. (1940)

BOWLING GREEN STATE UNIVERSITY

- CLARE S. MARTIN.....*Professor of Chemistry*
B.S., A.M., Ph.D., Ohio State University. (1923)
- HARRY R. MATHIAS.....*Assistant Professor of Mathematics*
A.B., Indiana Central College; A.M., Indiana University. (1931)
- SAMUEL M. MAYFIELD.....*Associate Professor of Geography and Geology*
B.S., A.B., Berea College; Ph.D., University of Chicago. (1936)
- IRENE CANARY MOOERS.....*Instructor in Music*
Student, Lake Erie College and private instructors in voice. (1922)
- GEORGE M. MOORE.....*Assistant Professor of Biology*
B.S., Otterbein College; M.S., Ph.D., University of Michigan. (1938)
- EDWIN L. MOSELEY.....*Professor Emeritus of Biology*
Curator of University Museum
A.M., University of Michigan. (1914)
- PAUL F. MUSE.....*Assistant Professor of Business Education*
B.S. in Education, Ohio University; M.A., Ohio State University. (1939)
- CAROLINE NIELSEN.....*Professor of Foreign Language*
A.B., A.M., University of Nebraska. (1918)
- BERNARD FREDERICK NORDMANN.....*Associate Professor of History*
A.B., Leland Stanford University; A.M., Ph.D., University of Illinois. (1929)
- HARRY OCKERMAN.....*Associate Professor of Physical Education*
B.S., Michigan State Normal College; M.S., University of Michigan. (1935)
- FRANK CHAPPELL OGG.....*Professor of Mathematics*
A.B., University of New Mexico; A.M., Ph.D., University of Illinois. (1931)
- NELLIE A. OGLE.....*Associate Professor of Business Education*
A.B., University of Iowa; A.M., University of Chicago. (1926)
- CHARLES H. OTIS.....*Professor of Biology*
A.B., Ph.D., University of Michigan. (1930)
- JAMES ROBERT OVERMAN.....*Professor of Mathematics*
Dean of the College of Liberal Arts
A.B., Indiana University; A.M., Columbia University; Ph.D., University of Michigan. (1914)
- UPTON PALMER.....*Associate Professor of Speech*
A.B., University of Redlands; A.M., University of Iowa. (1938)
- CLAUDE D. PERRY.....*Registrar Emeritus*
A.B., Ohio Wesleyan University. (1923)
- BENJAMIN L. PIERCE.....*Professor of Business Administration*
A.B., Oberlin College; A.M., Columbia University; J.D., University of Michigan. (1939)
- EARL CLAIR POWELL.....*Associate Professor of Industrial Arts*
B.S., A.M., Ohio State University. (1923)
- MARY PIDCOE POWERS.....*Coordinator in Distributive Education*
A.B., University of Wisconsin. (1941)
- MARGARET AILEEN PURDY.....*Assistant Professor of Distributive Education*
A.B., University of Michigan. (1940)

FACULTY

- CHARLES F. REEBS.....*Professor of Education*
A.B., A.M., University of Michigan. (1918)
- JAMES C. REID.....*Instructor in Chemistry*
B.S., University of Pennsylvania; M. S., Pennsylvania State College. (1940)
- CECIL L. REW.....*Associate Professor of Foreign Language*
Ph.B., University of Chicago; A.M., Ph.D., University of Illinois. (1935)
- ARTHUR F. SCHALK, JR.....*Instructor in Business Administration*
B.S. in Commerce, M.A., Ohio State University. (1940)
- RALPH A. SCHALLER.....*Instructor in Biology*
B.S. in Education, Bowling Green State University; M.A., Ohio State University. (1940)
- JOHN SCHWARZ.....*Professor of History*
A.B., Miami University; A.M., University of Chicago. (1923)
- JOSEPH E. SHAPER.....*Associate Professor of Economics*
A.B., DePauw University; A.M., Ph.D., University of Wisconsin. (1935)
- MAUDE F. SHARP.....*Assistant Librarian*
B.S., National Normal University; A.B., A.M., Syracuse University. (1918)
- CAROLYN SHAW.....*Associate Professor of Physical Education*
A.B., Smith College; B.S., Simmons College; A.M., Columbia University. (1923)
- WILLARD E. SINGER.....*Assistant Professor of Physics*
B.S., Capital University; B.E.E., A.M., Ohio State University. (1927)
- LEON BEECHER SLATER.....*Associate Professor of Psychology*
A.B., Olivet College; A.M., Ph.D., University of Michigan. (1932)
- EARL E. SMITH.....*Instructor in Music*
A.B., Bluffton College; A.M., Ohio State University. (1940)
- ELDEN T. SMITH.....*Assistant Professor of Speech*
Director of the University Theatre
A.B., Ohio Wesleyan University; A.M., Western Reserve University. (January, 1940)
- WALDO E. STEIDTMAN.....*Associate Professor of Biology*
A.B., University of Wisconsin; M.S., Ph.D., University of Michigan. (1936)
- WARREN E. STELLER.....*Associate Professor of Physical Education*
A.B., Oberlin College; A.M., Columbia University. (1924)
- C. GLENN SWANSON.....*Associate Professor of Sociology*
A.B., A.M., Colorado Teachers College; Ph.D., New York University. (1934)
- GRACE ELIZABETH TRESSEL.....*Instructor in Foreign Language*
B.S. in Education, Bowling Green State University; A.M., Ohio State University. (1937)
- J. ELLIOTT WEBER.....*Assistant Professor of Chemistry*
A.B., A.M., Ph.D., Indiana University. (1937)
- ROBERT H. WHITTAKER.....*Football Coach*
B.S., Miami University. (January, 1941)
- AUDREY KENYON WILDER.....*Dean of Women*
A.B., Albion College; A.M., Columbia University. (1941)

GLEE CLUB . . . *disbands as service calls tenors and quartet*

FORTY men and a girl—otherwise the Men's Glee Club and Student Director Madeline Bichan. That was a correct statement in 1942 B.D.—before the draft. Constant and continual was the drain on this group until by spring only a handful remained to close an activity which will remain inactive for the duration.

"Jonah had a whale of a time in a whale" boomed bass Jim Otis with the Varsity Quartet at an assembly in January. The quartet which included Baritone Doyle Smith, Second Tenor Harold Bayless, and First Tenor Jim Dunn, was part of the assembly performance given by the Glee Club in its initial performance.

So popular were the songs of the music men that the students requested a return appearance the following week. However, the program was canceled due to the

sudden decrease of tenors most of whom had donned uniforms within the seven day lapse.

A short time later Prof. Leon Fauley, faculty director of the group, had reason to bemoan the collapse of the Male Quartet when Doyle Smith left for San Antonio to join the Army Air Corps, Jim Otis was drafted, and Jim Dunn transferred to meteorology school at Haverford College. Before its disorganization, however, the quartet was able to fill several out-of-town engagements for public appearances. It was necessary however to cancel the annual Glee Club tour.

HIGH NOTES: "Scotchy" Bichan wielding her baton; President Bruce Siegenthaler driving the Fiv Brothers mad with his vocalizing; another tenor turning in his music books for a manual of arms; Mr. Fauley being one of the boys.

FRONT ROW (left to right): Joe Kiffer, Merritt Searfoss, Harold Bayless, Joe Coale, Richard Box, Jack Kocher, Gabriel Chohany, Bruce Siegenthaler. BACK ROW: Andrew Sirak, Duanne Kidwell, Thomas Powell, Edward West, Gerald Rees, Douglas Dauterman, Eugene Dershem. SEATED: Prof. Leon Fauley.



CONCERT ORCHESTRA . . . new

instruments added as Kershner subs for Getchell

THE house lights dim! A hush descends on the audience. Miss Lorie Kershner lifts her baton—the curtain parts to the opening strains of Schubert's "Unfinished Symphony." Thus the twenty-five piece concert orchestra makes another delightful presentation of its talents.

This year's orchestra was one of the finest in the history of the University. Not satisfied with practicing two hours a week, they had separate section rehearsals to improve themselves. Their efforts were rewarded, however, when they heard the applause that followed their spring concert in April. Mrs. A. M. Hayes acted as concert master, and selections by Handel, Schubert, Tchaikowsky, Sibelius, Dasch, and Bizet were played.

War came to the organization when Director Robert Getchell was drafted into military service, after which Miss Kershner took over as director. Regardless of priorities, several new instruments were added to the orchestra. A new member also was added—over in the cello section is the "baby" of the orchestra, eighth-grader Douglas McEwen who can hold his own with the best of them.

This year the gavel of the organization was in the capable hands of Jack Lawrence who turned it over occasionally to assistant Wilma Brewer. At the same time minutes were kept and cash receipts and disbursements recorded by Lois Breyley and Jim Moon respectively.

FRONT ROW (left to right): Elizabeth Hayes, Joseph Nordmann, Wilma Brewer, Douglas McEwen, Gertrude Zimmer, Emerita Schroer, M. C. McEwen, Mary Miller, Alice Walbolt. SECOND ROW: Lois Breyley, Joan Ward, James Moon, Robert Berry, Norma Jean Myers, Jack Kocher, Kathryn Keough, Ruth Kimmel, Jack Lawrence, Aldora Tobin, Betty Swartz, Juanita Ziegler. BACK ROW: Douglas Dauterman, Gerald Rees, Alda Douthett, Miss Virginia Kershner, conductor, Lillian Dudley.





FIRST ROW (left to right): Norma Bowers, Betty Jane Adams, Dolores Carlson, Betty Segrist, Eunice Clark, Marjorie Hartsook, Norma Stein, Jeanne Shiveley, Ruth Mook, Mary Helen Jaynes, Patricia Park. SECOND ROW: Josephine Francis, Betty Hamler, Ruth Morrison, Nancy Williamson, Kathryn Knisely, Tedca Arnold, Thelma John, Mary Alice Richm, Margaret LeFevre, Lois Mayfield, Betty Hazelwood, Margery Mayer, Norma Jean Myers. THIRD ROW: Ione Geisel, Margaret Thompson, Jean Meier, Mary Alice Hawley, Martha Loun, Ruth Horton, Georgia Anderson, Alice Brown, Elizabeth McClain, Marjorie Bussdicker, Marian Dewire, Hilda Mehring, Marcia Lemmerman, Edith Johnson, Barbara Crowe. BACK ROW: Marilyn Hagg, Jane Arthur, Barbara Smith, Jean Bridenbaugh, Vonita Bichan, Jean Olewiler, Martha DeWeese, Barbara McKinnon, Betty Weaver, Ginger Hadsell, Jeanne Baumgartner, Martha Roberts, Evelyn Vesey, Nancy Hutchinson, Virginia Dalton, Jean Churchill, Marian McGinn, Carol McCartney.

TREBLE CLEF

... cancels tour to stage elaborate spring concert

"I'M DREAMING of a white Christmas" warbled Edith Johnson to take top spot with the faculty and students at the Treble Clef Christmas program, the first public appearance of the year.

High notes, low notes, flat notes (just a few now and then)—that's Treble Clef practicing in the Practical Arts Building every Monday and Thursday evening, week in and week out. Remember the times when the girls individually and collectively became desperate when they were nearly late to a rehearsal?

Ione Geisel, publicity manager, found herself a busy person after Dr. James Paul Kennedy, faculty director, announced that the group would make a trip to Toledo

to sing special concerts at Scott and DeVilbiss high schools and at St. Paul's Methodist Church. Later in the spring they also journeyed to Cleveland for a series of performances there. These two short trips replaced the longer concert tour of former normal years.

Bacon and eggs at the Falcon's Nest were the first date note on the Treble Clef social calendar. Prof. Elden T. Smith of the speech department was the guest speaker at the breakfast. Later in the year, Treble Clef gave a radio broadcast from the University studios of station WFIN.

The annual spring concert featured special arrangements, interpretive dancing, picturesque stage settings, and effective lighting. The traditional formal dance followed the concert, but the members of the Men's Glee Club were conspicuous by their absence. It seems as though Uncle Sam has a priority on tenors and basses.

Vice President Nancy Williamson took over the duties of the chief executive when President Betty Loveland resigned to accept a teaching position. Nancy was also assisted by Carol McCartney, business manager; Marianne Bell, secretary; and Betty Weaver, librarian. Dr. Kennedy's student assistants were Tedca Arnold, Martha DeWeese, and Norma Jean Myers.

UNIVERSITY CHORUS

Messiah features noted concert soloists

HOURS of rehearsing, planning, and hard work—suddenly the curtain opens—an audience is enraptured. It is Christmas, and they are listening to Handel's beautiful "Messiah".

Presented by the Bowling Green State University mixed chorus in conjunction with the faculty and towns-

people, the "Messiah" was probably the outstanding musical event of the year as it brought to the campus such noted concert soloists as Mr. and Mrs. H. C. Van Deusen of Ann Arbor, and Maurine Parcebok and Fred Weis of Chicago.

But the "Messiah" was not the only undertaking of the Choir this year. Brahms' "Requiem", Bach's "B Minor Mass", and "Hiawatha's Wedding Feast" were but a few of the compositions worked upon. In April the chorus presented "The Ballad for Americans" for the student body as a part of the Phi Sigma Mu-sponsored assembly program. It was done in costume and was a modern combination of speaking and singing.

This year the choir, made up of all students in the department of music, numbered approximately fifty. It was under the direction of Prof. M. C. McEwen and was accompanied by Miss Myrtle Jensen.

Aside from giving public performances, the choir offered an opportunity for prospective music teachers to learn a great deal of music and to see the working of the organization of a choir in action.

FRONT ROW (left to right): Ruth Morrison, Ruth Kimmel, Madeline Bichan, Alda Douthett, Anito Fausz, Lillian Dudley, Alice Walbolt, Marion Miller, Mary Miller, Patricia Park. SECOND ROW: Olga Sontoly, Kathryn Bunke, Norma Jean Myers, Phyllis Scofield, Martha DeWesse, Aldora Tobin, Jean Olewiler, Dorothy Boozer, Wilma Brewer, Josephine Davis, Emerita Schroer, Betty Namler, Tedca Arnold, Josephine Francis. BACK ROW: Dr. J. P. Kennedy, Robert Berry, Douglas Dauterman, Gerald Rees, James Moon, Merritt Searloss, Jack Lawrence, Jack Kocher.

