

# MARSHALL COLLEGE BAND

"The rat-a-tat-tat . . . the blare of a horn . . . the beat of a drum . . . we all love a parade." And stirring march music around Marshall, whether it be at football games or afternoon practice sessions on the north campus, means just one thing . . . that Dr. Harry Mueller's men in green are at it again with their band instruments.

Made up of musicians from every corner of West Virginia, various other states, and even Germany, this aggregation of 68 members begins early in September each year preparing itself for the Big Green's football schedule, which the band finds almost as strenuous as do Coach Henderson's gridders.

Every afternoon until Thanksgiving, Dr. Mueller and all his lads can be seen and heard on north campus working out on new tunes and tricky marching formations with which they add their bit of color and enthusiasm to Saturday's football games.

Into Fairfield Stadium they march before the kick-off of each game, playing and, in the way of something new this year, singing the stirring *Sons of Marshall*. From their special section right down on the field on the 25-yard line, these bandmen take advantage of their position by lending voices and instruments to some tricky cheerleading. After playing several fight songs and marches between quarters and during time-out periods, the band rises to impressive heights at half-time, when Dr. Mueller directs them in the beautiful *Alma Mater*.

Not content with merely stirring the fans with their military marches, the boys let their hair down at half-time, turn vaudevillians, and pull off some hilarious stunts. From their group they can give you a "little Goiman band" or the swingiest jam session ever to get hep. Some of their favorite presentations include burlesques of *A-tisket-A-tasket*, *I Lost My Yellow Basket*, the *Boopsadaisy* dance, *A Bicycle Built for Two* and other such cutting up.

Up front twirling the baton in no mean fashion is Drum-major Don Loudermilk. Standing out in this group of 68 bandmen is a lone co-ed, Sarah Louise Locke, who modestly plays upon the lyre in the more lovelier songs, such as the *Alma Mater*.

It was around the turn of this century, about 1910, that the forerunner of this Marshall band was organized. Then a Mr. Harvey Gregory gathered about him the hornblowers and drumbeaters of the college and formed the school's first band. This initial aggregation boasted only 15 or 20 musicians but it did its bit toward urging the gridders on.

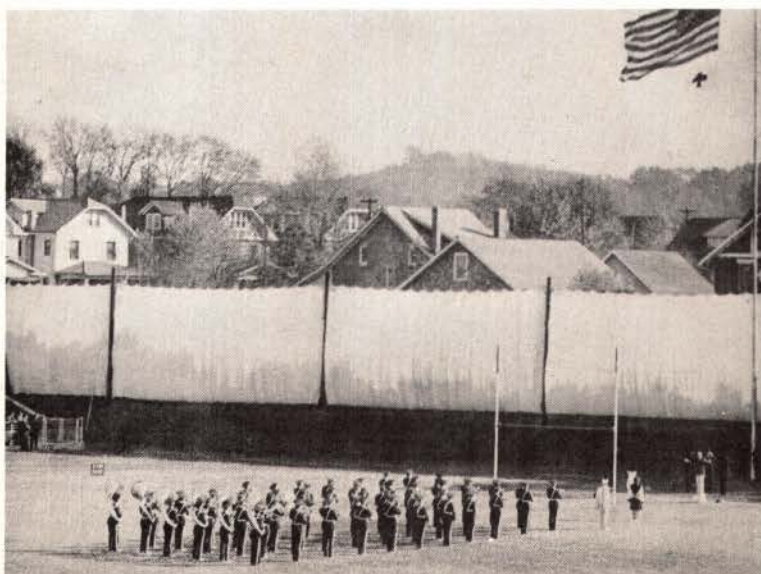
Just a year or two ago Dr. Mueller's men stepped forth a *wearin' of the green* . . . those colorful green and white uniforms they sport. Each year the band increases its number. Although many of the group are majoring in music in college, beside them in every row sit students from the engineering department, teachers college, journalism department, commerce, and every other field of study in Marshall. Most of them are freshmen, fresh out of their high school band and eager to lend a note to Marshall's cause. True, the lads receive one hour of credit for a year's participation in the band, but the real reason for their joining is that uncontrollable desire all have to play in a band, any band, but preferably the Marshall College Band.

Come basketball season, and the "men of Mueller" gather informally on the stage at Vanity Fair at each game and give the students more enthusiasm with their martial Marshall music. During the off season one finds many of these lads sitting in with local dance orchestras.

Their last appearance of each year comes when they don their green and white again in the spring and play an important role in making the state high school band festival in Huntington the success that it is.

The bandmen will tell you that their tops in fun comes when they fill up a couple of Greyhound buses and follow the football team to their out-of-town games. This past season it was Dayton, Cincinnati, and to Charleston, to encourage and help celebrate Marshall victories.

They're the energetic men who play till they're winded, then stop and cheer awhile, and play some more. They do it to add that extra something to the intangible school spirit, they do it for fun, and to realize their full value, just try to imagine a college, a football game, or a Homecoming Day, without a band without "the rat-a-tat-tat . . . the blare of a horn . . . the beat of a drum . . . of the Marshall College Band".







## MARSHALL COLLEGE BAND

First row: Roy A. Edwards, Hal Hugh Dial, Charles E. Carmack, Clyde C. Ball, John Norris McClung, Joe Simonton, Robert C. A. Medley, O. W. Dixon.

Second row: Charles William Lindbeck, Chester Ball, Alfred Robert Neumann, Leonard J. Flohr, Fred Becker, Melvin Hall, Harold V. Vass, Charles W. Ford.

Third row: Daniel Simmons, Robert Jarvis, Paul W. Robinette, Sarah Louise Locke, Lucien Johnson, Lewis Maddocks, James Poe, Paul Dillon.

Fourth row: Howard L. Haeberle, John Filkins, Oran Mills, Frederrick Scaggs, Torreyson Vass, John P. Bing, Francis C. Payne, Robert M. Johnson.

Fifth row: Grady Crites, Robert W. Dillon, Ellsworth Ours, Cornelius Cleary, Leslie Maynard, James R. West, Jack Miller, Robert Elkins.

Additional Members: Ray Baribeau, Murray Brown, Carl Estler, Clay Greenwell, Wade Hagerman, Charles Hedrick, Bill Hill, Paul Hobbs, Don Loudermilk, George Malcolm, Holly Miller, Howard Miller, John Perry, Bill Porter, James Rathburn, Chester Roush, Curtis Schafer, Bill Scott, Venton Scott, Fleming Suiter, James Waugh, Bernard West, Arnold Williams, Lester Wilkinson, Claude Winters, Bob Yancey.



# MADRIGAL CLUB

Sounding their "A's" each afternoon in Music hall are those students who bring to college with them a voice, and a desire to sing out in the Marshall Madrigal club.

In September, Dr. Harry Mueller selects 80 students, from a much larger number of aspiring tenors, altos, and basses. When tryouts are over, he takes these would-be Tibbetts and Swarthouts, teaches, rehearses, begs them, and blends their many voices into one. The group studies choral literature, practices diligently, and soon comes the time for its first appearance, when Dr. Mueller presents his college choir to the student body in a general assembly.

The high spot in the Madrigal club's season is reached just before Christmas vacation begins. It is at this time that the singers prespresent the famous *Messiah*, by Handel in the college auditorium. In this program some of his proteges display marvelous talent in the lead parts. The Madrigal comes forth again in the spring, doing three such programs during the year. Their final appearance is made at commencement exercises in May.

This year marks the twentieth anniversary of the founding of the first choral group at Marshall. It was back in 1920 that Miss Hannah Cundiff organized 50 men and women students, who liked to burst forth in song, into what was called the Marshall College Choral Union. In 1922, this same musical Miss Cundiff formed a Treble Clef Club, made up of 40 singing co-eds. A few years later when Dr. Mueller took over the baton in the music department here, he combined men and women into his Madrigal club. This club sang out under this name until 1935 when, for some reason, its name was changed to the Marshall Choral Ensemble and its roster was changed to 12 men. The Choral Ensemble men were together but one year and in 1936, presto! . . . the name was Madrigal club again and it had 18 members. Its name has remained the same ever since, and it has been composed of both men and women students, but, obviously, its popularity as an extra-curricular activity has increased as shown by the amazing growth in membership.

Although Dr. Mueller has 80 singers on the roll, he sometimes uses only part of them, retaining others as alternates. Some of the Madrigals had previous experience in high school glee clubs, but the majority are rookies at this business of keeping in key with dozens of other people . . . that, is, rookies until they have been under Dr. Mueller's tutelage a while. Quite a few of the group spend Sundays chanting in choirs of Huntington churches. Many are majoring in music but students from every department in Marshall take part in this kind of fun.

Besides making campus and Huntington performances, the Madrigal club carries its tunes throughout southern West Virginia and the Tri-state area, singing in high schools. With it goes much good will from the college it represents. This spring the group sang at such high schools as White Sulphur Springs, Hinton, Point Pleasant, and Ashland.

True, out of the Madrigal club come few voices ready for Metropolitan Opera, but these students who want to sing, sing, sing, and don't mind practicing the scale over and over, do achieve their one purpose . . . they have fun!







## MADRIGAL CLUB

Top row: Emmons Hutchison, Nan Smith, Harry Lewis, Elizabeth McGuire, Sara Louise Locke, Willis Shotwell, Nancy Alderson, Joe Simonton, Pauline James, Annetta Cropper, Roy Capehart.

Second row: Rose Louise Williams, Bob Hinchman, Zaida Shelton, Freddis Campbell, Leonard Flohr, Bertha Rumbaugh, Bob Elkins, Bettie Burkheimer, Velma Thorne, Harry Cheatham, Margaret Ross.

Third row: Gary Cheatham, Helen McLachlin, Tom Waters, Edna Edwards, Dorothy Booth, Ralph Dean, Elizabeth Boone Elaine Adams, Paul Robinett, Sarah King, Dick O. Dixon.

Fourth row: Emily Trent, Ruth Lindbeck, Rebecca King, Melvin Hall, Betty Grimm, Nellie Ann Kessler, Bob Turney, Margaret O'Neill, Rowena Mayse, Laurel Clovis, Rose Burrus.

Fifth row: Howard Haeberle, Charlesana Ball, Wallace Harless, Jeannette Kinnaird, Eileen Boston, Rinard Hart, Ruth Buck, Marjorie Sayre, Marilyn Thompson, Lelia Mae Hathaway, John Filkins.

Bottom row: Betty Lou Fitch, Kathryn Gibson, Marguerite Adams, Hazel Sargeant, Harold Vaughn Vass.

Additional Members: Mary Edelen, Eloise Ferrel, Anne Jarrett, Eloise Neal, Madalon Rumbaugh, Vadna Mae Thorton, Milton Turley, James Bartram, John Baysden, Don Loudermilk, James Rathburn, Janet Gardner, Dorothy Hanshaw, Nellewood Terrell, Oscar Adkins, Carl Estler, Roderick Huff, Ralph Sudderth, Leol Barbour, Bob Bradley.



# COLLEGE THEATRE



David Metz  
President

Established in 1927 under the direction of E. Turner Stump, College Theatre has fulfilled the tradition of "the show must go on" and has come to wield a powerful influence on the campus, enlisting workers from every branch of the college.

During the thirteen years of existence, College Theatre has produced almost every type of play from melodrama to farcical comedy. Outstanding in the annals of the Theatre are such productions as *Night Must Fall*; *The Royal Family*; *Personal Appearance*; *Elizabeth the Queen*; *Street Scene*; *Counselor-At-Law*; and numerous others.

This year under the direction of Prof. L. E. Tucker has been no exception to the high standard of productions which the campus and townspeople have come to expect from the theatre workers.

At the first meeting of the year, in the Green Room, students strolled in, each voicing the merits and faults of current and past plays—each hoping that his favorite would be chosen for production. Three dramas were settled upon for the year, each representing a different problem from either the technical or dramatic aspect.

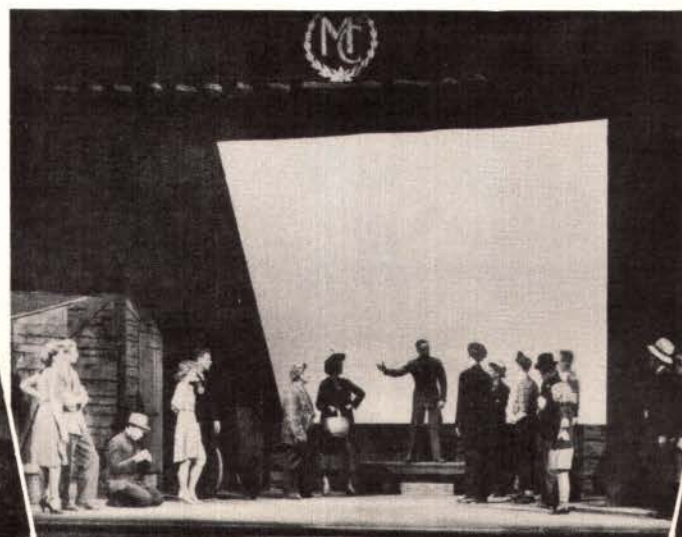
*Fashion* by Anna Cora Ogden Mowatt, an extraordinary showboat attraction, was chosen for the first production. Authenticity for the "gala showboat extravaganza" was assured through the assistance of Dr. Marius Blesi, of the English department, who had written his doctor's dissertation on the "melodrammer".

Adding to the enjoyment of the play, done in true showboat fashion, was the selling of candy and peanuts, as well as the *Can-Can* chorus arranged and executed by the apprentice players.

*Our Town* by Thornton Wilder, the second play to be produced, was in many aspects much more difficult than work done heretofore. Using no props and scenery naturally would place a great deal of importance on the interpretation of the actors and actresses.

After second semester rush of registration and final settling down to classes were over, the call went out for the casting of highly dramatic drama *Winterset* by Maxwell Anderson. Parts ranged from little, short, fat men to tall skinny women. Even the stage manager, David Metz, was so enthusiastic about the play that he accepted the role of Herman, the shoe salesman. *Winterset* was the only production in which he had ever come from behind scenes.

College Theatre is open for student participation by any who is interested in the staging of dramatic productions. Everything—building the scenery, costumes, properties, make-up, publicity, house—is done by members of the group. Approximately fifty students take part in the staging of each production.



Above, a scene from the third play of this season *Winterset*; at the left, Robert Buskirk, vice-president, at the right, John Lipscomb, secretary.





## COLLEGE THEATRE

Tow row: Betty Lou Fitch, Jo Reeder, Bob Stone, Carline Dorr, Audrey Harris, John Scrivner, Frances Cober, Edith Sayre, Sam Franzello, Barbara Barrett, Peggy Dunbar.

Second row: Edwin Brown, Rowena Mayse, Gene Tanenbaum, William Saevitz, Phyllis Staats, Esther Boyce, Andrew Kantor, Berenice Coe, Margaret Ann Gibson, Russell Dunbar, Mavis Mann.

Third row: Eunice Ann Sayre, Lee Gandee, Harry Lewis, Virginia Davis, Wayne Barnette, Leonard Flohr, Bettie Burkheimer, Gene Slutz, Campbell Neel, Joesephine Beaman, Willis Shotwell.

Fourth row: Robert Early, Elaine Adams, Elsie Marie Osborne, Emmons Hutchison, Nan Smith, Sara Louise Locke, Jack A. Hillman, Mary Ellen Reynolds, Mary Stevens, Julius Rivlin, Lois Davidson.

Fifth row: Phyllis Davidson, Charles Lindbeck, Bob Shank, Virginia Wagoner, James Diehl, Abe Kozar, Hazel Sargeant, Alfred R. Neumann, Rinard Hart, Maisie Davidson, Paul Dillon.

Bottom row: George Williams, Jesse Perkins, Bob Hinchman, Olive Reece, Emma Lou Kittle, Bob Elkins, Marguerite Adams, Eric Vincent Berggren.

Additional Members: Jean Gibson, Majel Leadman, Charles Leftwich, Mary Mercedes Martin, Theresa Metz, Billv Mullins, John Ruzycski, Quentin Scott.